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The astronomical clock in Prague is a highlight of Smithsonian Journeys’ “Elbe River Journey: Cultural Treasures from Prague to Berlin” (page 62)

On the cover: Sara Karloff, as a young girl, enjoys time poolside with her father Boris Karloff. Photo courtesy of the Karloff Estate.
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Star Lee recalls his marvelous career creating comic collectibles.

COINS
DEC. 4-6, 2008
U.S. Coins Signature® Auction #1118
Houston, TX
Viewing dates: Dec. 3-6, 2008
HA.com/Coins
JAN. 4-5, 2009
World Coins Signature® Auction #3004
New York, NY
Viewing dates: Jan. 3-5, 2009
HA.com/Coins
JAN. 7-10, 2009
U.S. Coins FUN Signature® Auction #1121
Orlando, FL
Viewing dates: Jan. 5-10, 2009
HA.com/Coins
FEB. 4-7, 2009
U.S. Coins Signature® Auction #1122
Long Beach, CA
Viewing dates: Feb. 3-7, 2009
HA.com/Coins
MARCH 28-31, 2009
U.S. Coins Signature® Auction #1123
Baltimore, MD
Viewing dates: March 21-28, 2009
HA.com/Coins
APRIL 29-MAY 3, 2009
U.S. Coins CSNS Signature® Auction #3005
Cincinnati, OH
Viewing dates: April 28-May 2, 2009
HA.com/Coins
CURRENCY
JAN. 7-10, 2009
Currency FUN Signature® Auction #3004
Orlando, FL
Viewing dates: Jan. 5-10, 2009
HA.com/Currency
APRIL 29-MAY 3, 2009
Currency CSNS Signature® Auction #3005
Cincinnati, OH
Viewing dates: April 28-May 2, 2009
HA.com/Currency
ENTERTAINMENT/MUSIC
FEB. 21-22, 2009
Entertainment & Music Memorabilia Signature® Auction #7004
Dallas, TX
Viewing dates: Feb. 20-22, 2009
HA.com/Entertainment
FINE & DECORATIVE ARTS
DEC. 11, 2008
20th Century Art & Design
Signature® Auction #5014
Dallas, TX
Viewing dates: Dec. 8-11, 2008
HA.com/FineArt
DEC. 12, 2008
Vintage & Contemporary Photography
Signature® Auction #5015
Dallas, TX
Viewing dates: Dec. 8-12, 2008
HA.com/FineArt
JAN. 24, 2009
Art of the American West & Texas Art Signature® Auction #5006
Dallas, TX
Viewing dates: Jan. 20-24, 2009
HA.com/FineArt
FEB. 10, 2009
Illustration Art Signature® Auction #7005
Dallas, TX
Viewing dates: Feb. 7-10, 2009
HA.com/FineArt
MARCH 19-20, 2009
Fine Silver & Vertu Signature® Auction #5016
Dallas, TX
Viewing dates: March 16-19, 2009
HA.com/FineArt
APRIL 23-24, 2009
Decorative Art Signature® Auction #5011
Dallas, TX
Viewing dates: April 20-24, 2009
HA.com/FineArt
HISTORICAL
JAN. 22, 2009
American Indian Art Signature® Auction #6011
Dallas, TX
Viewing dates: Jan. 20-22, 2009
HA.com/Historical
JAN. 23, 2009
Western Americana Signature® Auction #6017
Dallas, TX
Viewing dates: Jan. 20-23, 2009
HA.com/Historical
JAN. 24, 2009
Texana Grand Format Auction #6018
Dallas, TX
Viewing dates: Jan. 20-24, 2009
HA.com/Historical
MARCH 5-7, 2009
Manuscripts Grand Format Auction #6019
Dallas, TX
Viewing dates: March 4-5, 2009
HA.com/Historical
MARCH 6-7, 2009
Rare Books Grand Format Auction #6020
Dallas, TX
Viewing dates: March 4-6, 2009
HA.com/Historical
APRIL 21-22, 2009
Political & Americana Grand Format Auction #6013
Dallas, TX
Viewing dates: April 19-21, 2009
HA.com/Historical
SPORTS
APRIL 17-18, 2009
Sports Memorabilia Signature® Auction #713 & #714
Dallas, TX
Viewing dates: April 16-18, 2009
HA.com/Sports
MOVIE POSTERS
MARCH 20-21, 2009
Vintage Movie Posters Signature® Auction #7003
Dallas, TX
Viewing dates: March 18-20, 2009
HA.com/MoviePosters
COMICS & COMIC ART
FEB. 26-28, 2009
Vintage Comic Books & Comic Art Signature® Auction #7002
Dallas, TX
Viewing dates: Feb. 24-27, 2009
HA.com/Comics
JEWELRY & TIMEPIECES
DEC. 8-10, 2008
Fine Jewelry & Timepieces Signature® Auction #687
Dallas, TX
Viewing dates: Dec. 4-8, 2008
HA.com/Jewelry
NATURAL HISTORY
JAN. 18, 2009
Natural History Signature® Auction #6012
Dallas, TX
Viewing dates: Jan. 14-18, 2009
HA.com/NaturalHistory
RARE STAMPS
JAN. 29-31, 2009
Inaugural Philatelic Signature® Auction #1106
Dallas, TX
Viewing dates: Jan. 28-30, 2009
HA.com/Stamps
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-Philip Schuyler, 15pp. manuscript Draft of Letter to George Washington giving Detailed Military Advice with Facsimile Signature in Library of Congress
Estimate: $15,000-$20,000
Manuscripts Grand Format Auction #6019
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.
SUNDAY & TUESDAY INTERNET CDN
Online only, no floor auction, lots close every Sunday and Tuesday evening.
HERITAGE INTERNET AUCTIONS
Remember When... 1976

The year began with the Pittsburgh Steelers defeating the Dallas Cowboys in Super Bowl X. In April, the punk rock group the Ramones released their first self-titled album. As the nation celebrated its bicentennial, the Viking spacecrafts landed on Mars to take the first close-up color photos of the planet’s surface. In politics, Jimmy Carter defeated Gerald Ford to become the first presidential candidate from the Deep South to win since the Civil War. Rocky, Taxi Driver and All the President’s Men packed in audiences at movie theaters.

TELEVISION  
GEORGE HARRISON

During the first season of Saturday Night Live, producer Lorne Michaels offered the Beatles $1,000 to reunite on the show. George Harrison was the only former member of the Fab Four who showed up at the studio. The union contract engaging Harrison as musical guest for the Nov. 20 episode, signed by Harrison and dated Nov. 17, 1976, sold for nearly $8,400 in April 2007.

SPORTS  
MERLIN OLSEN

Merlin Olsen (b. 1940) is among the greatest defensive linemen in football history, anchoring the famed “Fearsome Foursome” of the Los Angeles Rams. Hollywood, of course, was never far away, and Olsen went on to star with Michael Landon in Little House on the Prairie. His road jersey worn in 1976, the last of his 15 seasons in the National Football League, sold for nearly $7,800 in October 2007.

ILLUSTRATION  
BORIS VALLEJO

Boris Vallejo arrived in the United States from Peru in 1964. By the mid-1970s, he was among the nation’s top fantasy illustrators and remains in that position to this day. At the height of Conan, the Barbarian’s popularity, Vallejo was tapped for his interpretation of the savage Cimmerian. The original painting for the cover of Savage Sword of Conan #10, sold for $28,680 in August 2008.

CURRENCY  
$2 FEDERAL RESERVE NOTE

In 1976, the U.S. government resumed printing of the $2 bill as part of the nation’s bicentennial celebrations. The bill was given a new design on the reverse, featuring John Trumbull’s depiction of the drafting of the U.S. Declaration of Independence. A 1976 $2 Federal Reserve Note, showing a rare double printing and graded Choice Uncirculated 64 by CGC, sold for nearly $10,000 in January 2006.

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**ORIGINAL ‘MAD’ ART COLLECTION DISPLAYED IN NEW YORK MUSEUM**

Before going to auction, 36 pieces of iconic artwork from the early years of Mad magazine went on display at the Museum of Modern Art in New York City. It was the first time the classic images had been publicly displayed.

The unique one-day show, titled “Mad Contemporary: The Most Classic Art from Mad Magazine,” included 12 classic covers, which, in the words of legendary Mad publisher Bill Gaines represented “the heart and soul of Mad magazine.”

“These covers made Alfred E. Neuman a celebrity,” said Jared Green, vice president of business development at Heritage Auction Galleries. “His rototopy is owed in large part to these artworks by Norman Mingo, Kelly Freas, Jack Davis, Bob Clarke and Richard Williams.”

Among the works exhibited at the cover auction was original art from Mad #30, which marked the first full appearance of Alfred on a cover of Mad. Also on display were Mad covers from issues #426, featuring Alfred as Uncle Sam; Mad #518, featuring Alfred as George Washington; and Mad #545, a Richard Williams’ cover showing Superman reading the humor magazine.

The lots, consigned directly by the magazine, were offered at Heritage’s November 2008 vintage comics and comic art auction.

**BABE RUTH’S CAP**

Items linked to the legendary Babe Ruth (1895-1948) remain the most sought-after sports collectibles. The Sultan of Swat’s 1927 cap worn by him during a barnstorming tour headlined by Ruth and Lou Gehrig realized $131,450 at Heritage Auction Galleries’ sports collectibles auction in October. 2008. “This is the first ‘real’ Babe Ruth game-worn artifact to enter the hobby in quite some time,” says Chris Ivy, Heritage’s director of sports collectibles auctions.

**SUNDBlOM PINUP**

An untitled Haddon Sundblom pinup illustration realized $107,550 at Heritage’s October illustration art auction. The amount paid for the 4½ x 3½-inch oil on canvas is among the highest realized for a work by Sundblom (1899-1976). With strong illustration sales continuing, Heritage has added a third illustration auction to its annual calendar.

**OSCAR AWARD**

The 1937 Best Supporting Actress Oscar presented to Alice Brady (1892-1999) for her work in the Old Chicago realized $59,750 at Heritage’s October music and entertainment memorabilia auction. Director of music and entertainment auctions Doug Nonone notes Brady never received the original statuette. She did not attend the awards ceremony due to a broken ankle and a stranger walked onto the stage, accepted the award and disappeared. This duplicate was seeded to Brady by the Academy shortly afterward.

**NEIL ARMSTRONG**

A spaceport photo signed by auto- graphic Neil Armstrong (b. 1930) realized $8,365 at Heritage’s space auction in October. The price is an auction record for a signed 8 x 10 photo of the first human on the moon. “Armstrong stopped signing autographs for the general public more than 10 years ago, so anything with his autograph is extremely desirable for collectors,” says Heritage space exploration specialist John Hickey.

**LIVE INTERNET BIDDING GETS EASIER**

Heritage Auction Galleries has teamed up with Inlet Technologies to stream interactive auctions live over the Web. “Heritage Live,” at HA.com, replicates the excitement of the auction house experience for online bidders, enabling them to see the items, watch and listen to the auctioneer and bid through their computers, live on the Internet. To ensure consistent information for all bidders – both online and in-person – Heritage required an ultra-low latency solution so that the stream from the auction house cameras would reach the online customer nearly instantaneously.

Inlet Technologies engineered an ultra-low latency solution for Heritage with the Spinnaker Professional streaming product at its heart.

“Inlet Technologies gives us the ability to extend our audience by offering a solution that just about every potential online auction owner can access with their existing computer using software they likely already have installed,” says Brian Carpenter, Heritage’s director of IT.

**MILESTONE REACHED FOR ONLINE DATABASE**

The online permanent Auction Archives of Heritage Auction Gallies has added its 2 millionth item. “Heritage first began archiving our sold lots in 1993 after recognizing the incredible research value that such an archive would have for potential bidders,” notes Heritage Co-Chairman Jim Halpern. “The ability to easily search for historical pricing records from similar items that sold in the past, especially when coupled with our superlative images, meant new levels of assurance would be possible for future bidding. In fact, we attribute many of our world record prices to our past prices, because bidders are able to trace trends and easily compare quality.”

The 2 millionth item was a Gem United States 1923 Twenty dollar graded MS65 by NGC, says Michael Weems, Heritage’s vice president of X-Commerce. “The dollar was a special variety, known as the ‘Bar Wing’ due to a die peculiarly, and a more technically known to coin collectors as a VAM-11, it realized $299.”

Heritage’s Auction Archives database is available at Heritage’s Web site, HA.com. It is one of the benefits of Heritage Auction Galleries’ free membership.

**NEW FACES**

**TIMEPIECES**

Douglas Brown is a consultant to the authors of the Complete Price Guide to Timepieces. He has a Bachelor of Arts degree in History from Columbia College of Chicago.

**SPORTS MEMORABILIA**

Paul Cadenhead was Heritage Auction Galleries as its vintage card expert. He previously worked for Beckett Publications, where he wrote a regular column. He has a Bachelor of Arts degree in Art from Columbia College of Chicago.
James Bond Rolex

SUBMARINER WRISTWATCH MODEL WORN IN CLASSIC SPY MOVIES

A Rolex purchased for less than $100 at an estate sale 40 years ago realized $107,550 at Heritage’s Jewelry & Timepieces Signature® Auction in May 2008.

“Going to estate sales was something I did every weekend,” says the consignor, who asked that his name not be used. “That particular weekend, I just happened to find a Rolex.”

The consignor was familiar with the Swiss manufacturer and the watch seemed in pretty good shape. So after some haggling, he purchased it. “I never wore it,” says the retired airline employee. “I just put it in a box with a lot of other collectibles.”

Last year, the consignor took the watch to an appraisal fair sponsored by Heritage Auction Galleries and discovered the true value of his treasure. James Wolf, Heritage’s consignment director for timepieces, identified the watch as a stainless steel “James Bond” Submariner wristwatch, Ref. 5510, circa 1958.

“The 5510 is considered the rarest of the Submariner models,” Wolf says. “It went into production in 1953 and was showcased at the Basel Fair in Switzerland a year later. Ian Fleming’s James Bond character wore this model in Dr. No, From Russia With Love, Goldfinger and Thunderball.”

Collectors generally consider Refs. 6200, 6538A, the thick-cased 6538 and the 5510 to be “Bond” models. “And the 5510,” explains Wolf, “is by far the rarest and most important for the serious Rolex collector.”

In the days before the live auction, pre-auction bidders were in a full-fledged war. “The bids kept going up and up,” says the consignor’s wife. “When it hit $50,000, we were really excited.”

On the day of the live auction, the couple woke up, checked their computer and discovered bids had hit $75,000. By the time the hammer fell that day, the price had reached $107,550.

“I like to say I won the lottery when I married my wife,” says the consignor. “Now, everything has come together.”
Edward Stewart Plank (1875-1926), nicknamed “Gettysburg Eddie,” is one of Major League Baseball’s greatest left-handed pitchers. The Pennsylvania native made his major league debut in 1901 for the Philadelphia Athletics, a team he would play for until 1914, helping the A’s to six pennants in the American League.

Like the tobacco card of his Pirates contemporary Honus Wagner, Plank’s card is rare. “Theories for the scarcity are identical to the Wagner tales, with aversion to tobacco advertisements and contractual stalemate with the American Tobacco Company the most universally referenced causes,” says Chris Ivy, Heritage’s director of sports auctions.

A T206 Plank card, graded very good by Sportscard Guanty, realized $77,675 at Heritage’s sports collectibles action in May 2008.

“I of 14 examples to have been housed within an SGC capsule,” Ivy says, “only four have been deemed superior to this one.”
For half a century, John James Audubon (1785-1851) was the country’s dominant wildlife artist. After living in Kentucky, Audubon set off in the early 1800s on his epic quest to depict America’s avifauna. In 1826, illustrations in hand, he sailed with his collection to England. His life-size bird portraits, along with his embellished descriptions of wilderness life, hit just the right note at the height of the continent’s Romantic era, the National Audubon Society writes on its Web site, and soon Audubon’s work was in print.

Today, the Audubon name is synonymous with birds and bird conservation the world over. In June 2008, Audubon’s octavo edition of The Birds of America, from Drawings Made in the United States and Their Territories – with 500 hand-colored plates published in seven volumes over a five-year period – realized $65,725 at Heritage’s rare books and manuscripts auction.

“The octavo edition of Audubon’s Birds was probably the greatest commercial success of any color plate book issued in 19th-century America,” William S. Reese writes in Stamped with a National Character: Nineteenth Century American Color Plate Books. “While Audubon had become internationally famous in the course of producing the double elephant folio edition of the Birds in London between 1826 and 1839, it was this octavo version, issued at $100, which achieved widespread circulation and brought the work into the homes of many well-to-do Americans.”
The North Dome

CARLETON WATKINS CREATED SOME OF THE FINEST AMERICAN LANDSCAPE PHOTOGRAPHS OF THE 19TH CENTURY

In 1853, Carleton Emmons Watkins, a native of New York, moved to San Francisco and began working at a photography studio. He later established his own business and began photographic expeditions into the Yosemite Valley and along the Columbia River in Oregon and Utah. “Watkins’ artistic vision was both refined and evocative,” historian Doug Nickel notes in his book Carleton Watkins: The Art of Perception. “He described the latent riches of the West with a pictorial vocabulary surprisingly akin to that of his contemporaries Edgar Degas and Paul Cézanne.”

Watkins was determined to bring his photographs of the breathtaking and unspoiled American wilderness to an audience that was unable to experience it firsthand. Frustrated with the limitations of his 8 x 10 plate camera, he had a cabinetmaker design an 18 x 22 in. mammoth plate camera. Working with the noxious and flammable collodion wet plate process, he had to first clean the glass in an acid bath, coat it in collodion (a solution of gun-cotton dissolved in ether) and hand coat the large plate by pouring the solution over the plate while rocking it to assure an even coating. The plate was immediately submerged in a bath of silver-nitrate, then taken from the bath and placed in the giant film holder and run out to the camera that had been set up and pre-focused. The dark slide was removed and the shutter tripped to expose the plate to light. The dark slide was replaced and the film holder with the exposed plate was run back to the dark-room (usually a tent) to be developed while still wet. Hence the name wet-plate. The plate had to remain wet from the first coating until its development.

Because Watkins was working in primitive conditions and making his way through the treacherous geography of the wilderness, the number of glass plates he could safely carry was limited. In order to re-use plates, the dry collodion negative was peeled from the plate and wrapped around a glass cylinder for safekeeping. Once back at the studio, the wrapped negatives were unrolled and varnished onto studio glass plates to be printed on albumen (egg-white) paper and toned in gold.

“Watkins,” says Lorraine Anne Davis, director of vintage and contemporary photography at Heritage Auction Galleries, “was one of the most gifted American photographers of the 19th century landscape, and his photographs are regularly bought and sold in the fine art market, achieving top prices.”


EVENT

Vintage & Contemporary Photography Signature® Auction #5015 is scheduled for Dec. 12, 2008. For information, contact Lorraine Anne Davis at 214-409-1714 or LorraineD@ha.com. To receive a complimentary catalog, call 1-800-872-6467, ext. 1150, and mention code HM15819, or register online at www.HA.com/HM15819.

For more information on this and similar items, visit www.HA.com/ArtPhotography.
Patek Philippe Chronograph

BELONGED TO LEGENDARY SPORTS BUSINESSMAN ARTHUR WIRTZ

Those who knew Chicago real estate mogul Arthur Michael Wirtz (1901-1985) say his initials A.M. stood for “after midnight” – a time when he would still be working, while others slept. It’s perhaps appropriate, then, that a timepiece once worn by Wirtz is being made available to collectors.

Wirtz was founder of a sports company that, among other things, owned Chicago Stadium, produced Olympic Champion Sonja Henn’s touring ice shows, and acquired controlling interest in the Chicago Blackhawksh and Chicago Bulls. “With his business partner, James Norris, Wirtz acquired interests in arenas and convention centers across the country, including Madison Square Garden and facilities in St. Louis, Omaha and Indianapolis,” says James Wolf, Heritage’s director of watches and timepieces. “He was, needless to say, a powerful figure in the sports world.”

A Patek Philippe Perpetual Moon Phase Chronograph, Ref. 1518, engraved “Arthur M. Wirtz, 1420 Lake Shore Drive” is a highlight of Heritage’s Watches & Fine Timepieces Signature® Auction, scheduled for Dec. 8-9, 2008. This is the first time the watch has appeared at auction. “This model was produced from 1941 to 1954 with a mere 281 pieces completed,” says Wolf. “This was the first horological masterpiece to be produced in series that combined a perpetual calendar with the complexity of the chronograph. It is the most important perpetual chronograph for the serious collector and has been the cornerstone for all the various models that have followed.”

Joseph Pulsifer’s Letter Diary

NATIVE OF MASSACHUSETTS WAS FIRSTHAND CHRONICLER OF TEXAS INDEPENDENCE

In 1835, Texas was a year from winning its independence from Mexico. Behind the scenes, Joseph Perkins Pulsifer (1805-1861) was busy chronicling events and preparing for the day settlers would govern for themselves.

Pulsifer, a native of Massachusetts, had arrived from New Orleans, and with business partners opened a store in a small settlement on the Neches River in East Texas. The men purchased 50 acres and laid out the boundaries of the town that would become Beaumont. At the time, settlers unhappy with the increasingly heavy-handed rule of Mexican Gen. Antonio López de Santa Anna were openly rebelling.

A pharmacist by trade, Pulsifer kept numerous ledgers with handwritten copies of the personal and business letters he sent and received. “He was a born chronicler,” explains Judith W. Linsley, co-author of Beaumont: A Chronicle of Promise and a Texas History instructor at Lamar University. “He could not help but write about what he saw and heard.”

All but one of those letter diaries were destroyed in the great Galveston hurricane of 1900. The only surviving ledger, long held by descendants of Pulsifer, is being offered at Heritage’s Texana Grand Format Auction, scheduled for Jan. 24, 2009.

As a town leader, Pulsifer belonged to several government committees and helped draft ideas for a constitution and bylaws for what would become the Republic of Texas. He also took an active role in the early Texas communications network. “If someone west of Beaumont heard that Santa Anna was marching east, they would send letters to other settlements that Santa Anna was coming,” Linsley says. “These kinds of committees also existed in the American Revolution.” The Pulsifer letter diary being offered at auction covers the period from 1833 to 1836 and contains some of best contemporary descriptions of the Texas revolution. A May 21, 1836 letter to his sister relates news of the fall of the Alamo, the battle of San Jacinto and includes references to Texas heroes, James Walker Fannin, Jr., William Barret Travis and Sam Houston.

“Among early Texas artifacts,” Linsley says, “I would put this near the top of the list. I don’t think you can find too many documents that are more important in Texas history.”
More than 140 million years ago during the late Jurassic period, winged creatures flew high above prehistoric bodies of water, preying on fish and other small animals. Among them was the pterosaur, or “winged lizard,” known as Pterodactylus kochi. One of the world’s most famous fossil sites is Solnhofen, near Munich in the south of Germany. During the late Jurassic, the region was subtropical and supported a diverse collection of plants and animals. It’s here that scientists have discovered amazing pterosaur fossils.

“Pterosaurs were the first vertebrates to evolve powered flight,” says David Herskowitz, director of Heritage’s Natural History department. “Due to the delicate, lightweight construction of their thin, hollow bones, which enabled them to fly, these ‘flying dinosaurs’ are rarely preserved.”

Scientists believe an adult Pterodactylus kochi had a wingspan of about 1.5 feet, with its membrane of skin, muscle and other tissues stretching from the thorax to a dramatically lengthened fourth finger. It had unusually long, sharp and recurved keratin sheaths on its claws, with a mane of hair running down the back of its neck.

A Pterodactylus kochi fossil is featured in Heritage’s Natural History Signature® Auction, scheduled for Jan. 18, 2009. “This specimen represents one of the few finds of a well-articulated Pterodactylus,” Herskowitz says. “It features an excellent skull, 3.25 inches in length, displaying many sharp, pointed teeth. The quality of the preservation is so fine that even many of the small claws on both feet can be seen.”

Pterosaurs vanished 65 million years ago during the great dinosaur extinction of the Upper Cretaceous.

FOR MORE INFORMATION ON THIS AND SIMILAR ITEMS, VISIT www.HA.com/NaturalHistory

Extremely Rare “Flying Dinosaur” Fossil
Pterodactylus kochi
Jurassic
Solnhofen, Germany
Estimate: $55,000-$65,000

Pterodactylus Fossil
DELICATE ‘WINGED LIZARD’ SPECIMENS RARELY PRESERVED

Event
Natural History Signature® Auction #6012 is scheduled for Jan. 18, 2009. For information, contact David Herskowitz at 214-409-1610 or Davidh@ha.com. To receive a complimentary catalog, call 1-800-872-6467, ext. 1150, and mention code HM15819, or register online at www.HA.com/HM15819.
Annie Oakley’s Legend

SHARPSHOOTER CONSIDERED THE FIRST AMERICAN FEMALE SUPERSTAR

She is perhaps the most famous woman of America’s Wild West. Barbara Stanwyck played her in the 1935 movie Annie Oakley. The 1946 Broadway musical Annie Get Your Gun starred Ethel Merman. In the 1950s, Gail Davis played her in the Annie Oakley television series. “Add to that the countless novels and comic books based on her life and you have an icon of the Wild West,” says Russ Jorzig, a senior specialist of Western Americana at Heritage Auction Galleries. Of course, other women from those times captured the nation’s attention, from Calamity Jane to Belle Starr, but Oakley (1860-1926) is considered by many the first American female superstar.

A native of Ohio, she began hunting as a child, with legend saying she could shoot the head off a running quail when she was 12. By the time she was a teenager, her sharpshooting skills landed her in Frank Butler’s traveling shooting act. Butler and Oakley married and later joined Buffalo Bill’s Wild West Show.

In 1913, after performing for millions of people in the United States and Europe, Oakley moved with Butler to a waterfront cottage in Maryland, where they added a new member to their family, their dog Dave. They would eventually return to Ohio.

Two rare and personal Annie Oakley items are featured in Heritage’s Western Americana Signature® Auction scheduled for Jan. 23, 2009: a large-format silver print of the Butlers with Dave, who played a part in Oakley’s shooting exhibitions; and a bank check dated Oct. 21, 1908 and signed “Annie Butler.” “Not many items were signed by Ms. Oakley with her married name,” Jorzig says. “She didn’t attach herself with the feminist movement of her time, but Annie Oakley was a trailblazer and came to symbolize what a powerful woman could look like.”

Indianas Love

SCULPTURE COMBINES ARTIST’S ICONIC IMAGE WITH A PIECE OF HISTORY

The work of Robert Indiana (b. 1928) often consists of bold, simple images: EAT, HUG, and, of course, LOVE, which was featured on an 8-cent U.S. Postal Service stamp in 1973. Nearly 20 years later, Indiana’s work and the fall of the Berlin Wall would come together to symbolize freedom and unity.

A collection of substantial sections from the East German side of the Wall was purchased by a businessman in Maine and, in 1990, the Berlin Wall arrived on U.S. soil. Shortly afterward, Indiana was asked to paint one of these sections of the Wall. In 1991, his original sculpture, WALL/LOVE, was unveiled at Art Expo in New York. It features Indiana’s iconic “Love” image on one side and the word “Wall” on the other.

“The piece represents the irony of how the Wall, once a symbol of oppression and the Cold War, became the definitive symbol of freedom and goodwill — a tangible reminder of the liberation of ideas as well as people,” says Thom Pegg, director of Heritage Auction Galleries’ 20th Century Art and Design department.

The Florida-based Outdoor Arts Foundation acquired the Berlin Wall collection, including Indiana’s WALL/LOVE piece, and initiated public art projects involving the collection. The Indiana piece is being auctioned to help fund these initiatives.

“Robert Indiana is a hugely important figure in the world of Pop Art,” Pegg says. “His renown image of the word LOVE has been executed in many designs and mediums. Now, LOVE is not only a work of art, it’s a piece of history.”

Event

20th Century Art & Design Signature® Auction #5014 is scheduled for Dec. 11, 2008.

For information, contact Thom Pegg at 214-409-1142 or Thom@HA.com. To receive a complimentary catalog, call 1-800-872-6467, ext. 1150, and mention code HM15819, or register online at www.HA.com/HM15819.
Rare Stamps

1901 INVERTED TRAIN HIGHLIGHTS INAUGURAL PHILATELIC AUCTION

As sheets are set up for a second pass, they sometimes turn around while being moved. As the sheet or sheets pass through the press, the frame (outside image) or vignette (center image) prints upside down. In the case of the famous inverted Jenny stamp, the frame was printed first. When one sheet was inadvertently turned around, the vignette—showing the plane—was printed upside down.

GETTING INVERTED

Inverted stamps are created when a sheet of stamps passes through a press more than once, usually to add another color, the Smithsonian’s National Postal Museum points out on its Web site.

In May 1901, a series of stamps went on sale to celebrate the Pan American Exposition in Buffalo, N.Y. Printing errors caused inverted stamps to appear in three issues of the series, with the 2-cent locomotive being the rarest.

“The Smithsonian’s National Postal Museum says only about 138 unused copies are known to exist. One of only six graded inverted train stamps is featured in three issues of the series, with the 2-cent locomotive being the rarest. Inaugural Philatelic Signature® Auction #1106 is scheduled for Jan. 29-31, 2009.

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Numerous countries, including New Zealand, India, and Spain, have printed inverted stamps. In 1959, Canada issued a commemorative stamp for the St. Lawrence Seaway. A small quantity of inverted stamps, as well as an accidental print where the design was accidentally printed twice, were accidentally printed and distributed to Canadian post offices.

The B1 U.S. Colonial Rush Lamp and Candle Holder stamp was first printed in 1799. In 1866, 100 stamps were sold with the inverted brown color variety, with only one copy listed in the literature, making it one of the rarest U.S. stamps. The stamp was later issued again in 1887.

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Suite of Diamonds

COLOR, CLARITY AND SIZE MAKE FOR MAGICAL OFFERINGS

The Romans called them “tears of the gods.” Several exquisite “tears” are featured in Heritage’s Fine Jewelry Signature® Auction scheduled for Dec. 8, 2008.

A gold ring by Martin Flyer showcases a Fancy Light Pink cushion-shaped diamond weighing 4.03 carats. It’s accompanied by full-cut diamonds weighing a total of 1.45 carats, set in platinum. “It is exceptionally rare to find a pink diamond in the 4-carat range, and even rarer to find one that is internally flawless,” says Jill Burgum, Heritage’s director of jewelry auctions.

An unmounted Asscher Cut diamond weighing 5.09 carats also is being offered. “The Asscher Cut was developed by Joseph Asscher and reached its peak of popularity in the 1920s,” says Burgum. “This particular diamond has size, exceptional color and clarity, plus it is a rare cut to find.”

A “Chameleon” diamond, gold ring showcases a Fancy Grayish Yellowish Green oval-shaped diamond weighing 2.25 carats. The diamond temporarily changes color when exposed to a significant amount of heat, or when deprived of light for 24 hours. “It is exceptionally rare in that this is a natural color change diamond,” Burgum says.

EVENT
Fine Jewelry Signature® Auction #687 is scheduled for Dec. 8, 2008. For information, contact Jill Burgum at 214-409-1697 or JillB@ha.com. To receive a complimentary catalog, call 1-800-872-6467, ext. 1150, and mention code HM15819, or register online at www.HA.com/HM15819.

FOR MORE INFORMATION ON THESE AND SIMILAR ITEMS, VISIT www.HA.com/Jewelry

Fancy Light Pink Diamond, Diamond, Platinum, Pink Gold Ring, Martin Flyer, Fancy Light Pink, 4.03 ct, Internally Flawless, GIA Estimate: $150,000-$200,000

Chameleon Diamond, Pink Diamond, Diamond, Gold Ring, 2.25 ct, Vs2, GIA Estimate: $35,000-$45,000

Unmounted Asscher Cut Diamond, 5.09 ct, E/VVS2, GIA Estimate: $150,000-$200,000
More Queller Masterpieces

**COLLECTION OF 475 DIFFERENT PATTERNS IS A WORLD-CLASS OFFERING**

The Queller Family, who made numismatic history when they auctioned their $10.3 million Silver Dollar Collection at Heritage’s Central States Numismatic Society auction in April 2008, have consigned additional numismatic masterpieces.

This time, the family has consigned the most important collection of Pattern coins of this generation, called “The Lemus Collection – Queller Part Two,” to honor Mrs. Queller’s collecting efforts in this intriguing area.

Assembled over several decades by the Queller Family, this collection of 475 different Patterns is world-class in aesthetic appeal and numismatic breadth, says Heritage Vice President Leo Frese. Patterns are trial strikings of coins – new designs, new sizes and new metals. Some patterns are accepted and become the standard design for the next generation, while many more are experimental and rejected. “The U.S. Mint produced many dozens of different trials before a major design change,” Frese says, “but each variant may have been struck in very small quantities. Many are unique. A collection of this magnitude requires exceptional eye as well.”

Pattern coins have long been attributed to the standard reference, United States Pattern Coins by J. Hewitt Judd, M.D., first published in 1959 (with attributions such as Judd-1702 or J-1777), and the newer United States Patterns and Related Issues by Andrew W. Pollock, published in 1994 (with attributions such as P-1462).

Heritage’s U.S. coin and currency auctions will take place in Orlando, Fla., at the Florida United Numismatists convention – Queller Part Two” to honor Mrs. Queller’s collecting efforts in this intriguing area.

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**EVENT**

**U.S. Coins FUN Signature® Auction #1121** is scheduled for Jan. 7-10, 2009. For information, contact Leo Frese at 214-409-1294 or Leo@HA.com. To receive a complimentary catalog, call 1-800-872-6467, ext. 1150, and mention code HMT15819, or register online at www.HA.com/HMT15819.

**Clarke Manuscript**

**‘PRELUDE TO SPACE’ AN EARLY, GROUNDBREAKING TALE FROM SCIENCE-FICTION MASTER**

Sir Arthur C. Clarke’s original manuscript for Prelude to Space, which would become his first published science-fiction novel, offers remarkable insights into the author’s writing process.

Written in five grade-school exercise books over 20 days in 1947, the manuscript includes a handwritten “production schedule” of dates, number of words written each day and a running word count.

“Clarke approached his writing in a meticulous manner,” says James Gannon, Heritage’s rare books director. “He frequently corrected and annotated his work, crossing out words, lines and, on several occasions, entire sections or pages.” Two of the five books have sections that start from both the front and back, with Clarke turning the books upside down to begin new chapters.

The 5,100-word story is believed to be the first Clarke manuscript of a major work to come on the market, Gannon says. It is featured in Heritage’s Rare Books Grand Format Auction scheduled for March 6-7, 2009.

The story was first serialized in magazines for Galaxy Publishing, with the expanded novel published by Sidgwick & Jackson in London in 1953 and by Gnome Press in America in 1954. It’s been called one of the earliest scientifically accurate and realistic accounts of the first moon voyage. “Unlike the earlier classics, Verne’s From the Earth to the Moon and Wells’ The First Men in the Moon, the emphasis is on preparations rather than the melodrama of the trip itself, anticipating the social, personal and technical meaning and romance behind the actual conquest of space,” Neil Barron writes in Anatomy of Wonder: Science Fiction, Bibliographic Guides for Contemporary Collections. Clarke (1917-2008) is most famous for the novel and movie 2001: A Space Odyssey.

“Clarke,” Gannon says, “is considered, along with Robert Heinlein, among the most prominent and important science-fiction novelists. This manuscript from the very early days of his professional writing career is truly a science-fiction treasure.”

**EVENT**

**Rare Books Grand Format Auction #6020** is scheduled for March 6-7, 2009. For information, contact James Gannon at 214-409-1609 or James@HA.com. To receive a complimentary catalog, call 1-800-872-6467, ext. 1150, and mention code HMT15819, or register online at www.HA.com/HMT15819.
Dean Cornwell (1892-1960) never shied away from illustrating the world’s greatest stories. From a mural on the founding of Los Angeles to placards displayed in drugstores across America showing the “Conquerors of Yellow Fever,” Cornwell reigned as the “Dean of Illustrators.” Cornwell’s illustrations portrayed the changing lives and dreams of the American people, as Patricia Janis Broder notes in her book Dean Cornwell: Dean of Illustrators. “Through his magazine and book illustrations, advertising art, calendars and posters, Cornwell recaptured, decade by decade, the image, spirit and style of twentieth-century America.”

Born in Louisville, Ky., Cornwell was fascinated by the drawings of his father, a civil engineer. As a young man, he moved to Chicago, where he worked in the art department of the Chicago Tribune. In 1915, he relocated to New York City, where he would complete commercial assignments for Seagram’s, General Motors and Coca-Cola. He worked for Cosmopolitan, Harper’s Bazaar and The Saturday Evening Post and illustrated stories for authors such as Pearl S. Buck, Edna Ferber and Ernest Hemingway.

In the late 1920s, Cornwell’s illustrations for The City of the Great King and The Man of Galilee were serialized in Good Housekeeping and later published in hardcover books. More than 20 years later, he returned to religious themes, illustrating Lloyd Douglas’ best-selling books The Robe and The Big Fisherman.

Two Cornwell illustrations for The Big Fisherman are featured in Heritage’s Illustration Art Signature Auction, scheduled for Feb. 10, 2009. They are part of the Tip and Patricia Freeman collection.

Tip Freeman (1908-1995) was a film and theater stage designer who was also among the nation’s top airbrush artists. He began collecting work by Society of Illustrators Hall of Fame recipients in the 1970s. The lots being offered include works by masters such as Tom Lovell (1909-1997), Charles Dana Gibson (1867-1944), John Falter (1910-1992), Saul Tepper (1899-1987), James Montgomery Flagg (1877-1960), John LaGatta (1894-1977) and Pruett Carter (1891-1955).

EVENT
Illustration Art Signature Auction #7005 is scheduled for Feb. 10, 2009. For information, contact Courtney Case at 214-409-1293 or CourtneyCB@HA.com or Ed Jaster at 214-409-1288 or EdJ@HA.com. For a complimentary catalog, call 1-800-872-6467, ext. 1150, and mention code HM15819, or register online at www.HA.com/HM15819.

FOR MORE INFORMATION ON TABLES AND SIMILAR ITEMS, VISIT www.HA.com/EstateArt

Peter Sees the Figure on the Shore was used on the jacket for the People’s Book Club edition of Lloyd Douglas’ The Big Fisherman.
‘Chief White Grass’
JOSEPH HENRY SHARP CAPTURED VANISHING CULTURE OF THE AMERICAN INDIAN

With classic paintings such as The War Bonnet Maker and Prayer to the Spirit of a Buffalo, Joseph Henry Sharp (1859-1953) is considered by many the “spiritual father” of the Taos art colony, the first significant art colony in the American West.

Sharp, born in Bridgeport, Ohio, studied art at the McMicken School of Design and the Cincinnati Art Academy. During the 1880s and early 1890s, he studied in Munich, Antwerp, and Paris. Upon returning to the U.S., Sharp spent time in Montana, painting portraits of Plains Indians. By 1910, he had settled permanently in Taos and was a founding member of the Taos Society of Artists.

In the early 1900s, an exhibition of Sharp’s portraits traveled to Washington, D.C., where they received the attention of President Roosevelt and the Smithsonian. “They realized early that Sharp was a historian of the West whose work would help preserve a vanishing way of life,” says Michael Duty, director of Heritage’s Art of the American West department. Today, Sharp’s paintings are held by the Phoebe A. Hearst Museum of Anthropology at the University of California, Berkeley; the Butler Institute of American Art in Youngstown, Ohio; the Smithsonian American Art Museum in Washington, D.C.; and the Gilcrease Museum in Tulsa, Oklahoma.

Sharp’s Chief White Grass, Blackfoot is featured in Heritage’s inaugural Art of the American West & Texas Art Signature® Auction, scheduled for Jan. 24, 2009. The same family has owned the work since it was gifted directly by Sharp, Duty says. It’s accompanied by several items from Sharp’s studio, including American Indian jewelry, Northern Plains pipe bags, a tomahawk, and several Navajo weavings—all given by Sharp to the original owner of the painting.

EVENT
Art of the American West & Texas Art Signature® Auction #5006 is scheduled for Jan. 24, 2009. For information, contact Michael Duty at 214-409-1712 or MichaelD@HA.com. For a complimentary catalog, call 1-800-872-6467, ext. 1150, and mention code HM15819, or register online at www.HA.com/HM15819.

For more information on this and similar items, visit www.HA.com/FineArt.

Memories
of Boris

Karloff’s daughter sharing personal letters, script, photos with fans of the Hollywood legend
Are you still running Karloff Enterprises, which aims to preserve, protect and share your father’s memories?
Yes. Most recently, I signed an agreement with Dark Horse Comics to reissue my father’s comics in hardback form. He had a line of comics in the 1960s called Boris Karloff’s Tales of Mystery. There were 97 issues altogether, printed by Gold Key. The Dark Horse books will have about five to six issues per volume. These will begin coming out in early 2009. I’m really excited that they’ll be available for a whole new generation of my father’s fans.

You convinced the U.S. Postal Service in 1997 to create a set of horror-star stamps that included your father and he’s been featured on other stamps. Is it true that your father is the only person to be on three U.S. stamps?
The Postal Service had such success with celebrity stamps that they decided to do famous movie monster stamps. My father appeared on those commemorative stamps when they came out in 1997, as Frankenstein and as the Mummy. He was on a third stamp when the post office commemorated the filmmaking industry. I’ve been told, other than U.S. presidents, he’s the only person who has three stamps.

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You’ve said you love meeting your father’s fans and that they keep his memory alive. Is that part of the reason you are making the Boris Karloff Estate Collection available to the public?
Absolutely! These things more properly belong with fans and collectors than on my shelf. The legacy of my father, professionally and personally, is a remarkable one. He is one of the few people in show business that nothing negative was ever said about. The perpetuation of his legacy is due in large part to his fans and his fans are multigenerational. They have seen his films in the movie houses, then on television, then on video and on DVD and now on Blu-ray. Each generation keeps enjoying his work.

So you still make appearances at fan conventions and shows? It’s wonderful to see grandparents bringing their grandchildren to see his films and to ask questions about my father. It’s a lovely experience to have people thank me for my father’s work. So this is giving back to the fans. If not for them, there would be no value to these things. Nobody would want them. I’m not a collector myself, but I know there are collectors to whom these things have great emotional importance, and these people should have these things.

There are items you are keeping, though, correct?
Of course I have personal items and they are precious to me. But the collectors and fans should have parts of my father’s career and this is my way of thanking them for giving his work and his career such long-lasting legs.

Since her father’s death in 1969, SARA KARLOFF has been busy keeping the memory of her father alive. She’s had tremendous help, of course, from Boris Karloff’s legendary body of work (Frankenstein, The Mummy, The Black Cat) and the millions of fans who continue admiring the horror master. How popular is the star? A one sheet for Karloff’s The Bride of Frankenstein realized a record-breaking $334,600 at Heritage’s vintage movie poster auction in November 2007—nearly 75 years after the movie’s release.

Now, Sara Karloff has found a unique way to thank her father’s fans. Numerous items from the Boris Karloff Estate Collection are being made available through Heritage’s entertainment and music memorabilia auction, scheduled for Feb. 21-22, 2009. Heritage Magazine talked to Sara Karloff about her father and the upcoming sale.

“A THESE THINGS MORE PROPERLY BELONG WITH FANS AND COLLECTORS THAN ON MY SHELF.”
“HE WAS RESPECTED AND ADORED BY THOSE WHO KNEW HIM PROFESSIONALLY. HE WAS A WARM AND LOVELY HUMAN BEING.”

The February auction will include letters of condolences from famous people, letters your stepmother received after your father died in 1969.

Yes, letters from people like Christopher Lee, Vincent Price, Dr. Seuss, [horror writer] Robert Bloch, and [Frankenstein star Mae Clarke]. Some are handwritten, some are typed. We weren’t at all surprised by the outpouring. When my godmother, Cynthia Lindsay, wrote [the Karloff biography] Dear Boris, almost to a person, when she interviewed people, they would say “dear Boris.” He was respected and adored by those who knew him professionally. He was a warm and lovely human being.

Your father was nominated for a Tony Award for his work opposite Julie Harris in The Lark, a play about Joan of Arc that opened on Broadway in 1955. Did he enjoy working on the stage?

My father adored Julie Harris and felt The Lark was one of the highlights of his career and certainly working with Julie was a dream. All actors love the theater and the immediate feedback from a live audience, but it is also a terrifying experience every night. One has to be at the top of one’s game all the time.

You’re offering the script from The Lark. Was your father always bringing home scripts or movie props?

No. He would bring home his own personal scripts, yes, for television or whatever he was working on, but he was not a collector.

There are also photos and negatives from his classic films. Where are those from?

These are photos from the three Frankenstein films, from earlier films, and from many of the latter films, like The Body Snatcher, The Raven, The Comedy of Terrors, Targets, The Black Cat, and Tower of London. He had the original stills from many of those movies.

In addition to the books from Dark Horse Comics, what else should fans be looking for?

There’s a new biography by Stephen Jacobs that will be out in 2009. This is the definitive biography of my father. I’m very excited about it and I think fans will be, too.

EVENT

Entertainment & Music Memorabilia Signature® Auction #7004 featuring the Boris Karloff Estate Collection is scheduled for Feb. 21-22, 2009. For information, contact Doug Norwine at 214-409-1452 or DougN@HA.com. For a complimentary catalog, call 1-800-872-6467, ext. 1150, and mention code HM15819, or register online at www.HA.com/HM15819.
Boris Karloff reprised his role as the Frankenstein monster for a dream sequence in the 1947 movie The Secret Life of Walter Mitty. The scene was cut from the film, but not before this rare production photo, which also shows legendary monster makeup artist Jack Pierce, was snapped. This print is from the Boris Karloff Estate Collection.
Only five examples of the 1870 San Francisco $50 National Gold Bank Note, Fr. 1160, are listed by the Kelly and Gerenger censuses. This copy, previously owned by legendary collector Amon Carter Jr., realized $373,750 in April 2008.
Any list of the year’s top treasures is sure to include coins and currency. An 1804 Silver Dollar and an 1870 Gold Bank Note lead the coin and currency categories when looking at the most desirable treasures sold over a year’s time (October 2007 to September 2008).

A closer examination of our first Heritage Magazine Great Treasures list, however, reveals an emerging category: Russian art. Work by masters such as Mikhail Klodt, Igor Grabar and Konstantin Yuon also commanded attention.

What’s driving the interest in Russian art? “There is a mixture of new-wealth Russian buyers, especially since the dissolution of the Soviet Union and the privatization of industry, and a subsequent universal exposure, appreciation and demand for Russian art,” explains Dr. Douglass Brown, director of Russian Fine Arts at Heritage Auction Galleries. “Many Russian buyers simply want to bring the art of their homeland back to Russia. Others are seeking quality works for investment purposes or buying for the sheer beauty of the work. There is no foreseeable end to the boom.”

In addition to showcasing the year’s most striking and alluring objects of enduring value, we hope this first list of treasures inspires and guides you on your collecting journey.

—Hector Cantú
1804 SILVER DOLLAR
Called the “King of American Coins,” the 1804 silver dollar was actually struck in the mid-1830s for special coinage intended for foreign dignitaries. Just eight exist today, along with seven similar pieces produced a quarter century later. Six of the 15 are in museums, leaving nine for collectors. An 1804 $1 Original graded MS62 by NGC realized $3.73 million at Heritage’s Central States Numismatic Society coin auction in April 2008.

1796 QUARTER EAGLE
The 1796 No Stars quarter eagles were the first gold coins of that denomination made in our nation’s history, and only 452 of them were produced. The survival of a Gem example is absolutely amazing. This piece is believed to be the finest known. Graded MS65 by PCGS, it realized $1.72 million at a January 2008 auction.

1796 QUARTER EAGLE
After the short run of 1796 No Stars quarter eagles was completed, 16 stars were added to the obverse design, and 432 additional quarter eagles were minted. The stars represented the first 16 states, including Tennessee, admitted on June 1, 1796. This piece is clearly the finest known, realizing $1 million in January 2008.

Mikhail Klodt
Mikhail Klodt (Russian, 1832-1902) was born into an artistic family of barons. His father was an important Russian wood engraver and his uncle a famous sculptor. He studied painting in France, Switzerland and Italy and in 1858 completed Riverside Farmstead, which realized $1.3 million in Heritage’s inaugural Russian fine art auction in June 2008. “His homage to his hometown in Latvia,” Brown says, “is a breathtaking example of Russia’s Realist movement.”

‘BOOT OF CORTEZ’ GOLD NUGGET
The largest gold nugget discovered in the Western Hemisphere was found in 1989 in the Sonora Desert by a local man using a metal detector he’d bought at Radio Shack. The 389.4 troy ounce “Boot of Cortez” realized more than $1.3 million at Heritage’s natural history auction in January 2008. It is 10.75 inches high and 7.25 inches at its widest.

INVERTED JENNY
The “Inverted Jenny” is one of the most famous error stamps in U.S. history. A Wall Street executive purchased a mint condition Jenny position 84 in December 2007 for $825,000. The stamp is from the original sheet of 100 morsels bought at a Washington, D.C., post office in 1918. Shortly afterward, the sheet was purchased by Philadelphia dealer Eugene Klein, who subsequently sold it to collector Col. E.H.R. Green for $25,000. Green allowed Klein to separate the stamps and sell individual examples and blocks, with Klein writing the sheet position number in pencil on the back of each stamp.

CONFEDERATE TERMS OF SURRENDER
In April 1865, after four years of warfare and 630,000 deaths, Gen. Robert E. Lee surrendered the Confederate Army of Northern Virginia to Union commander Ulysses S. Grant at Appomattox Court House in Virginia. The original “Terms of Surrender” documents are lost to history, but Lee had copies drafted. The copies, once held by a Confederate commander, realized nearly $540,000 at Heritage’s Civil War auction in December 2007.
THE COBRA
CRYSTALLIZED GOLD

Famous since the 1970s for beautifully crystallized gold, California’s Mockingbird and Colorado Quartz mines have produced some of the finest gold specimens. One of those, known as “The Cobra,” realized more than $525,000 at Heritage’s June 2008 natural history auction. “Gold specimen values are determined by the presence or absence of crystals, the luster and sharpness of crystals, and the overall aesthetics of the specimen,” says David Herskowitz, director of Heritage’s Natural History department. “By any and all of these criteria, the Cobra is one of the rare, one-of-a-kind pieces destined to take a place among the few other world-class gold specimens known.”

MARC CHAGALL

The abstract, post-impressionist images of Marc Chagall (Belarussian/French, 1887-1985) were heavily influenced by literature, religious symbols and folk tales from his native Russia. He’s been called one of the most original and imaginative geniuses of 20th-century art. His Fleurs et couple, circa 1948-52, from a private collection, realized nearly $450,000 in October 2007.

ROBERT CRUMB

Jack Jackson is considered the first true “underground comics” artist. In 1969, he co-founded Rip Off Press, which specialized in adult-themed comics. Among its stable of artists was the legendary Robert Crumb (b. 1943). After Jackson’s death in 2006, his family discovered 24 pages of original artwork for Crumb’s Big Aja Comics #1, printed in 1969. The Jack Jackson (“Jaxon”) Collection realized nearly $420,000 in Heritage’s vintage comics and comic art auction in August 2008.

ENOLA GAY LOG BOOK

As navigator on the Enola Gay, it was Theodore “Dutch” Van Kirk’s job to keep the plane on course to Hiroshima on one fateful trip in August 1945. “When the bomb left the airplane,” Van Kirk would write later, “the plane jumped because you released 10,000 pounds. … We lost 2,000 feet on the turn and ran away as fast as we could.” The ensuing atomic blast would forever change human history. Pages from Van Kirk’s log book for that historic flight realized nearly $360,000 in October 2007.

ARNALDO POMODORO

In 1963, the year he produced Piccolo Sfera, self-taught Italian sculptor Arnaldo Pomodoro (b.1926) won a major prize at the Sao Paolo Biennial for his highly polished cast bronze spheres. The award was followed by a top price at the Venice Biennale, which secured his reputation as an important talent. Today, his work can be seen at the Vatican Museums and United Nations headquarters in New York. His 20 x 20 x 20 in., 86-pound sculpture, from a private collection, realized $358,500 in May 2008.
BRIDE OF FRANKENSTEIN

A theatrical poster for The Bride of Frankenstein, previously seen only in the press book for the film released in 1935, resurfaced after decades in a private collection and promptly realized a record-breaking $334,600 at Heritage's vintage movie poster auction in November 2007. "Never before seen and perhaps never to be seen again, this fabulous original one sheet is a true cinematic treasure," says Grey Smith, director of Heritage's vintage movie poster auctions.

1883 GATLING GUN

First invented in 1862, Richard Jordan Gatling’s rotating-barrel weapon, capable of firing hundreds of rounds per minute, would revolutionize warfare. The Gatling gun saw limited use in the American West, often contributing pen and ink drawings to local newspapers. Later, he would complete illustrations for publications such as Harper’s Weekly, Collier’s, and Scribner’s, and would help found the Texas Society of Artists. His In the Tetons, acquired directly from the artist by the parents of the consignor, realized nearly $290,000 in December 2007.

NORMAN ROCKWELL

In 1950, Norman Rockwell (1894-1978) was three years into his 17-year stint as an illustrator for Brown & Bigelow’s popular line of calendars. His ‘Two Old Men and Dog: Hunting’ from that year was purchased in 1960 directly from Brown & Bigelow. The price: $500. Forty-eight years later, the work, offered by the original buyer, realized nearly $275,000 at Heritage’s June 2008 illustration art auction.

FRANCIS MOORE JR.
The city of Houston was founded in August 1836. Two years later, Francis Moore Jr. (1808–1864) became the town’s second mayor. Shortly afterward, the newspaper editor would wrote Map and Description of Texas, aimed at potential immigrants to the newly independent republic. A rare first edition copy of the book, belonging to merchant and explorer Joseph Gregg, realized more than $274,000 at Heritage’s December 2008 Texana auction.

MALCOLM MORLEY

After meeting Andy Warhol and Roy Lichtenstein, Malcolm Morley (British, b.1931) began to focus on photorealism. His Horses, an oil on canvas completed in 1967, realized $286,800 at Heritage’s May 2008 fine art auction. Morley was the first Brit to win the Turner Prize in 1984, named after early 19th century master painter J.M.W. Turner.

1792 LARGE CENT

Nearly a million 1794 large cents were minted. Such a production required a large number of dies. Among those dies was a single reverse with 94 small stars around the border. Today’s collections highly covet the unusual design. The Starred Reverse is clearly the most popular 1794 variety. A Starred Reverse graded AU50 by PCGS realized $632,500 in February 2008.

1838-O HALF DOLLAR

The New Orleans Mint, authorized in 1834, was ready for occupancy in 1838. Production in that first year was limited to half dimes and dimes. In early 1839, about 20 proof half dollars were minted with an 1838 obverse die. Between 10 and 12 of those pieces still exist today. An 1838-O 50C graded MS63 Brown by NGC realized $334,600 in July 2008.
Gil Elvgren

Few artists captured the sensuousness of American women as well as illustrator Gil Elvgren (1914-1980). As a calendar artist for Brown & Bigelow, he’s been called the best pin-up artist the world has ever known. His *Fascination*, dated 1952, fetched a record-setting $262,900 at Heritage’s June 2008 illustration art auction.

The Federalist

Founding Fathers James Madison, John Jay and Alexander Hamilton in 1787 and 1788 wrote a series of articles designed to rally support for the ratification of the U.S. Constitution. The articles were collected and published in 1788 as The Federalist, often called the most influential political work in U.S. history. A copy realized nearly $263,000 at Heritage’s June 2008 auction of rare books and manuscripts.

Kellogg & Humbert Gold Ingot

When the U.S. Mail Steamerhip S.S. Central America sank off the coast of the Carolinas in 1857, it took with it several hundred gold ingots produced by Kellogg & Humbert, the government-supervised assayers in San Francisco. One of the 743 ingots salvaged when the ship was recovered in 1988 was a 126.44-ounce piece that Heritage President Greg Rohan calls “one of the very best examples of Gold Rush history.” It realized $253,000 at Heritage’s July 2008 U.S. coin auction.

Ichthyosaurus Fossil

The ichthyosaurus first appeared 250 million years ago and disappeared 160 million years later. Although they resembled fish, the creatures were more like whales and dolphins, breathing air and giving birth to live young. A well-preserved fossil realized nearly $246,000 at Heritage’s January 2008 natural history auction. “There were several species of ichthyosaur, but this example, at approximately 8.5 feet, is among the largest for its genus,” says David Herskowitz, director of Heritage’s Natural History department. “It’s truly a world-class fossil.”

John William Godward

John William Godward (British, 1861-1922) is considered the best of the last great Greco-Roman Victorian painters. “In Godward’s work,” writes Vern Swanson in the biography John William Godward: The Eclipse of Classicism, “we see the final summation of half a millennium of Classical antique influence on Western painting.” Godward’s oil on canvas Girl in Yellow Drapery, 1901, realized $233,025 at Heritage’s December 2007 fine art auction.

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Konstantin Yuon
Konstantin Yuon (Russian, 1875-1958) was known for his Russian landscapes and views of the historical churches and monasteries of his homeland. He co-founded the Union of Russian Artists and the Association of Artists of Revolutionary Russia. His An Autumnal View from the Balcony realized $227,050 at Heritage’s Russian Fine Art auction in June 2008.

Gil Elvgren

William Barret Travis
On Feb. 23, 1836, William Barret Travis (1809-1836) wrote his famous “Appeal from the Alamo” letter, which would become an American symbol of unyielding courage and heroism. Directed to “the people of Texas, all Americans in this world, fellow citizens and compatriots,” Travis wrote: “If this call is neglected, I am determined to sustain myself as long as possible and die like a soldier who never forgets what is due to his own honor and that of his country, Victory or Death.” In a postscript, Travis wrote “the Lord is on our side” after he and his hungry men “got into the walls 20 or 30 head of beaves.”

The previous day, 30 head of cattle had indeed been delivered to the Alamo, where Travis awaited Mexican Gen. Antonio López de Santa Anna. A brief note, written in Spanish and signed by Travis, reads: “Received from Citizen Ignacio Perez thirty head, for the consumption of this garrison that will be paid for in the form of four hundred thirteen pesos by the provisional government of Texas as soon as it has the money.”

Within two weeks, Travis and the defenders of the Alamo were dead – giving their lives in a battle that preceded Texas’ independence. An addendum dated Sept. 8, 1836, shows the receipt of funds from Francisco Ruiz, who three days earlier had been elected senator to the First Congress of the Republic of Texas. He was one of only two signers of the Texas Declaration of Independence to be born in Texas.

“Seldom is anything bearing Travis’ autograph offered for sale, much less a document written from the Alamo,” says Sandra Palomino, director of historical manuscripts at Heritage. “This extraordinary receipt for the 30 beaves mentioned by him in his ‘Victory or Death’ letter is the cornerstone of any Texana collection.”

The note realized $191,200 at Heritage’s Texana auction in December 2007. Travis’ “Appeal from the Alamo” letter remains in the collection of the Texas State Library.

Igor Grabar
Igor Grabar (Russian, 1871-1960) was recognized as a People’s Artist of the Soviet Union in 1956 for his work in landscapes, still lifes, and portrait painting, and his images of historical revolutionary themes. His Summer Evening, featured in a Russian art exhibition in New York in 1924, realized $277,000 at Heritage’s Russian Fine Art auction in June 2008.

Honus Wagner
The 1909-11, T206, Honus Wagner (1874-1955) is the Holy Grail of vintage baseball cards, with the finest examples nearing the $3 million mark. Even poor-condition versions of the card are eagerly snatched up by collectors, as illustrated by the $227,050 paid for a “poor” condition card at Heritage’s May 2008 Sports Collectibles auction.

Niki de Saint Phalle
Beautiful, flamboyant, daring and fiercely independent, Niki de Saint Phalle (French, 1930-2002) emerged in the 1960s as a powerful and original figure in the male-dominated art world, author Simon Groom points out in the biography Niki de Saint Phalle: Her Angel of Temperance, a 1987 model for a never-completed full-size sculpture, realized $233,000 at Heritage’s May 2008 Fine Art auction.

Great Treasures 2008
Great Treasures 2008
1911 QUEEN MARY NOTE
Two decades ago, a Canadian (who wishes to remain anonymous) found a $500 bill tucked into an old book. Unaware of its significance, the note was set aside. Recently it was rediscovered among old papers scheduled to be shredded. A local Canadian dealer offered to purchase the bill for $5,000 Canadian. Curious, the owner contacted Heritage Auction Galleries. His 1911 $500 “Queen Mary,” graded Very Fine 20 by PMG, is one of only three known examples. It realized $322,000 at Heritage’s September 2008 Long Beach, Calif., auction—a record for a piece of Canadian paper money.

1907 GOLD CERTIFICATE
The only known Series 1907 $1,000 Gold Certificate, Fr. 1219b, realized $287,500 at Heritage’s September 2008 Long Beach, Calif., auction. Only 3,000 were issued bearing the Lee McClung-James C. Napier signatures. “Their almost exclusive use as carefully-accounted-for interbank monetary instruments nearly assured the redemption and subsequent destruction of most of these notes,” says Dustin Johnston, director of currency auctions at Heritage Auction Galleries.

1934 FEDERAL RESERVE NOTE
A 1934 $5,000 Federal Reserve Note, Fr. 2221-J, realized nearly $219,000 at Heritage’s September 2008 Long Beach, Calif., auction. Paper Money Guaranty reports grading only 26 such notes from all series and districts and this note sold is one of only three graded at Gem Uncirculated 65 EPQ. In addition, this note is the only Kansas City $5,000 graded to date by PMG, says Johnston.

1863 LEGAL TENDER
Ten years ago, the $100 1863 Legal Tender, Fr. 167a, graded Choice About Uncirculated 65 EPQ by PCGS realized $44,000. At the time—just like today—only 25 samples were known to exist. “Six of these are permanently impounded in museums, foundations or government hands,” says Johnston. In September 2008, the bill realized $207,000 at Heritage’s Long Beach, Calif., auction.

1890 TREASURY NOTE
The highest graded 1890-$100 Treasury Note, Fr. 377, realized $185,000 at the Central States Numismatist currency auction in April 2008. This “Watermelon Hundred,” graded About Uncirculated 55 NET by PMG, was once held by noted collectors Col. E.H.R. Green, William Pelzolt, Frank Linen and Money Perlmutter.

GREAT TREASURES 2008
Mastodon Skull
The “Lone Star” four-tusk mastodon skull was uncovered in February 2004 in a gravel pit near La Grange, Texas. Measuring 42 x 40 x 36.5 in., an independent appraiser called it the largest of its kind—bigger than the Warren mastodon at the American Museum of Natural History in New York and Ohio’s “Burning Tree” mastodon. It realized $191,200 at Heritage’s natural history auction in January 2008.

Tyrannosaurid Skull
A tyrannosaurid skull unearthed in central Asia fetched $185,225 at Heritage’s natural history auction in June 2008. “Tyrannosaurex bataar was the no-less fearsome eastern cousin of the Tyrannosaurus rex, the predator that ruled over the late Cretaceous landscape of North America just prior to the final great extinction event 65.5 million years ago,” says David Henkes, director of Heritage’s Natural History department.

CONFEDERATE BATTLE FLAG
During the American Civil War, Macon, Ga., served as the official arsenal of the Confederacy. Its city hall also was the temporary state capitol in 1864. Surprisingly, near the war’s end, Union Gen. William Tecumseh Sherman bypassed Macon and its arsenal on his “March to the Sea.” By April 1865, Sherman had accepted the surrender of all Confederate armies in the Carolinas, Georgia and Florida. That same month, Union forces captured the city, the arsenal and this Confederate battle flag. Once a part of the Chicago Historical Society’s famed Gunther Collection, the flag realized nearly $180,000 at Heritage’s Civil War auction in December 2007.
In December 1968, Apollo 8 crewmembers Frank Borman, James Lovell and William Anders became the first humans to see the far side of the moon. They were so inspired by the view that on Christmas Eve, from space, they read the biblical account of the creation story from the Book of Genesis. At the time, the broadcast was the most watched TV program ever.

After that telecast, noted atheist Madalyn Murray O’Hair filed a lawsuit to ban government employees, including U.S. astronauts, from public prayer in space. Though the courts eventually rejected the suit, NASA remained nervous about further religious activities throughout the rest of the Apollo program.

Less than seven months later, Neil Armstrong, Michael Collins and Edwin “Buzz” Aldrin were on the way to the moon for their historic landing on Apollo 11.

Edwin ‘Buzz’ Aldrin

In his book Return to Earth (Bantam Books, 1972), Aldrin recalls: “One contained a small amount of wine, the other a small wafer. With them and a small chalice from the kit, I took communion on the moon, reading to myself from a small card I carried on which I had written the portion of the Book of John used in the traditional communion ceremony.”

Aldrin wanted to read the scripture back to Earth, but NASA officials, the O’Hair lawsuit still on their minds, requested that Aldrin not do so. Instead, Aldrin read only these lines jotted on his card:

“Houston this is Eagle The LM Pilot speaking. I would like to request a few moments of silence. Over. I would like to invite each person listening in, wherever and whomever he may be, to contemplate for a moment the events of the past few hours and to give thanks in his own individual way — My way shall be by partaking of the elements of Holy Communion.”

Aldrin’s 3 x 5-inch note card, with his handwritten messages and Bible verses, realized $179,250 in Heritage’s air and space auction in September 2007. The card was consigned directly by Aldrin.

Peter Carl Fabergé

Peter Carl Fabergé (1864-1920) was a jeweler to royalty, best known for his Fabergé eggs. But the Russian goldsmith also created other treasures. To commemorate Alexander III’s 25th wedding anniversary, the tsar commissioned a special gift for his wife, Maria Fedorovna. Fabergé workmaster Julius Rapaport crafted a silver heart-shaped desk clock engraved with the names of the tsar’s imperial residences and the anniversary years of 1866 and 1891 in the 12 and 6 o’clock positions. Cyrillic letters representing the empress and the couple’s children replaced the remaining numerals. Once a part of the James C. Russell Collection of Royal Antiques, the piece realized nearly $180,000 in April 2008.

Roy Lichtenstein

Roy Lichtenstein (1923-1997) was best known for “pop paintings” that resembled copies of comic-book panels. But the native of New York also produced sculptures in metal and plastic. A 25.5-inch brass piece, Untitled Head I, numbered (2/75), dated (1970) and signed by the artist, realized $167,300 at Heritage’s December 2007 fine art auction.

Diamond Ring

A stunning diamond ring realized $161,325 at Heritage’s jewelry and timepieces auction in December 2007. In addition to its classic three-stone design—a 5.51-carat center diamond with two half moon cuts—the gems have extremely high color and clarity, says Jill Burgum, Heritage’s director of fine jewelry. The final touch is the platinum mounting. “Platinum is the brightest, whitest metal and the best for showcasing high color diamonds.”
PROTECTING YOUR INVESTMENT

Bags, Backing Boards and Storage Boxes Will Help Maintain the Value of Your Comic Collection

Talk to serious comic-book collectors and you’ll soon hear the terms “acid hydrolysis” and “light-induced oxidation of lignin.” For beginners, it’s gibberish. For advanced collectors, banishing these enemies of collectible comics can mean tens of thousands of dollars more come auction time. Take Spider-Man #1. At a May 2005 auction, a near mint copy with white to off-white pages fetched $126,500. A year later, a copy of the same book graded at a slightly lower near mint—realized only $37,500.

Certified Guaranty Company grades comics on a scale of .5 (poor) to 10.0 (gem mint). The company has graded no copies of Spider-Man #1 at 10.0 and only one at 9.8 (near mint/mint). Three copies have been graded at 9.6 (near mint+), eight at 9.4 (near mint), and 10 at 9.2 (near mint-).

“Serious collectors want mint copies,” says Jerry Stephan, a comic-book grader at Heritage Auction Galleries. “And they are willing to pay a premium for it.”

“Thatsn’t mean all comics must be bagged and boarded to retain their value. One of the finest comic book collections, more than 18,000 books belonging to Edgar Church (1888-1978), was discovered in 1977. “Church was an artist and he enjoyed comic book covers,” Stephan says. “He brought them not so much for reading, but for studying the cover art.”

Church stacked his comics, dating from the 1930s to the 1950s, in two cedar chests inside his Colorado home. “It was cool, it was dry and the cedar kept bugs out,” Stephan notes. “The comics weren’t in plastic bags. They weren’t in boxes. They were just stacked so tall — which most people advise against doing — that air was kept out and the pages stayed white. In fact, the comics at the bottom of the stacks, the older comics from the ’30s and ’40s, were in better shape than the newer comics on top.”

An Edgar Church/Mile High copy of Flash Comics #1, 1940, received a grade of near mint+ and realized $273,125 in a January 2006 auction.

Not everyone will accidentally store his or her comics in an ideal environment. Under normal conditions, they begin turning yellow within 15 years, and begin browning in about 20 years. But, as Edgar Church proved, when comics are kept in an ideal environment, they can remain in pristine condition for decades.

NATURE OF NEWSPRINT

To preserve your comics, it helps to understand how they are made and what’s working against you.

Early papers, those made up to the middle of the 19th century, were made from cotton and linen rags. Even today, most of these papers are still strong and durable, especially if they were stored properly in conditions that were not overly warm or humid.

Newsprint, on the other hand, is made from ground wood. It contains impurities, including lignin, a polymer that breaks down when exposed to oxygen and ultraviolet light.
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It surpasses anything that as much as they value their precious paper materials then you should be using our products too!
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Archival boards. These are the thickest boards. They are acid-free and often buffered with calcium carbonate, which absorbs acids and prevents the board from breaking down. Retailers say these, too, will last more than 100 years.

Some manufacturers produce “take no chances” boards made with activated charcoal laminated between two sheets of archival acid-free boards. The charcoal, manufacturers say, absorbs and neutralizes contaminants in comic book pages and slows the aging process. In recent years, some manufacturers have tackled the deterioration problem by producing acid- and gas-fighting sheets that are placed inside the comic—in addition to the comic bag and backing board. Bill Cole Enterprises’ Life-X-Tenders Plus are made from copper bound to plastic and then bonded onto a sheet of certified archival-quality paper. The sheets are designed to prevent acid hydrolysis. “This product,” Cole explains, “will fight off atmospheric pollution and provide long-term, non-contaminating protection, including the low levels of gases produced by the paper and inks themselves.” The sheets are designed to last at least 10 years.

Storage Boxes

When your comics are bagged and boarded, you might need a storage container. Comic book storage boxes are usually made of cardboard, but in recent years, manufacturers have produced plastic boxes.

Corrugated plastic comic boxes are an excellent choice for long-term comic storage because the material is acid-free, waterproof, vermin resistant and extremely strong. Bags Unlimited says on its Web site: “They are more expensive than corrugated comic boxes, but the material properties of the plastic corrugated material make the extra cost worth the investment for long-term archival comic storage.”

“If your comics are stored in Mylar bags,” Stephan from Heritage adds, “it probably doesn’t matter if you store your comics in a cardboard or cast-iron box. Mylar provides ideal protection. If you’re storing your comics in polyethylene or polypropylene bags, then acid-free cardboard boxes might be better. The last thing you want to do is keep unbagged comics in a cheap cardboard box.” Improper storage, Stephan notes, is one of the biggest mistakes made by collectors.

“You can’t have comics slipping and sliding in a box,” Stephan says. “That will bend the spine. You need spaceakers to fill the box so they aren’t straight up and down. I find that collectors are most disappointed because they think they have a high-grade collection, but their books have bends in the spine because they weren’t properly stored. It’s the difference between a 9.0 and a 9.8.”

Proper Storage

Once properly positioned in boxes, you need an ideal place to store your comics.

Some experts say high temperatures are your worst enemy. “Heat is definitely the worst,” says Matt Nelson, president of Classics Incorporated, a comic book conservation and restoration company in Carrollton, Texas. “Heat will turn your pages brittle and brown and that’s not reversible. You can’t do anything about that. There are treatments that can slow down the process, but that train is going in one direction.”

An icebox isn’t the answer either. As temperatures drop, relative humidity rises, and paper begins to absorb moisture, which, as outlined above, can lead to an acidic environment. The key is maintaining a balance between temperature and humidity. Most experts say a temperature range of 68 to 72 degrees and 45 percent to 60 percent relative humidity is ideal for comics. To control moisture, some collectors toss a pack of silica gel or two of silica gel into their comic boxes. You’ll often find these small white packets in shipments of cameras, shoes and electronics (along with warnings for the user not to eat the contents!). Manufacturers say silica gel does not undergo any chemical reaction during absorption and does not form any byproducts.

Interior closets are good places to store comics. Experts advise against storing comics in a basement, to avoid damage that might be caused by a burst water pipe, or in garages, where temperatures can fluctuate. An excellent resource for protecting paper material can be found on the “Preservation” pages of the Library of Congress’ Web site (www.loc.gov/preserv).

Most comic books and storage boxes are made of cardboard, but in recent years, manufacturers have begun producing plastic boxes.

Proper storage includes preservation, but is more encompassing, says Nelson, and can include surface cleaning and professionally deacidifying pages with sprays and solutions.

“Restoration” has been sometimes used as a synonym for conservation, but it is better defined as the steps that try to return an item to an earlier or original state. An example is professionally restoring a comic book—such as fixing tears or color touching—so that it moves from good condition to very fine condition.

Knowing the Terms

Before delving into how to protect your comic books, some terms first need to be defined so there is no confusion as to what is meant.

“Preservation” means those steps taken to ensure that an item remains in its current state, says Matt Nelson, president of Classics Incorporated, a comic book conservation and restoration company in Carrollton, Texas. Most products on the market help you preserve your comics.

“Conservation” means steps taken to prevent further damage from occurring to the item. Conservation includes preservation, but is more encompassing, says Nelson, and can include surface cleaning and professionally deacidifying pages with sprays and solutions.

Bottom line: Keep your paper collectibles in a cool, dark and dry place.

“Store books and other items in an unheated room, if possible, and regularly monitor the humidity,” says Cole. “Excess heat and humidity should be controlled with an air conditioner and a dehumidifier. Storage materials such as envelopes, sleeves and boxes, should be of archival quality only to prevent contamination of their contents.”

Stephan at Heritage notes that comics from the Mile High Collection and many other pedigree collections were never kept in plastic bags or comic book boxes.

“The common element is all these comics were kept in cool, dry places,” Stephan says. “You can keep your comics in a perfectly natural environment, or you can create an environment with preservation materials. The last thing you want to do, though, is open your comic boxes 20 years from now to find your investment has gone down the tubes.”
The “Grand Tour” became famous as the foundation of many great art collections. It ultimately became a popular theme portrayed in works of art itself. Today’s collectors can follow these examples to build legendary collections of their own. Tours and events tailored to serious collectors have become so popular that there are many to choose from throughout the year.

Smithsonian Journeys (www.smithsonianjourneys.org), sponsored by the Smithsonian Institute, offers the widest range of subjects and destinations with hundreds of tours. A good example is its one-week, in-depth program in Oaxaca, Mexico. The tour group resides in a 16th century landmark, attends private tours at mansions and businesses of local collectors, sees contemporary artists at work and learns about the historic and artistic context of these collections from local Professor Florencio Moreno. The program is being offered twice in 2009, in February and November.

Other Smithsonian travel programs popular with collectors include Modernism in Palm Springs, China’s Silk Road, Russia’s museum districts, the Connecticut Art Trail, and Art Treasures of Italy.

Specialized tour operators who work with other major museums often open their programs to the public. All of New York Metropolitan Museum’s “Travel with the Met” programs are available this way (www.metmuseum.org/events/travel).

“The Metropolitan Museum can open many doors,” says Harriet Friedlander, founder of Academic Arrangements Abroad, which organizes tours for “Travel with the Met.” Themed travel featuring Venice is a case in point. The September 2008 excursion focused on the architectural masterpieces of Andrea Palladio (1508-1580) and included visits to private estates such as Villa Valmarana and Villa Loredan in Italy, and Spencer House, the largest Palladian country home in England. The tours are hosted by the Met’s perennially popular classic art lecturer Olivier Bernier and offer a different itinerary each year.

Grand Tours
FROM GERMANY TO PHILADELPHIA, EXCITING EXCURSIONS CAN TURN YOUR COLLECTION INTO AN ADVENTURE

By Max Donner

Travelers on Academic Arrangements Abroad’s “Swiss Collections & Landscapes of the Rhine” visit Heidelberg, Germany.
OFF THE BEATEN PATH

Academic Arrangements Abroad (www.arrangementsabroad.com) also customizes tours for the specific interests of museum membership groups. Patrons of the Shelburne Museum in Vermont recently visited Europe’s largest art fair in Basel as part of a private program. Another tour was tailored to the interests of the junior board of New York’s Museum of Modern Art. Academic Arrangements president Jim Friedlander also recommends Berlin, Prague and Brussels as destinations for avid collectors.

The stellar attraction of Frank Lloyd Wright’s 1937 masterpiece, Fallingwater, makes it a favorite destination for collectors of 20th century decorative arts.

The Berlin-based International Council of Museums (www.icom.museum) invites collectors to join art historians as they visit the homelands of Europe’s cultural heritage. Its September 2008 tour went far off the beaten path to Albania, Macedonia and Turkey. If Asia is your interest, the San Diego Museum of Art tour to Kyoto, Japan, departs next June (www.sdmart.org). The tour includes highlights seen by most tourists plus an additional week to visit artists in their studios, observe ancient crafts, take part in a traditional tea ceremony and stay overnight in an ancient Buddhist temple.

Art Excursions also provides regular tours conducted by art historians in its hometown of Chicago. One showcases the city’s exceptional treasure of sculpture in public places, including works by renowned artists Pablo Picasso, Joan Miró and Marc Chagall.

The University of Chicago’s Oriental Institute (www.oi.uchicago.edu) takes a somewhat different approach by focusing on exhibitions and sights related to its ongoing research of antiquities. It schedules trips to special exhibitions, such as the “Hidden Treasures from the Afghan National Museum” pro-

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The Dallas Museum of Art has engaged Art Excursions (www.artexcursions.com) of Chicago to organize tours to Philadelphia and Washington, D.C. The Washington program includes a visit to Hillwood, the Virginia home of Marjorie Merriweather Post, a dedicated collector of French decorative arts and Russian art. Art Excursions president Jeff Mischer points out that private tours of reception rooms at the U.S. State Department in Washington, D.C., often give tour members ideas for displaying their collections and creating a uniform appearance.

The newest tour offered by Art Excursions is to Western Pennsylvania in autumn. The stellar attraction of Frank Lloyd Wright’s 1937 masterpiece, Fallingwater, makes it a favorite destination for collectors of 20th century decorative arts. They have the additional bonus of visiting the Carnegie Museum of Art, America’s first museum for contemporary art, and the mansion and art collection of Helen Clay Frick, daughter of Frick Collection benefactor Henry Frick.

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The astronomical clock in the heart of Old Town Prague is a highlight of Smithsonian Journeys’ “Elbe River Journey: Cultural Treasures from Prague to Berlin.”
gram at San Francisco’s Asian Art Museum, as well as to historic sites where antiquities are preserved. Next year’s grand tours go to the East Bank of the Nile and the Sinai Peninsula in the spring and on a river yacht down the Nile in the fall. Past programs have visited rarely seen archeological treasures in Iran and Asia Minor. The Oriental Institute’s faculty enhances the visits with detailed explanations of excavation sites and antiquities on view.

GOING IT ALONE

Collectors who want to focus on a particular category, but do not want to travel as part of a tour group, can seek out special events hosted by collector clubs. The World Art Deco Society hosts its 10th World Congress in Montreal May 24–30, 2009 (www.artdecomontreal.com). Attendees can choose from numerous tours to visit the area’s Art Deco highlights firsthand. Just a few of the attractions are the Botanical Gardens, the Chalet Mount Royal, private homes built in the Art Deco style and the French Embassy in Ottawa. Organizers have also arranged a pre-conference visit to Toronto and a post-Congress visit to Quebec City.

Every year in February, collectors of Arts & Crafts style antiques meet at the historic Grove Park Inn (www.grovemann.com) in Asheville, N.C., to hear expert presentations on the style and recreate the atmosphere of the best-designed Arts & Crafts style residences. If your schedule does not match a tour or convention, you can still experience a great collection by staying in a hotel. The Rhode Island School of Design (www.risd.edu) teaches similar summer courses in Italy. In New York, the Institute of Fine Arts at New York University (www.nyu.edu) shares its expertise with the public in the Silberman Lecture Series and the Frick Symposium.

Whatever you collect, you can find a tour or destination to make you an even better collector. Make sure to put this on your New Year’s resolution list and see for yourself.

The human impulse to collect things is primal. Over time we’ve refined our ideas about collecting and our ability to parse and categorize material culture. Thousands of years of history have helped us create myriad things of value, all worthy of collecting. The 20th century alone, with its amazing advances, created so much, with such stunning variety, that even trying to gather and list them all is like counting every flake of a snowfall. With all this variety, and some disposable income, the avid collector can choose any wrinkle. That choice, though, is not always so easy. Often, the original impulse initiates straight from the gut, from the direct, tangible pull of an item as it relates to your life. If I see a Mega superhero doll from the early 1970s, suddenly I’m in my bedroom at 5 years old. I’m feeling the plastic boots on my fingertips and the metallic snaps on the shirt. It’s nostalgia: plain, simple and powerful.

Nostalgia does not always translate into value, of course. We necessarily learn to discriminate, and to understand value based on a few criteria. The good student will eventually become the master, but the true master never stops being a student. The initial nostalgia that fuels a collection never dies, really. We just learn to control the fires.

By Noah Fleisher
He’s still a force on the sports memorabilia scene, but today his passion is in creating the best toy robot collection on the planet. American and Japanese from the 1950s, in original boxes. He is currently only 10 or 12 short of a full catalog of all major robots.

“I collect robots because that’s what I remember as a kid,” Alan says. “Though what did I do with them then? I took them out of the box, I tore off their heads, I broke the arms and the legs... In short, I enjoyed them and played with them. Now, as a grown man, I want them back. I want what, for me, they stand for, and I want them in mint condition.”

It just so happens that Alan’s passion, wisdom and well-honed business sense – not to mention intense nostalgia – have keyied him into a market with tremendous long-term investing potential. To talk to Alan, though, it’s clear that money is not the issue.

“I buy these robots because I love them,” he says, “period. If I ever sell them, I’ll make a nice profit, but that’s not what it’s ever been about for me.”

The essence of collecting, and the value, is clearly distilled in those sentiments. Trust your gut, heed good judgment, and do it for the love of it.

The rest will follow.


I N V E S T I N G W I S E L Y

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The Power of Nostalgia


By Noah Fleisher

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Vintage Sports Cards

JUST AS THEY RULED THE DIAMOND IN THEIR DAYS, ICONIC FIGURES SUCH AS BABE RUTH, TY COBB AND MICKEY MANTLE NOW RULE THE TRADING CARD MARKET

By Jonathan Schweir

It was four years after the Confederate Army surrendered at Appomattox Courthouse that the advertising piece generally considered to be the first baseball card gave birth to a distinctly American hobby. Issued to promote sales of Peck & Snyder sporting goods, the small cardboard trade stimulator featured on its face a photographic image of the 1869 Cincinnati Red Stockings, the first professional baseball team. The following year, three more teams were added to the Peck & Snyder issue, and while these would prove to be the last of the brief run, the use of baseball cards as a promotional and marketing tool began to take hold for American retailers. The late 19th and early 20th century trading card era is dominated by tobacco issues, with the hobby’s most famous and valuable card, the 1909 Honus Wagner, serving as tobacco’s headlining act. Early legends from Mike “King” Kelly to Christy Mathewson to Ty Cobb are well represented in this “T” card age. Candy cards would slowly challenge and eventually overtake tobacco during the second and third decade of the 20th century, with Cracker Jack and various caramel issues providing fans of “Shoeless” Joe Jackson and Babe Ruth with some of the hobby’s most coveted cardboard. The arrival of Depression-era issues such as Goudey and Sport Kings heralded the comeback of professional baseball team. The following year, three more teams were added to the Peck & Snyder issue, and while these would prove to be the last of the brief run, the use of baseball cards as a promotional and marketing tool began to take hold for American retailers.

While certain modern examples featuring Alex Rodriguez and other current superstars have crossed the five-figure threshold, the trading card market remains a market that drives all market values. Just as they ruled the diamond in their days, iconic figures like Babe Ruth, Ty Cobb and Mickey Mantle now rule the trading card market due to the tremendous demand among collectors. But remember that, with very few exceptions, only cards issued during the players’ active careers are considered highly collectible today. Many novices are tricked into believing that cards issued in the 1990s bearing images of pre-war legends have strong value. Unfortunately, this is almost never the case.

Professional card grading and the wide availability of hobby price guides have served to clear away many of the potential pitfalls that could trip up a novice collector, so the smart buyer will make consistent use of both. The process of professional card grading serves a dual purpose — it both assures authenticity of the card, and assigns a numerical grade that characterizes its condition, another key factor in valuation. While there are a number of services active in the market, most major auctioneers make use of either Sports Card Guaranty (SGC) or Professional Sports Authenticator (PSA). As these are the most widely recognized and respected grading services, they tend to be the safest from an investment standpoint. SGC and PSA cards are the easiest to sell.

Developing an eye for forgeries, card altering (which can involve photo-stitching and other techniques) remains a challenge. However, the process of professional card grading serves a dual purpose — it both assures authenticity of the card, and assigns a numerical grade that characterizes its condition, another key factor in valuation. While there are a number of services active in the market, most major auctioneers make use of either Sports Card Guaranty (SGC) or Professional Sports Authenticator (PSA). As these are the most widely recognized and respected grading services, they tend to be the safest from an investment standpoint. SGC and PSA cards are the easiest to sell.

For those considering baseball cards for investment, our history lesson should end with that final pop of the bubblegum era. Just as they ruled the diamond in their days, iconic figures like Babe Ruth, Ty Cobb and Mickey Mantle now rule the trading card market due to the tremendous demand among collectors. But remember that, with very few exceptions, only cards issued during the players’ active careers are considered highly collectible today. Many novices are tricked into believing that cards issued in the 1990s bearing images of pre-war legends have strong value. Unfortunately, this is almost never the case.

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By Matthew S. Wilcox

“Cataclysm and Challenge” is the name of an important report outlining the impact of Sept. 11, 2001, on our nation’s cultural heritage, produced by the nonprofit organization the Heritage Emergency National Task Force and with federal support from the National Endowment for the Humanities.

The report reveals that the 16-acre World Trade Center complex was “a diverse mosaic of art” – most of it outside a traditional museum setting and destroyed summarily by the terrorist attack.

Among the destruction were numerous corporate art collections, the public collection of the Port Authority of New York, the archaeological remains of the historic Five Points community, and an extensive historic archive belonging to the Helen Keller International Foundation. Twenty-one libraries had been housed in the World Trade Center complex, as well as assorted archives preserving historical records on everything from John F. Kennedy to Broadway theater.

Contemporary art and artists were victims, as well. Sculptor Michael Richards (1963-2001) was at work on the 92nd floor of Tower One on an addition to his monument to the famous Tuskegee Airmen of World War II. Those who had seen the work describe the sculpture as figurative, a self-portrait of the artist in an airman’s uniform astride a shooting star.

Outside, public artworks were destroyed by falling debris, including works by Auguste Rodin (1840-1917), Alexander Calder (1898-1976), Louise Nevelson (1899-1988) and Joan Miró (1893-1983). A fountain monument to the victims of the first WTC attack in 1993 by artist Elyn Zimmerman was destroyed. Fritz Koenig’s giant 40,000-pound sculpture “Sphere for Plaza Fountain” was impaled, ripped open and filled with debris. Saved by the artist and transformed into a new work, the bronze sphere, still showing damage, now stands in Battery Park as a memorial to the victims of 9/11.

The report acknowledges that no assessment of the complete art-related devastation will ever be possible, because many corporate art collectors did not practice basic collections management. Moreover, not all institutions that potentially lost artworks, archives and records wished to participate in a damage assessment survey. Of those institutions that responded, 40 percent indicated they had no current catalog or inventory of their collection. Forty-one percent of those that did have an inventory said the records were not current or complete. Less than half of the inventories included photographs. Finally, nearly half failed to keep separate copies of inventories offsite and out of harm’s way.

Prioritizing the protection of human life above all, the report recommends that collecting institutions include emergency management into their budgets and operations, including the protection of collections. Emergency management training should be given to all staff members, and proper record-keeping and off-site storage should be maintained. Finally, relationships should be strengthened with emergency management professionals, or as one expert put it, “Take a fireman out to lunch.”

After a disaster, for the sake of both the art’s historical record and fair and complete financial restitution by insurance providers, collectors must maintain a proper documentation standard, starting with a current inventory and appraisal of the collection by a qualified appraiser. An unprecedented act of terror on U.S. soil was not necessary to reveal the poor state of art documentation common among WTC collectors. For any one of them, a leaky pipe or a burglary could have led to the same situation from a financial and insurance point of view.

Matthew S. Wilcox is the Philadelphia-based consignment director of Fine Arts for Heritage. Formerly the vice president of Trusts & Estates for Freeman’s Auctions, he is an active member of the Appraisers Association of America.
the park had changed. Next stop was a large old cemetery, where Bernie used to sneak into as a boy. Keep in mind, with the comic industry, Wrightson is known as the “Master of the Macabre.” We drove past numerous plots, crossed a small bridge, and the car stopped. Merely feet away, practically covered by the macabre.” We drove past numerous plots, crossed a small bridge, and the car stopped. Merely feet away, practically covered by

the water, explaining how he would crawl through the hallways and checking out the photos of faculty and students. She bought our first round. It was the perfect end to a perfect day. Bernie Wrightson is all grown up, and for that brief moment, he was home again.

Finally, we drove back to the area where we began, just around the corner from his original house to a bar called Kislings. Bartender knew something was up, and asked us what gives. “We have to go in.” So we headed inside, roaming the halls and checking out the photos of faculty from years past.

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Bernie was particularly fussy, and daddy came up with a sooth ing original. She ordered some dogs and a fountain drink, and just soaked it all in. Pure fun for everyone I think, but mostly for Bernie. More on that in a bit.

After lunch, we headed to another of Bernie’s former homes, still in great shape with the redbrick block you’ve ever seen. Bernie explained to us how he had a drawing table set up in the basement of the house, and that his earliest artistic efforts came primarily from there. Next up was Archbishop Curley High School. The school was filled with students and teachers, some of whom were walking as we pulled up. I looked at Bernie and Liz and said, “We have to go in.” So we headed inside, roaming the halls and checking out the photos of faculty from years past.

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In the end, seeing Baltimore through Bernie Wrightson’s eyes was better than any tour bus or talkative cabdriver. I saw stars for his Web site, www.bigfanboy.com.

Collectors, you can learn more about the fine art business by visiting比较大值了 this year. The company, which specializes in archiving and preserving collectibles, has seen a surge in demand as more people are turning to collecting as a hobby. The company offers a wide range of services, including climate-controlled storage, secure packaging, and digital backup. In fact, the company has seen a 50% increase in new clients this year alone.

One of the reasons for this surge in demand is the increasing value of collectibles. With more people collecting, there is a greater need for professional storage solutions to protect these valuable items. The company offers a variety of storage options, from basic climate-controlled units to high-end, custom-designed storage facilities.

In addition to storage, the company also offers appraisal services. This service is particularly popular among collectors who want to get an accurate valuation of their items. The company’s appraisers are highly trained and have a wealth of experience in their respective fields.

For more information on the company and their services, call or visit their website. They can help you protect and preserve your valuable collectibles for years to come.
Bernie Wrightson

By Mark Walters

Aside from lending paintings to multiple Stephen King books, Bernie Wrightson is well known within the comic book industry for co-creating Swamp Thing in the 1970s for DC. But he’s perhaps most famous for his stunning Frankenstein illustrations in 1983. Much like Boris Karloff defined the monster in Hollywood’s early years, Wrightson gave Mary Shelley’s creation his own macabre interpretation. On the 25th anniversary of this milestone, Dark Horse Comics this fall re-released Bernie Wrightson’s Frankenstein in a definitive hardcover edition that includes Wrightson’s original 47 full-page illustrations.

Bernie remains busy working on comics, including the popular series Dead She Said from IDW Publishing. His original artwork also routinely realizes five digits at comic art auctions. Most recently, Wrightson’s splash page for Swamp Thing #4, published in 1973, realized $25,095 at Heritage’s Vintage Comics & Comic Art Signature® Auction in August 2008.

In September 2008, I hit Maryland for my first Baltimore Comic-Con. Bernie was the guest of honor, and it was his first time at the show, too. He was born in Baltimore, where he spent much of his younger life, but had not been back in almost 40 years. After the show, Bernie decided to rent a car and show his wife Liz some of his old haunts. He invited me to come along and, of course, I was genuinely interested in seeing where Bernie grew up.

On the Monday after the show, we headed away from downtown, into the extensive neighborhood areas. Our first stop took us to the street of Bernie’s childhood home. He strolled down an alley that appeared to be stuck in time. As we came around the back of the building, we walked into a reverse section of home fronts, and ended at the house where little Bernie spent his earliest years. It was actually up for sale, which led to Bernie and Liz pondering the idea of buying it and moving in.

We then hit large and historic Patterson Park, adorned with cannons and an impressive pagoda. Bernie marveled over how little
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