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MAGAZINE FOR THE INTELLIGENT COLLECTOR

THE GREAT LOVES OF **CHRISTOPHER FORBES**

Media executive talks about
French monarchs, wine, comic books,
and why true collecting inevitably
leads to agony and ecstasy

PAGE 40



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Allosaurus "jimmadsoni" and
Hesperosaurus (Stegosaurus) mjosi
Upper Jurassic Period, Kimmeridgian Stage,
Morrison Formation, Dana Quarry,
Ten Sleep, Washakie County, Wyo.
Estimate: \$2.8 million+

Natural History Signature® Auction #6061
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For Victor Muller, chairman of Saab Automobile and CEO of Spyker Cars, his passion for cars began when he was a teenager (page 74)



Jean Pichore and Jean Poyet
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of Hours, France, circa 1500-1520
Estimate: \$325,000+

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Phil Collins



Émile Gallé Rare Cameo Glass "Jeanne d'Arc" Vase, circa 1895
Height: 12 in.
Estimate: \$7,000-\$9,000

Art Glass Signature® Auction #5046 (page 32)

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Auction Galleries

COINS

DEC. 2-5, 2010

U.S. Coins Signature® Auction #1147
Houston, TX
Viewing dates: Dec. 1-3, 2010
HA.com/1147

JAN. 2-3, 2011

World Coins Signature® Auction #3012
New York, NY
Viewing dates: Jan. 1-3, 2011
HA.com/3012

JAN. 5-9, 2011

U.S. Coins FUN Signature® Auction #1151
Tampa, FL
Viewing dates: Jan. 4-9, 2011
HA.com/1151

FEB. 2-6, 2011

U.S. Coins Signature® Auction #1152
Long Beach, CA
Viewing dates: Feb. 1-5, 2011
HA.com/1152

MARCH 17-20, 2011

U.S. Coins Signature® Auction #1153
Sacramento, CA
Viewing dates: March 16-19, 2011
HA.com/1153

APRIL 14-16 & 18, 2011

World & Ancient Coins CICF Signature® Auction #3014
Rosemont, IL
Viewing dates: April 13-17, 2011
HA.com/3014

APRIL 27–MAY 1, 2011

U.S. Coins CSNS Signature® Auction #1154
Rosemont, IL
Viewing dates: April 26-30, 2011
HA.com/1154

CURRENCY

JAN. 5-10, 2011

Currency FUN Signature® Auction #3512
Tampa, FL
Viewing dates: Jan. 4-9, 2011
HA.com/3512



1869 \$20 Legal Tender, Fr. 127, PCGS Gem New 65PPQ
Estimate: \$37,500+
Currency FUN Signature® Auction #3512

APRIL 27–MAY 2, 2011

Currency CSNS Signature® Auction #3513
Rosemont, IL
Viewing dates: April 26-30, 2011
HA.com/3513

ENTERTAINMENT/ MUSIC

FEB. 18-20, 2011

Entertainment & Music Memorabilia Signature® Auction #7031
Dallas, TX
Viewing dates: Feb. 18-19, 2011
HA.com/7031

APRIL 23-24, 2011

Entertainment & Music Memorabilia Signature® Auction #7034
Dallas, TX
Viewing dates: April 21-23, 2011
HA.com/7034



John Koch (1909-1978)

Father and Son, 1955

Oil on canvas, 30 x 36 in.
Estimate: \$80,000-\$100,000

Fine American & European Art Signature® Auction #5062

FINE & DECORATIVE ARTS

FEB. 7-11, 2011

Illustration Art Signature® Auction #5052
Beverly Hills, CA
Viewing dates: Feb. 10-11, 2011
HA.com/5052

MARCH 5, 2011

Decorative Arts Signature® Auction #5068
Beverly Hills, CA
Viewing dates: March 2-5, 2011
HA.com/5068

MAY 3-4, 2011

Fine Silver & Vertu Signature® Auction #5064
Dallas, TX
Viewing dates: May 2-3, 2011
HA.com/5064

MAY 4-5, 2011

Decorative Art & Design Signature® Auction #5065
Dallas, TX
Viewing dates: May 2-4, 2011
HA.com/5065

MAY 12-13, 2011

Illustration Art Signature® Auction #5059
Beverly Hills, CA
Viewing dates: May 11-12, 2011
HA.com/5059

MAY 14, 2011

Art of the American West & Texas Signature® Auction #5061
Dallas, TX
Viewing dates: May 13-14, 2011
HA.com/5061

MAY 17, 2011

Fine American & European Art Signature® Auction #5062
Dallas, TX
Viewing dates: May 16-17, 2011
HA.com/5062

MAY 24, 2011

Modern & Contemporary Art Signature® Auction #5063
Dallas, TX
Viewing dates: May 23-24, 2011
HA.com/5063

MAY 25, 2011

Vintage & Contemporary Photography Signature® Auction #5060
Dallas, TX
Viewing dates: May 23-25, 2011
HA.com/5060

HISTORICAL

MARCH 10-12, 2011

Texana Signature® Auction #6059
Dallas, TX
Viewing dates: March 11-12, 2011
HA.com/6059

APRIL 7-9, 2011

Rare Books Grand Format Auction #6053
New York, NY
Viewing dates: April 6-8, 2011
HA.com/6053

APRIL 6-9, 2011

Manuscripts Grand Format Auction #6054
New York, NY
Viewing dates: April 6-8, 2011
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1954 Hank Aaron Milwaukee Braves Road Jersey from his Rookie Season
Estimate: \$150,000+
Sports Memorabilia Signature® Auction #7032

APRIL 12, 2011
Space Exploration Signature® Auction #6052
Dallas, TX
Viewing dates: April 11-12, 2011
HA.com/6052

APRIL 16, 2011
Political & Americana Grand Format Auction #6060
Dallas, TX
Viewing dates: April 15-16, 2011
HA.com/6060

JUNE 11, 2011
Arms & Militaria Signature® Auction #6055
Dallas, TX
Viewing dates: June 10-11, 2011
HA.com/6055

June 10, 2011
American Indian Art Signature® Auction #6062
Dallas, TX
Viewing dates: June 9-10, 2011
HA.com/6062

SPORTS

APRIL 22, 2011
Sports Memorabilia Signature® Auction #7032
Dallas, TX
Viewing dates: April 21-22, 2011
HA.com/7032

MOVIE POSTERS

MARCH 25-26, 2011
Vintage Movie Posters Signature® Auction #7035
Dallas, TX
Viewing dates: March 23-25, 2011
HA.com/7035

COMICS & COMIC ART

FEB. 21-25, 2011
Vintage Comics & Comic Art Signature® Auction #7030
Dallas, TX
Viewing dates: Feb. 23-25, 2011
HA.com/7030

JEWELRY & TIMEPIECES

DEC. 4, 2010
Timepieces Signature® Auction #5049
New York, NY
Viewing dates: Dec. 2-4, 2010
HA.com/5049

DEC. 13-14, 2010
Fine Jewelry & Handbag Signature® Auction #5048
Dallas, TX
Viewing dates: Dec. 10-12, 2010
HA.com/5048

FEB. 28, 2011
Fine Jewelry & Handbag Signature® Auction #5067
Dallas, TX
Viewing dates: Feb 25-28, 2011
HA.com/5067

NATURAL HISTORY

JUNE 12, 2011
Natural History Signature® Auction #6061
Dallas, TX
Viewing dates: June 10-12, 2011
HA.com/6061

CATALOGS



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These auctions at HA.com:

SUNDAY INTERNET COMICS
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SUNDAY INTERNET MOVIE POSTERS
Online only, no floor auction, lots close every Sunday evening.

SUNDAY INTERNET SPORTS
Online only, no floor auction, lots close every Sunday evening.

SUNDAY & TUESDAY INTERNET COINS
Online only, no floor auction, lots close every Sunday and Tuesday evenings.

TUESDAY INTERNET CURRENCY
Online only, no floor auction, lots close every Tuesday evening.

TUESDAY INTERNET WHOLESALE WATCH
Online only, no floor auction, lots close every Tuesday evening.

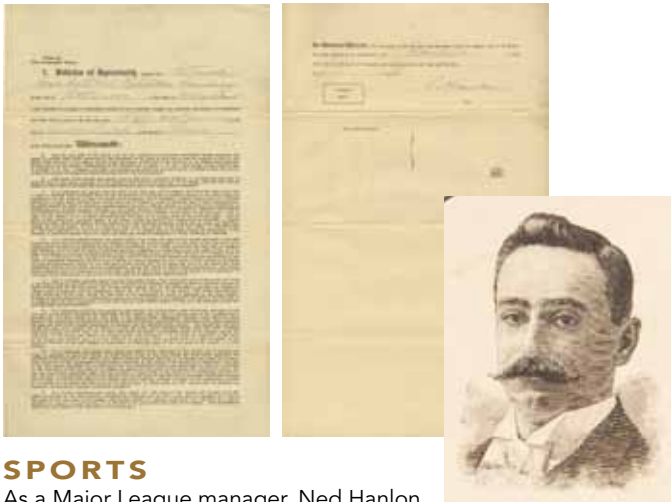
WEDNESDAY INTERNET GOLD
Online only, no floor auction, lots close every Wednesday afternoon.

MONTHLY INTERNET WORLD COINS
Online only, no floor auction, lots close second Sunday of each month.

1897

Looking Back...

In June, Queen Victoria (1819-1901) celebrated her Diamond Jubilee. In the United States, President William McKinley (1843-1901) assumed office and proclaimed, "War should never be entered upon until every agency of peace has failed." A year later, the U.S. was at war with Spain. In literature, Mark Twain (1835-1910) responded to rumors of his death with the famous quote, "The report of my death was an exaggeration." In newspapers, "The Katzenjammer Kids" by cartoonist Rudolph Dirks (1877-1968) began appearing in the *New York Journal*. "Honus" Wagner (1874-1955) made his Major League debut with the Louisville Colonels.



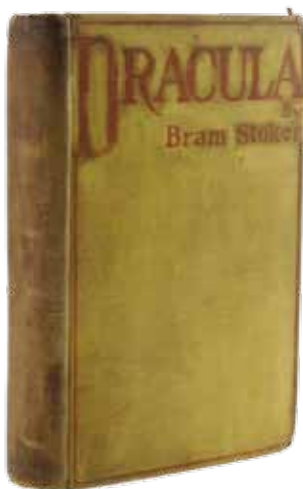
SPORTS

As a Major League manager, Ned Hanlon (1857-1937) developed strategies such as the hit-and-run and Baltimore chop. His Orioles won three consecutive pennants from 1894 to 1896 and 100 years later, he was inducted into the Baseball Hall of Fame. His autograph is among the rarest of all Hall of Famers. A Hanlon-signed Baltimore Orioles player's contract realized \$41,825 at an April 2009 Heritage auction.



TIMEPIECES

By 1897, Patek Philippe & Cie. – founded nearly 50 years earlier – was firmly established as a luxury watch manufacturer, with customers that included British royalty, political leaders, and business tycoons worldwide. Before wristwatches became popular in the 1920s, most watches were pocketwatches. A Patek Philippe Gold Minute Repeater with Chronograph, circa 1897, realized \$35,850 at a May 2009 Heritage auction.



BOOKS

With several books under his belt, Bram Stoker (1847-1912) holidayed in the historic county of Yorkshire in northern England. His stay in the fishing village of Whitby is said to have inspired what would become his most famous novel, *Dracula*. The book has been called the definitive vampire novel, having inspired movies and countless imitators. An 1897 signed first edition of *Dracula* realized \$33,460 at a 2006 Heritage auction.



MILITARIA

In 1893, while working at Ludwig Loewe & Co. of Berlin, Germany, Hugo Borchardt (1844-1924) designed the Borchardt C-93, the first commercially viable self-loading pistol. The C-93 was never produced in large quantities, but it had features similar to modern automatics. A Borchardt C-93, manufactured circa 1897, realized \$9,560 at a June 2010 Heritage auction.

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WHAT COLLECTORS ARE RESEARCHING ON
THE WEBSITE OF THE WORLD'S LARGEST
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CANADA & MEXICO

At least 90 percent of all "Canada" and "Mexico" searches are linked to coins and currency from these neighboring countries, says Cristiano Bierrenbach of Heritage's world coins department. "Mexico and Canada remain large and stable markets for coin collectors," Bierrenbach says.



BATMAN

Two high-profile sales of *Detective Comics* #27 (see page 54), the first appearance of Batman, propelled the Dark Knight into the ranks of the most-searched superheroes. First, a copy graded 8.0 by Certified Guaranty Company realized a record \$1.07 million in February. That was followed by a 7.5 copy realizing \$657,250 in August. Both were auctioned by Heritage Auction Galleries.



LUCILLE BALL

A July auction of items belonging to Lucille Ball (1911-1989) had curious collectors and fans aggressively researching the comic legend. Susie Morton, the widow of Ball's second husband, Gary Morton, consigned numerous items – including photos and letters – to Heritage Auction Galleries. The sale made international news.

CASINO CHIPS

How many different ways can you gamble at a casino? Operators continue exploring limited edition chips. You can either cash them in on your way out, or hold on to them and bet they increase in value in the collectors' market. Expect better odds with vintage chips from classic Vegas hotspots such as the Golden Nugget, the Flamingo and El Rancho Vegas. Heritage last May held its first significant vintage casino chip auction, with a \$5 Sands chip from the late 1950s realizing \$26,290.



*Searches conducted by visitors to HA.com between May and August 2010.

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Auction NEWS

VINTAGE PURSUITS

NEW CATEGORIES FOCUS ON LUXURY ACCESSORIES, AND FINE & RARE WINES

Heritage Auction Galleries has launched two new categories – Luxury Accessories, and Fine & Rare Wines.

"Our Luxury Accessories category will feature significant and iconic pieces from top designers, including Hermes, Chanel, Louis Vuitton, Bottega Veneta, Judith Leiber, Balenciaga, Goyard, and others," says category director Matt Rubinger. "These statement bags, clutches and travel accessories – from vintage to current and produced by the top design houses – have stood the test of time and have become a part of fashion history."

Luxury accessories auctions will include more than bags and clutches, Rubinger notes. "Hermes has made chess sets, Chanel has made skis, Louis Vuitton has made soccer balls – all of which would be considered for this category."

The first Luxury Accessories auction

is scheduled for Dec. 13-14, 2010, in conjunction with the company's Fine Jewelry auction.

Frank C. Martell, formerly of Bonhams and Acker Merrall & Condit, is leading Heritage's new Fine & Rare Wines department, which will focus on Cult California, Blue-Chip Bordeaux, Classic Burgundies, and fine selections from Italy, the Rhône and the New World. "This is a new category for Heritage, and one that we've been wanting to enter for some time," says Heritage President Greg Rohan.

"We will be creating a client-friendly environment, focused on delivering transparency in operations and provenance, for both the investor and the consumer," Martell adds.

The first Fine & Rare Wine auction is set for Spring 2011.



A Hermes 30cm Shiny Fuchsia Porosus Crocodile Birkin Bag with Palladium Hardware, with a pre-auction estimate of \$40,000-\$60,000, is featured in the Jewelry & Handbag Auction scheduled for Dec. 13-14, 2010, in Dallas.

UPDATE PRICES REALIZED



U.S. REGULATED GOLD

Varying weights of gold coins minted in the New World led the United States to appoint goldsmiths to regulate the pieces. Joseph Richardson was among the most numismatically notable. In 1795, President Washington appointed him to be the assayer of the U.S. Mint. A Brazilian Joao V 12800 Reis 1730-M clipped, plugged and marked "IR" for Richardson realized \$138,000 at Heritage's August 2010 ANA World Coin Auction.



SAUNDERS ART

Norman Saunders (1907-1989) created painted covers for pulps and men's magazines, comic books and paperback covers, and his infamous trading card scenes for Topps. At Heritage's August 2010 illustration art auction, his oil on board, *The Ones*, completed for the 1951 issue of *Marvel Science*, realized \$50,787.50.



CHARLOTTE'S WEB

Forty-two pieces of original illustrations by Garth Williams (1912-1996) for the children's classic *Charlotte's Web* realized a total of \$780,245 at Heritage's October 2010 illustration art auction. The cover alone (above) fetched \$155,000, a world record price for any Williams art.



ELVIS PRESLEY RING

A gold and diamond cameo ring belonging to rock 'n' roll legend Elvis Presley realized \$38,837.50 in an August 2010 Heritage entertainment memorabilia auction. The heavy nugget-type 18K gold, size-10 ring has 17 single cut diamonds around a Caesar-type head cameo, with an additional 16 round single-cut diamonds around the outer bezel.

NUMISMATIC LITERARY GUILD AWARDS FOR HERITAGE



Gobrecht Dollars received an Extraordinary Merit Award.

Heritage Auctions received four awards at the 2010 Numismatic Literary Guild Annual Writers' Competition.

Heritage's "Platinum Night" auction catalog for the Florida United Numismatist 2010 Convention won the Extraordinary Merit Award. The Best Software Award went to Paul Minshull, Matt Jackson, Ryan Sokol, and Michael Weems for Heritage Live!™, which allows HA.com users to participate in live Heritage auctions from the comfort of their home or office.

An Extraordinary Merit Award went to Heritage Chief Cataloger Mark Van Winkle for *Gobrecht Dollars*, written with Michael L. Carboneau, James C. Gray, John Dannreuther and Saul Teichman. The book examines the U.S. coin, named for designer Christian

Gobrecht, that was minted in small quantities between 1836 and 1839.

Heritage Magazine received the Best Dealer Publication Award.

The 2010 awards were presented at the American Numismatic Association World's Fair of Money in Boston on Aug. 12, and are sponsored by the Numismatic Literary Guild.

WEEKLY TIMEPIECE INTERNET AUCTION LAUNCHED



Jim Wolf

Heritage Auctions has launched a new weekly series of Internet Wholesale Watch Auctions, with each auction ending on Tuesday night.

"We're confident this weekly watch auction will prove a 'must follow' event for watch collectors of all levels," says Jim Wolf, director of fine timepiece auctions at Heritage. "The best part of the auctions for collectors will be that every watch is offered with absolutely no reserve."

High quality American railroad watches will be offered in every sale. "Many of these watches cost nearly \$100 back in the 1930s, but can be bought in the \$200 to \$300 range in these auctions today," Wolf says.

Exquisite turn-of-the-century engraved ladies gold hunter's case watches will also be featured in each sale, along with Swiss and European watches in solid gold cases.

AUCTION RESCHEDULED

The National Numismatic Endowment Fund Auction, scheduled for January 2011 ("The Smithsonian Appeal," Summer/Fall 2010), has been rescheduled. Check HA.com/Auctions for scheduling updates.

PEOPLE

NEW YORK



Arthur Blumenthal has been appointed Senior Numismatist at Heritage's Manhattan offices. He previously worked in the coin department at Gimbels in New York City before making his way to Galerie des Monnaies of Geneva, also in New York City, where he worked as head trader. From there he spent almost 15 years with Stacks.



Matthew Rubinger is heading Heritage's new Luxury Accessories category. Rubinger, who successfully launched an accessories category in 2007, is one of the foremost specialists in antique, vintage, rare and exotic handbags, accessories, and luggage – from high-end designers including Hermes, Louis Vuitton, Chanel, Balenciaga, Goyard, Bottega Veneta, Judith Leiber and others.

DALLAS



Lon Allen has been promoted to Managing Director of Comics and Comic Art at Heritage Auctions. Allen is a noted specialist in the field, whose advice has been sought by numerous publications and media outlets. He has been an Overstreet Advisor for eight years.



Warren Tucker has been promoted to Vice President of Heritage's world coins department. With Tucker as the primary world coin expert at Heritage since 2000, Heritage has grown to be one of the worldwide leaders in world coin sales. He has been instrumental in the consignment and subsequent auction of numerous international numismatic rarities and collections.

COUPLE HELPED SHAPE MODERN HOLLYWOOD

When it comes to Hollywood couples, few have achieved legendary status like Paul Gregory and Janet Gaynor.

Gregory (b.1920) is a celebrated film and theater producer whose many achievements include the films *Night of the Hunter* (1955) and *The Naked and the Dead* (1958). Gaynor (1906-1984) won the first Academy Award for Best Actress in 1928. She starred in the original version of *A Star Is Born* in 1937.



Paul Gregory and Janet Gaynor

Their 20-year marriage was a true love affair

built upon an enduring friendship that preceded it. Items from the Collection of Paul Gregory and Janet Gaynor are featured in Heritage Auctions' decorative arts auction scheduled for March 5, 2011, in Beverly Hills.

Before marrying Gregory, Gaynor was married to the talented costume designer

known as Adrian (1903-1959), who is perhaps best remembered for his magical designs for *The Wizard of Oz* (1939). Paintings of Africa and Brazil by Adrian as well as his magnificent collection of rare butterflies will be part of the auction.

Gregory and Gaynor's life together brought them into contact with notable artists, writers, actors and politicians, says Marianne Berardi, senior expert of fine art at Heritage Auctions. "Their wide-ranging collection reflects these associations in works by Picasso, Dali, Modigliani and Chagall, among other notable modern artists." In addition, the collection includes a flask gifted to Janet from Joan Crawford; one of Winston Churchill's spittoons; and a Chinese lacquered tea chest from Katharine Hepburn.

The Collection of Paul Gregory and Janet Gaynor also features rare and beautiful objects acquired during the stars' extensive travels, including European furniture, prints and paintings. "Gaynor was an accomplished oil painter in her own right," Berardi says, "and several fine examples of the still lifes she gave her husband Paul will be offered."

Decorative Arts Signature® Auction #5068, featuring the Collection of Paul Gregory and Janet Gaynor, is scheduled for March 5, 2011, in Beverly Hills. For information, contact Marianne Berardi at 214-409-1506 or MarianneB@HA.com. Receive a free catalog in any category online at HA.com/HM20060 or call 866-835-3243 and reference HM20060.

Photographs BRIEFING

BEST-SELLING NEW YORK AUTHOR MICHAEL GROSS MAKES HIS WRITING A PART OF HIS COLLECTING

Interview by Hector Cantu

As the son of *New York Post* sports columnist Milton Gross, author Michael Gross was exposed to the magical world of baseball early in life, attending games with his dad and posing in photos with legendary players such as Sandy Koufax and Roger Maris. "Even then, I was a packrat," recalls Gross, who's written for *The New York Times*, *Esquire*, and *Vanity Fair*. "I accumulated lots of sports memorabilia." In his own writing career, Gross has covered some of the biggest names in the fashion and modeling business, authoring the critically acclaimed book *Model: The Ugly Business of Beautiful Women* (Harper). Most of his collection consists of prints by fashion photographers who shot in the genre's glory days from 1939 to the 1960s. He lives in New York with his wife, designer Barbara Hodes.

Contact sheets are an important part of your collection. These were used by photographers to show multiple images on a single print. How did you begin collecting these?

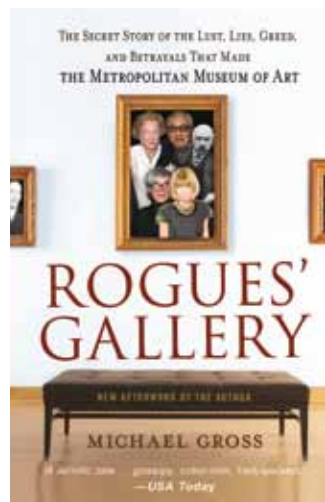
Over the years, I happened to acquire Richard Avedon contact sheets. They are almost accidental art because they are beautiful pieces of art in and of themselves. They are also unique because, generally speaking, they are only printed once. In the case of [photographer David] Bailey, he gave me one. In the case of [Melvin] Sokolsky, they [contact sheets] moved out of Sokolsky's possession and into the possession of this collector who traded them to me.

So you display your collection in your New York apartment?

When [my wife and I] moved into this new apartment ... I was given several pieces of wall that I was allowed to fill, so one of those walls has a humongous Bob Richardson photograph that was my favorite image from the book *Model*. That's hanging in the living room. In the entrance to our apartment is a gallery wall that has a Milton H. Greene contact sheet, a Bert Stern photograph, a David Bailey photograph, an original [Norman] Parkinson, and an Avedon that was an off-take of a cover of *Harper's Bazaar* in the 1950s.

Any more?

In my bathroom, there's a unique piece, a photograph of Bob Dylan and George Harrison from 1970 taken by the Beatles road manager Mal Evans, and a wire service photo of Elvis Presley and Frank Sinatra appearing on television together just after Presley got out of the Army. It's the coolest thing on earth! Both are wearing tuxedos and snapping their fingers.



Michael Gross' latest book is *Rogues' Gallery: The Secret Story of the Lust, Lies, Greed, and Betrayals That Made the Metropolitan Museum of Art*.



What would you say these photos have in common?

Until I moved into this apartment, they all had something in common: They were all photos of models with their arms raised. I don't know how that happened. All but one of them. I only realized I had done that quite by accident when I met a collector named Henry Buhl. Henry collected photographs of hands. I was walking through his apartment one day and I realized that every single picture was of hands. I went home that night and realized that every one of my pictures had a girl with her hands raised. After we moved into this apartment, I began diversifying.

So what are the no-arms-raised photos you have in your collection?

The newer stuff, in my office, I have a Jean Howard portrait of Cole Porter in Piazza San Marco, and an art photograph by a guy named Marc Sink, taken from the top of Notre Dame looking out on Paris. I just bought a William Wegman that hasn't been framed yet that I got at a charity auction.

Is that where you find photographs, at charity auctions?

You can get good deals sometimes at charity auctions, for much less than what they'd retail for. And there have been times when I write about photography, and if a photographer wants to give me a photograph, I'm always happy to take one.

How important to you are things like condition, quality, whiteness of paper ...

I've learned to become interested in that. I've learned that there are things that matter. I have a Jonathan Becker photograph of Paul

Simon in Elaine's Kitchen which comes from Becker's rather famous "Elaine's Kitchen" series. Jonathan gave it to me 30 years ago and it went into a box. It went from one storage space to another, and when I finally found it, it was destroyed ... creased, torn, chipped, dented. It became effectively valueless.



Among the pieces in Michael Gross' collection are prints by Melvin Sokolsky.

Do you consult with photo experts to help with purchases?

No. I've developed trading relationships, and I work with photo dealers. But no, I don't have anyone helping me buy pictures. I go with my gut. I have a pretty vast collection of fashion photography books. I've always liked photography, even as a kid. My first was *Richard Avedon Portraits*, which came out in 1974. I happened to be walking by a bookstore where

Dick was signing, so I have a signed copy. Pure accident. That was the start of my photography book collection.

Do you have any favorite pieces, the last ones you would part with?

I really do like them all. It would be easier to tell you which ones I would be willing to part with! [laughs] There are pieces I'm holding onto in hopes of trading one day, but I won't insult any photographers by saying which pieces I don't want!

What advice would you share with collectors?

Buy what you respond to. But that's not an investment strategy. It's a living-with-it strategy. ... I guess there are two kinds of collectors: the kind who buy things and stick them in a vault and wait until they appreciate to sell them, and the kind who buy things to live with them and enjoy them and appreciate them. I'm the second kind, that's all.

ON THE WALL

Photographers in Michael Gross' collection include:

RICHARD AVEDON (1923-2004): Has been called the most influential fashion photographer of the 20th century.

DAVID BAILEY (b.1938): Known as England's most famous fashion and celebrity photographer, with subjects including the Rolling Stones, the Beatles, and supermodels such as Jean Shrimpton and Naomi Campbell.

PETER BEARD (b.1938): Writer, artist and fashion photographer who took *Vogue* stars like Veruschka to Africa and brought new ones, most notably Iman, back to the U.S.

JONATHAN BECKER (b.1954): *Vanity Fair* photographer who has shot some of the most distinctive characters from the worlds of film, art, literature, politics and high society.

WILLIAM CLAXTON (1927-2008): Noted for his photography of stars such as Steve McQueen and jazz musicians including Chet Baker.

GLEB DERUJINSKY (b.1925): Photographed for *Esquire*, *Look*, *Life*, *Glamour*, *Town and Country*, *The New York Times Magazine*, and *Harper's Bazaar*.

MILTON H. GREENE (1922-1985): Fashion and celebrity photographer who was Marilyn Monroe's artistic advisor, agent and business partner.

JEAN HOWARD (1910-2000): Hollywood actress-turned-shutterbug who focused on candid of Hollywood elite at social gatherings from the 1940s to the 1960s.

NORMAN PARKINSON (1913-1990): English portrait and fashion photographer heralded as an innovator who set models against unusual and daring backdrops.

BOB RICHARDSON (1928-2005): Began publishing his powerful and emotionally charged black-and-white images in the high-fashion press of the 1960s.

MELVIN SOKOLSKY (b.1938): Known for his influential fashion photographs for publications such as *Harper's Bazaar*.

BERT STERN (b.1929): Fashion and celebrity portrait photographer who was the last to be granted a sitting by Marilyn Monroe.

WILLIAM WEGMAN (b.1943): Known for creating a series of compositions involving dogs, including his weimaraner Man Ray.

Inspiring



1850 Baldwin "Horseman" \$10



1804 "Class I" Dollar

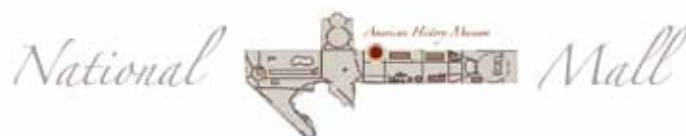


1849 Double Eagle

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HERITAGE

PREVIEWS

IMPORTANT LOTS FROM UPCOMING AUCTIONS



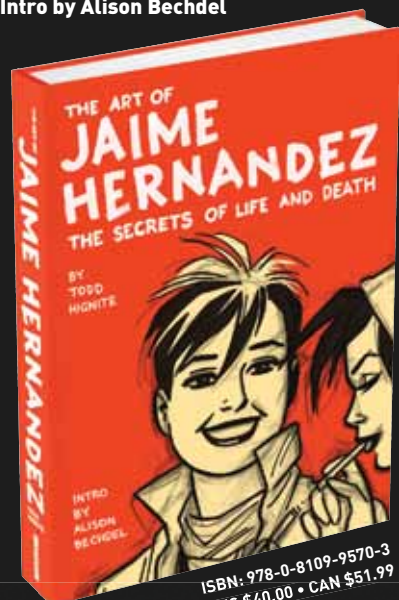
STUNNING DINOSAUR PAIR

Discovered together, fossils of
allosaur and stegosaur reveal
a fascinating story

PAGE 22

The Art of Jaime Hernandez

By Todd Hignite
Intro by Alison Bechdel



"The Art of Jaime Hernandez is proof of what I've been trying to convince comics artists to do for thirty years. . . Bravo, Jaime, for your body of work! Continue to be yourself."
— JOHN ROMITA SR., ARTIST, *THE AMAZING SPIDER-MAN*

"Todd Hignite's text is like the best testimonial ever written for a fancy tribute dinner, the kind of speechifying that makes you tear up a little bit in shared love for the subject of its adoration."
— TOM SPURGEON, COMICSREPORTER.COM

"A stunning hardcover collection of art from Jaime Hernandez; impressively substantial, expertly designed, expertly written, a beautiful addition to any bookshelf."
— FORBIDDENPLANET.CO.UK

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3 Bid By Postal Mail

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5 Bid By FAX

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

6 Bid Live By Phone

Call 1-800-872-6467, ext. 1150, and ask for phone bidding assistance at least 24 hours prior to the auction.

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For additional bidding tips, visit HA.com, click on the "FAQ" tab and see topics in the "Auctions and Bidding" box.

Note: Because of the various avenues by which bids may be submitted, there is a possibility of a tie for the high bid. In the event of a tie, Internet bidders, within their credit limit, will win by default.

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Brazilian Ducats

GOLD COINS WERE STRUCK DURING DUTCH CONTROL OF SOUTH AMERICAN NATION'S NORTHEAST COAST

It might surprise a few that the first coins struck in the young Portuguese colony of Brazil were, in fact, Dutch Guilders. More specifically, they were 1645 and 1646 coins produced by the West Indies Company (GWC) during the invasion and conquest of a large part of Brazil's northern coast.

The Dutch dominion in South America began in February 1630 when the important city of Olinda, in the state of Pernambuco, was taken from the Portuguese. It lasted until 1654 when the Dutch were finally ousted by British and Portuguese troops.

In the mid-1600s, mainly Portuguese and Hispanic coins circulated in Brazil. Earlier that century, the Portuguese crown made several attempts to unify and standardize currency in the colony, though it would not be until 1694 with the founding of the first Brazilian Mint that there would be an actual monetary standard.

Under Dutch dominion, the GWC produced gold coins in three denominations: 3, 6 and 12 Guilders. These coins weighed 30 percent less than similar coins in Holland so as to limit their use to Brazil, and were denominated "Brazilian Ducats" as opposed to "Guilders." The main purpose of the issue was to pay troops that were under constant attack by the Portuguese.

It's unknown how many coins were actually produced, but mintages are likely to be between 1,000 and 3,000 for each denomination, says Cris Bierrenbach, vice president of Heritage's international numismatics department. After the Dutch were expelled from South America, more than 99 percent of the coins were either melted or exchanged in Europe for Dutch Guilders. In addition, it was unwise for the Portuguese to hold these coins, since anyone with Dutch coins in their possession might be considered a traitor to the Portuguese crown.

"It is our opinion that of all denominations and both dates, 1645 and 1646, roughly 60 to 80 coins exist today," Bierrenbach says. "Roughly 20 to 25 pieces are in museums, mainly in Brazil and the Netherlands. Most of the coins in private collections, about 25 to 30 pieces, came from the Dutch galleon Utrecht, which was found off the coast of Bahia in the early 1980s."

A set of Brazilian Ducats being offered at Heritage's January world coins auction is, in fact, pre-Utrecht, with two of the pieces coming from the Jacques Schulman auction of November 1970.



Brazil – GWC issued 3 Guilders (Florins), 1646
Struck in Pernambuco
Estimate: \$30,000-\$40,000

EVENT

World Coins Signature® Auction #3012 is scheduled for Jan. 2-3, 2011, in New York. For information, contact Cris Bierrenbach at 214-409-1661 or CrisB@HA.com. Receive a free catalog in any category online at HA.com/HM20060 or call 866-835-3243 and reference HM20060.

FOR MORE INFORMATION
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'Fighting Dinosaurs'

NEARLY COMPLETE SKELETAL FOSSILS OF ALLOSAURUS AND STEGOSAURUS OPEN A NEW WINDOW ON EARTH'S DISTANT PAST

By Kevin Richardson

The discovery in 2007 of a beautifully preserved femur from a meat-eating dinosaur sent ripples of excitement through the team digging in the 150 million-year-old rock of the lower Morrison Formation in Wyoming. But that was only the beginning.

As the crew from Dinosauria International LLC continued to carefully excavate the newly investigated Dana Quarry, they kept unearthing other treasures. They uncovered toe bones, leg bones, ribs, vertebrae and, finally, an entire skull in extraordinarily good condition, even more remarkable for the almost complete set of massive teeth still intact in the dinosaur's mouth. It was clear now that the skeleton belonged to the great Jurassic killer known as Allosaurus. Back at the lab, analysis revealed another new discovery: A leg bone from another but different dinosaur, a stegosaurus, lay beneath the Allosaurus skull,

virtually in the first dinosaur's mouth.

As the excavation continued, the Dinosauria International team came across more of the stegosaurus's bones, also remarkably well preserved. The significance of the find soon became clear: The team had discovered almost complete skeletal fossils of two iconic dinosaurs that had lived at the same time and more than likely died in violent combat.

"This is more dramatic than anything Hollywood could envision," says David Herskowitz, director of natural history at Heritage Auctions. "Moreover, the discovery is important scientifically, because it provides a missing piece of the paleontological puzzle. In effect, it opens a new window on the earth's past."

The "Fighting Pair" are featured in Heritage's Natural History Signature® Auction, scheduled for June 12, 2011, in Dallas.



LOCKED IN BATTLE

Paleontologists had speculated that the two species lived and clashed during the Upper Jurassic Period, between 145 million and 155 million years ago. Earlier discoveries include an Allosaurus vertebra with a puncture wound that matches the shape of a Stegosaurus tail spike and a Stegosaurus neck bone bearing an Allosaurus-shaped bite mark. But the Dana Quarry find provides undeniable evidence of the animals' co-existence. The allosaur was named "Dracula" for its glorious, terrifying teeth. The stegosaur was dubbed "Fantasia" after the animated Disney movie's memorable dinosaur sequence.

In addition to providing new scientific insights, Dracula and Fantasia arrived with a dramatic story to tell. The experts from Dinosauria International believe the pair died after being unable to escape a shallow watering hole or oxbow lake, perhaps during a drought or other natural catastrophe. One of the multi-ton beasts probably came searching for a drink,

only to end up trapped in the mud. The animal's weakened condition attracted a predator looking for an easy kill, though eventually the second dinosaur also found itself sucked into the treacherous slime.

"We know that the Dana Quarry was a feeding zone, so what may have happened was that the Stegosaurus was stuck in mud while drinking and the Allosaurus attacked it," says Henry Galiano, a paleontologist and co-owner of Dinosauria International. "What's absolutely certain is these animals lived at the same time, and they were both trapped in the mudpit. Their skeletons were literally overlapping."

The circumstances of their death led the dinosaurs' discoverers to dub the twosome the "Fighting Pair."

Covered in mud, the remains of the great "reptiles" escaped dismemberment by other animals, a rare circumstance that explains how the skeletons could have survived intact and undamaged. Later, the soft mud hardened into a protective grave, sheltering the bones for a virtual eternity. The fossilized



Allosaurus "jimmadsoni" and
Hesperosaurus (Stegosaurus) mjosi
Upper Jurassic Period, Kimmeridgian
Stage, 155 million years old
Morrison Formation
Dana Quarry, Ten Sleep, Washakie
County, Wyoming
Estimate: \$2.8 million+

AUCTION PREVIEW



THE MORRISON FORMATION

The Morrison Formation is the most abundant source of dinosaur fossils in North America. A sedimentary rock unit, its exposures are most commonly seen in the Western States of New Mexico, Colorado, Utah and Wyoming, with further outcrops in surrounding states and up to Canada. Throughout most of its range, it comprises mudstone, sandstone, siltstone and limestone, with easily distinguished layers in shades of light grey, greenish gray, or red. It covers an area of 1.5 million square miles, although over 75 percent is inaccessible beneath prairies, and a large proportion of the remainder was destroyed by erosion as the Rocky Mountains rose in the west.



The allosaur has been nicknamed "Dracula" for its glorious, terrifying teeth.

skeletons were preserved in the sedimentary rock of the Morrison Formation, the most abundant source of dinosaur fossils in North America. The formation, comprising mudstone, sandstone, siltstone and limestone, is most commonly seen in Western states such as New Mexico, Colorado, Utah and Wyoming. As it happens, the Dana Quarry's lower Morrison Formation is made of rock that is extremely rare, dating from a much earlier period than the great majority of known dinosaur fossil sites.

Other dinosaurs were also trapped in similar fashion, and more than a dozen have been unearthed in the Dana Quarry since 2006, including new species encountered for the first time. Also preserved were primitive fauna and other elements from the paleo-environment, providing researchers a far more complete picture of the time than ever before.

ICONIC DINOSAURS

"The Dana Quarry by far the most exciting site we have ever had in North America for discovering Jurassic dinosaurs," says Galiano. "There have been spectacular finds there each of the last five summers. This is what a paleontologist's dreams are made of."

The first specimens of both Allosaurus and Stegosaurus were first recognized and named by Othniel Charles Marsh of the Peabody Museum

EVENT

Natural History Signature® Auction #6061 is scheduled for June 12, 2011, in Dallas. For information, contact David Herskowitz at 214-409-1610 or DavidH@HA.com. Receive a free catalog in any category online at HA.com/HM20060 or call 866-835-3243 and reference HM20060.

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The stegosaurus has been dubbed "Fantasia" after the Disney movie's memorable dinosaur sequence.

of Natural History at Yale during the notorious "Bone Wars" of the second half of the 19th century. At the time, Marsh was engaged in a bitter rivalry with fellow American paleontologist Edward Drinker Cope of the Academy of Natural Sciences in Philadelphia as the two competed to unearth dinosaur fossils and discover and name new species.

Marsh coined the term *Allosaurus fragilis* for an 1869 discovery in Colorado of a large theropod, a bipedal dinosaur that relied on its large tail for balance. The name means "strange lizard," a reference to the allosaur's unusually light vertebrae. With its ferocious teeth, large, snake-like jaws, barrel chest, dagger-like hand claws, meat hook-like foot claws, and the ability to reach speeds of up to 34 miles an hour, the allosaur was a formidable carnivore. It became one of the first dinosaurs to be depicted in literature and film, as the predator in Sir Arthur Conan Doyle's *The Lost World*, published in 1912, as well as the 1925 movie adaptation of the novel.

The first specimen of the equally iconic *Stegosaurus* was discovered in 1877, just north of the town of Morrison, Colo., from which the Morrison Formation takes its name. Marsh chose the name *Stegosauria*, derived from the Greek term for "roof lizard" (in the sense of a roof providing covering) for the alternating plates that cover its back and tail. While the function of the plates is unclear, the four horizontal spikes on the herbivore's tail, which could measure up to 3 feet long, were almost certainly used defensively. The *Stegosaurus* has been widely depicted in popular culture, fiction and film, from the original 1933 version of *King Kong* to 2008's *Jurassic Fight Club*.

The discovery of *Dracula* and *Fantasia* represents a unique opportunity for researchers as well as exhibitors. *Dracula*, a full-

Finding a Home

The sale of the "Fighting Pair" represents a special opportunity for a museum donor wishing to present an institution with a unique and compelling display. "Natural history museums don't buy specimens, but instead rely entirely on donations," says David Herskowitz, director of natural history at Heritage Auctions.

Heritage has developed a list of museums that have expressed an interest in the dinosaurs. It is available to donors wishing to purchase the dinosaurs in order to make such a gift. Like other charitable donations, gifts to natural history museums are tax deductible.

At the same time, the "Fighting Pair" can be displayed in any indoor environment appropriate for fine collectibles, which also make "Dracula" and "Fantasia" suitable for office buildings, lobbies or other similar settings. Heritage experts are available for display assembly.

grown allosaur measuring 21 feet in length, is about 75 percent fossilized bone. Only the tail and several dorsal vertebrae are reproductions. *Fantasia*, 18 feet long and more than 8 feet tall, is as much as 80 percent bone and mounted with a few elements from another similarly sized skeleton. Such large amounts of associated skeleton are rare in individual specimens, especially for museum exhibits, most of which are less than half original fossil. The allosaur's fully delineated skull and mouthful of teeth also provide information paleontologists previously lacked, since most carnivore skulls are preserved entirely toothless.

In addition, both animals are rare and primitive examples of their species, boasting a range of untypical physical features. In the case of *Fantasia*, only one other similar specimen – a partial skeleton with cranium – has been found. "These are basically the ancestral types of the common *Allosaurus* and *Stegosaurus*," Galiano says. "It's very special."

AUCTION PREVIEW



THE DANA QUARRY

Roughly 195 miles east of Yellowstone National Park, the Dana Quarry is located on the western edge of the Bighorn Mountains near the town of Ten Sleep in Washakie County, Wyo. Although a relatively newly investigated site, the Dana Quarry is already famous for outstandingly well-preserved articulated dinosaurs.

COMPELLING ATTRACTION

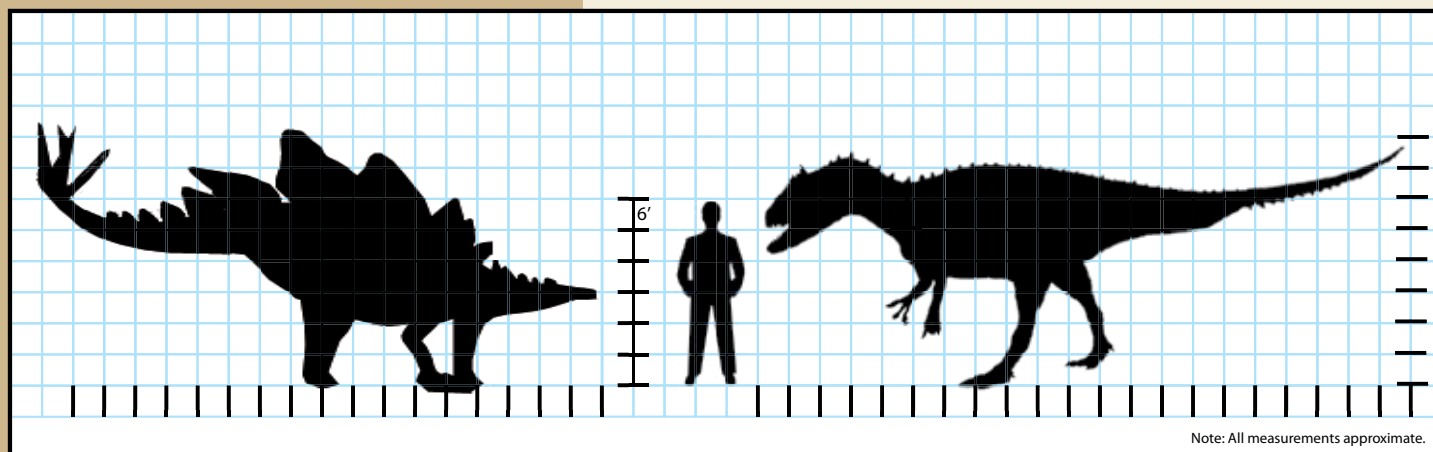
For both scientific and dramatic reasons, the Fighting Pair certainly make an impression.

Michelle Houran, curator and exhibits manager at the Heard Natural Science Museum & Wildlife Sanctuary in McKinney, Texas, where the dinosaurs are currently on display, says Dracula and Fantasia were “quite a draw.” The museum has titled the exhibition “Smackdown at Dana Quarry: The Fabulous Find of the Fighting Pair.”

“There are not a lot of stories to most dinosaur exhibits,” Houran says. “But this story is so rich and complex, and the find is so significant. Visitors learn that they died locked in battle, and as they look at the dinosaurs, they appreciate the gravity of what they are seeing.”

She adds, “Having both dinosaurs together like this is truly amazing.”

Kevin Richardson has written for Elle, The New York Observer, The New York Press, and D Magazine. He has appeared as a regular book reviewer on CNN.



1856-O Double Eagle

AMONG THE RAREST GOLD COINS PRODUCED AT THE NEW ORLEANS MINT

By Bob Korver

When James Bullock died in the 1920s in Livermore, Ky., he left behind a collection of eight coins. They were ultimately divided between family members.

Four of the eight coins vanished in a catastrophic house fire decades ago. Other coins from the collection were rediscovered in 2010 in Ohio after having spent nearly a century locked in a bank with other family heirlooms – their existence revealed only after rising bank fees forced the owners to re-evaluate what needed to be kept there.

Among the coins was one of the rarest gold pieces produced at the New Orleans Mint. The rediscovered 1856-O \$20 from the Bullock Collection, graded XF45+ by NGC, realized \$345,000 at Heritage's September 2010 Long Beach Coin Expo auction.

Now, a second 1856-O \$20 gold coin, this one from an anonymous European collection, is headed to auction, featured at Heritage's U.S. Coins FUN Signature® Auction, scheduled for Jan. 5-9, 2011, in Tampa, Fla. The coin last appeared in the 1975 ANA Auction, realizing \$37,500.

The U.S. Mint at New Orleans produced a paltry 2,250 Coronet \$20 gold coins in 1856. Perhaps fewer than two dozen of these double eagles exist today, and excluding two examples permanently impounded in the Smithsonian Institution's National Money Collection, it is possible that as few as 16 are available in the marketplace, and no more than 20.



1856-O \$20 XF40 NGC
Estimate: \$250,000-\$300,000

FOR MORE INFORMATION
ON THIS AND SIMILAR
ITEMS, VISIT HA.COM/1151

EVENT

U.S. Coins FUN Signature® Auction #1151 is scheduled for Jan. 5-9, 2011, in Tampa, Fla. For information, contact David Mayfield at 214-409-1277 or David@HA.com. Receive a free catalog in any category online at HA.com/HM20060 or call 866-835-3243 and reference HM20060.

Saunders Painting

MINNESOTA NATIVE KNOWN FOR CREATING
SOME OF PULPS' MOST STRIKING COVERS

From his work as one of the top pulp illustrators to his paintings for men's adventure magazines, paperbacks, and comics, Norman Saunders (1907-1989) is among the legends of illustration art.

"Among his most notable creations are his many lurid painted covers for the pulp and men's magazines, his dramatic painted comic book and paperback covers, and his infamous trading card scenes for Topps," says Heritage illustration art specialist Todd Hignite.

Pulp magazines were popular with American readers for more than 50 years. Writers such as Edgar Rice Burroughs and Robert E. Howard introduced characters like Tarzan and Conan. Later, crime fiction grew popular in titles such as *Dime Detective*, *Spicy Detective*, and *Black Mask*. Among the popular pulps of the day was *Black Book Detective*, which survived into the early 1950s.

By 1936, Saunders was an experienced illustrator, working for Fawcett publications such as *Modern Mechanix*, *Technocrats*, and *Whiz Bang*. The Minnesota native had moved to New York and was competing for cover jobs with pros like

Ralph DeSoto, Rudolph Belarski and Dean Cornwell, according to the official Saunders website (NormanSaunders.com).

Saunders' oil on canvas for the February 1936 issue of *Black Book Detective* is featured in Heritage's illustration art auction scheduled for Feb. 7-11, 2011, in Dallas.

"This is one of the most haunting pulp covers ever painted by the artist that many consider to be the single greatest to ever work in the genre," says Hignite. "Saunders' early 'weird-menace' covers are extremely rare — and desirable — and this tension-fraught scene is perhaps the most iconic we've had the pleasure to offer, coming directly from the famed estate of Charles Martignette."



Saunders was a regular contributor to *Black Book Detective*.

EVENT

Illustration Art Signature® Auction #5052 is scheduled for Feb. 7-11, 2011, in Dallas. For information, contact Todd Hignite at 214-409-1790 or ToddH@HA.com. Receive a free catalog in any category online at HA.com/HM20060 or call 866-835-3243 and reference HM20060.

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Norman Saunders (1907-1989)
Black Book Detective pulp magazine cover,
 February 1936
 Oil on canvas, 34 x 24 in.
 From the Estate of Charles Martignette
 Estimate: \$8,000-\$12,000

Carl Barks' 'Duckburg'

CHARACTERS MEET SUPER-FANS IN UNIQUE
WORK BY LEGENDARY DISNEY ARTIST

By Barry Sandoval

On July 4, 1976, Carl Barks' "July Fourth in Duckburg," one of the greatest works by one of the most-beloved comic artists, sold at auction for \$6,400. While a laughably low amount compared to today's prices – where six figures are common for Barks pieces – it was still a record for American comic art.

"At the time it seemed like too much. Stupid me!," says collector Jerry Osborne, author of *Rockin' Records 2010: Buyers-Sellers Reference Book & Price Guide*. Osborne recalls the auction but did not bid on the Barks painting. "At the time I'd been buying them for \$1,200 to \$2,500 and this was more than double that. I always regretted that I didn't buy it."

"July Fourth" includes the largest cast of any Barks painting, with more than 80 characters. They range from Disney's famous ducks (Donald, and the Barks-created Uncle Scrooge) to comic fan favorites (Gladstone Gander and Gyro Gearloose) to figures with just a few appearances to their credit (Magica DeSpell and Bombie the Zombie). It's also the only Barks painting to show Duckburg founder Cornelius Coot. Even those repeat offenders the Beagle Boys are all smiles in a passing paddy wagon.

"I loved the Beagle Boys in it. They can afford to be happy because they know it won't be long until they're free again!" says radio station executive and Barks collector Kerby Confer, who is selling the painting without reserve at Heritage's February 2011 comics and comic art auction.

Extraordinarily, the painting also includes 12 real people – prominent comic fans of the day, including Osborne – making

it unique among Barks' paintings. Barks' commentary at the time didn't identify the "parade spectators" by name, only noting descriptions such as "the Tennessean who... publishes a Price Guide that is the Dow-Jones of comic book collecting," a reference to Robert M. Overstreet, who is seen winking on the far right. A stock ticker on the left shows "Overstreet Quotes" with humorous values for key Duck comics.

Some of the "super-fans" in the painting, such as Osborne, knew Barks well. Others, like illustration/comic art expert and bookseller Bud Plant, had not met Barks at the time. Plant says even today he has never seen the original painting in person (though he's seen the prints). When *Heritage Magazine* asked famed collector/comic-store owner Burrell Rowe to comment on his inclusion, he said, "I didn't know I was in the painting until you told me!"

"It's kind of weird to see yourself in a cartoon painting," says collector Glenn Bray, who persuaded Barks in the early 1970s to begin painting characters he'd drawn for Walt Disney comic books.

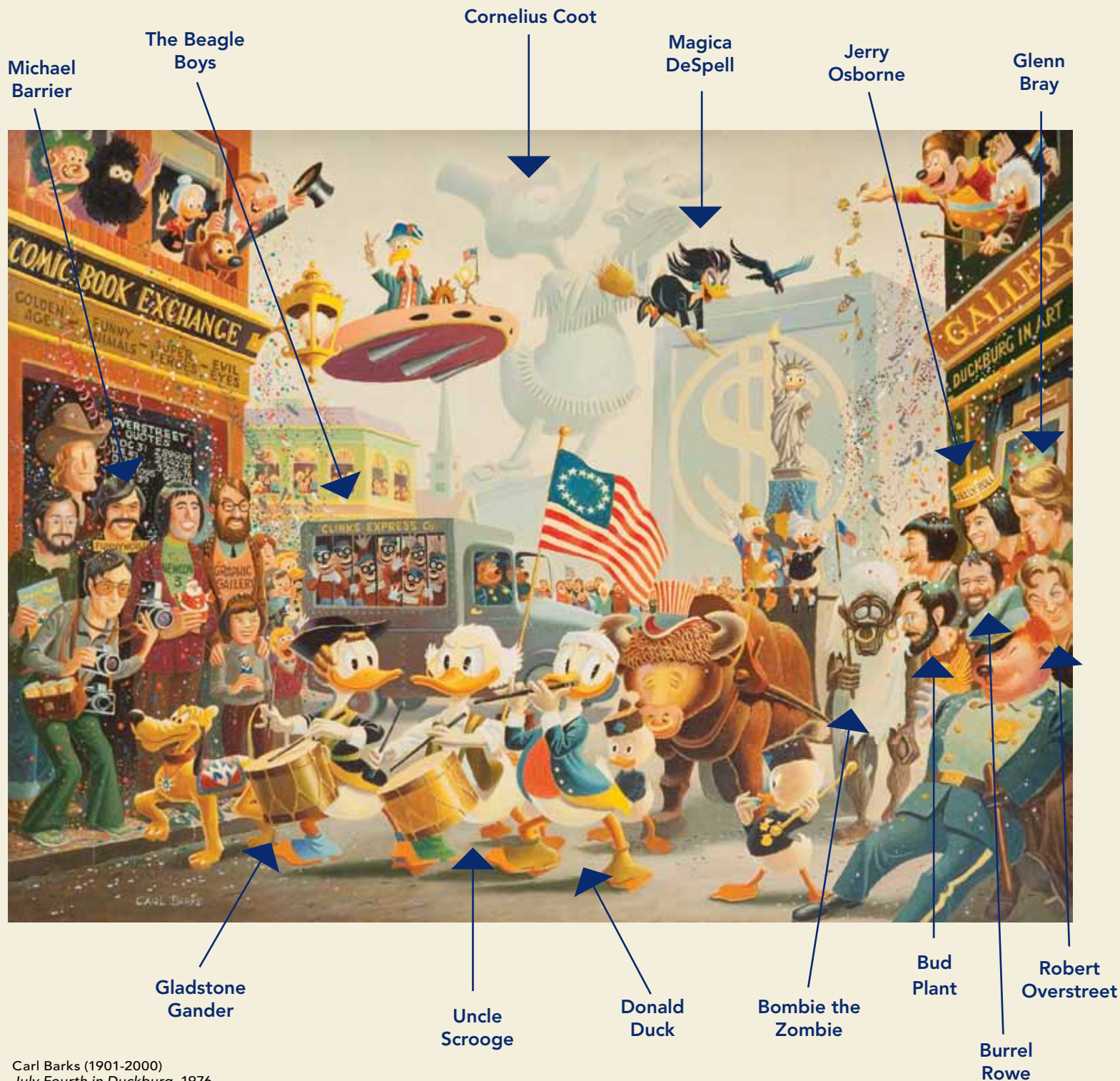
Adds Osborne: "It was a very, very good likeness of me, but, hey, he was a good artist!"

In helping to explain his painting, Barks (1901-2000) wrote: "It is the fannish 'hustling' by such special people that has kept comic books alive and has nurtured appreciation for the works of comic book artists and writers and publishers. Such fans deserve a place in history, too."

EVENT

Vintage Comics & Comic Art Signature® Auction #7030 is scheduled for Feb. 21-25, 2011, in Dallas. For information, contact Barry Sandoval at 214-409-1377 or BarryS@HA.com. Receive a free catalog in any category online at HA.com/HM20060 or call 866-835-3243 and reference HM20060.

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Carl Barks (1901-2000)
 July Fourth in Duckburg, 1976
 Oil on board, 24 x 18 in.
 Estimate: \$150,000-\$175,000
 From the Kerby Confer Collection

French Art Glass

EXQUISITE GALLÉ, DAUM AND LALIQUE PIECES HIGHLIGHT HERITAGE'S NEW YORK AUCTION

One of the best things about appearing on *Antiques Roadshow* is getting to meet collectors from all corners of the country – “some of whom have been dormant for decades,” says Heritage New York Consignment Director Nick Dawes, who last year launched an annual sale devoted to French art glass.

This happened to Dawes' delight in June on a visit to San Diego where the PBS show kicked off its summer season.

“The collection I found was exquisite, and had mostly been assembled in the 1970s when you could still find these kinds of things reasonably,” Dawes explains, describing an assortment of mostly “cabinet size” French glass vases painted and decorated in cameo overlay by Daum and Gallé during the Belle Époque. Dawes marveled at the eye of the collector, who appeared to be fussy about condition and overall quality. Highlights of the group include several of the rare “Rain” vases, decorated with rainy landscape scenes, produced by Daum about 1900, and a strong variety of landscape vessels, coupled with tiny vases of exceptional form.

Émile Gallé (1846-1904) is widely considered a founding father of the Art Nouveau movement, which began in France close to the time of the International Exposition of 1889, where Gallé first showed his avant garde artistic glass under the shadow of the newly completed Eiffel Tower. He grew up in a family of decorative artists and mastered several materials during his lifetime, including pottery and furniture making, but excelled in the colorful and elemental world of glassmaking. At the 1900 *Exposition Universelle* in Paris, Gallé exhib-



Émile Gallé Artistic Vase, circa 1895, with original metal base
Height: 10¾ in.
Property of a New Jersey Estate
Estimate: \$7,000-\$9,000

ited again as the undisputed master of his genre, admired by peers who exhibited alongside him, including René Lalique (1860-1945), Louis Comfort Tiffany (1848-1933) and the Daum brothers (Auguste and Antonin), neighbors from his hometown of Nancy whose work rivaled that of Gallé in artistic and technical merit, and exceeded it in production.

The history of Daum began in 1878 when the Daum family took over an existing factory in Nancy (Lorraine), and grew in parallel with the ascent of Emile Gallé. The larger works allowed for complex techniques, with a signature style emerging by the mid-1890s, when Daum *objets de vitrine* began appearing in the United States, initially at the 1893 Chicago World's Fair.

Since then, both names have attracted a wide following among collectors, and individual works by both Gallé and Daum have realized more than \$1 million at auction.

In addition to this fabulous selection from Southern California, Heritage's Art Glass Signature® Auction scheduled for Dec. 4, 2010, in New York, will feature the second half of a private Gallé collection held for decades in a Southern state, first offered in May 2010. All of the Gallé was purchased in France in the late 1960s and 1970s, and features two “blow-out” vases, and a virtuoso “Jeanne D’Arc” overlay vase.

The Art Glass session includes early enameled Gallé from a New Jersey estate, and a fine group of Gallé and Daum assembled over 25 years by a New York collector who is planning to retire and relocate, Dawes says. This latter group



Émile Gallé "Blow-out" Plum Vase, circa 1900
Height: 12.5 in.
Estimate: \$8,000-\$12,000



includes more than 30 pieces of cameo glass, notably a monumental vase by Daum and several of the popular "tall-neck" solifleur vases by Gallé, together with an unusual and artistic early Gallé vase in bright green glass.

Each of the auction's two sessions feature more than 200 lots. The first session is devoted to French art glass and a collection of perfume bottles, and the second to works by René Lalique. Virtually all of the auction consists of estate property, and will be offered with little or no reserve.

EVENT

Art Glass Signature® Auction #5046 is scheduled for Dec. 4, 2010, in New York. For information, contact Nick Dawes at 214-409-1605 or NickD@HA.com. Receive a free catalog in any category online at HA.com/HM20060 or call 866-835-3243 and reference HM20060.

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Group of Daum Cabinet Vases, circa 1895-1900
Height: Tallest approximately 9 in.
Property of a Southern California Estate
Estimate: \$800-\$3,500



Émile Gallé Rare Cameo Glass "Jeanne d'Arc" Vase, circa 1895
Height: 12 in.
Estimate: \$7,000-\$9,000

Medieval Book of Hours

ILLUMINATED MANUSCRIPT ONCE OWNED BY WILLIAM WALDORF ASTOR, AMBASSADOR TO ITALY FROM 1881 TO 1885

By Joe Fay

A book of hours is a medieval devotional book containing a calendar of saints' days, psalms and prayers, entirely written by hand and often illustrated with highly finished original Renaissance paintings, called miniatures, depicting scenes from the Bible, and sometimes richly illuminated in colors by hand.

Such an "illuminated manuscript," made for a nobleman of Toul, in eastern France, between 1500 and 1520, is featured in Heritage's rare books auction scheduled for April 7-9, 2011, in New York. It is bound in stunning 17th century decorated silver gilt covers over red velvet with royal arms designed for the manuscript, and intricate designs of birds, vases, sphinxes and more.

Between the elaborate silver covers, this illuminated manuscript is written and illuminated by hand in Latin text, with 19 large miniatures, four full-page miniatures, and 28 small miniatures, all heightened in gold, by the Parisian workshops of Jean Pichore and Jean Poyet.

"Essentially, the illuminations in this gorgeous book are French Renaissance paintings, having been performed by

Parisian artists in the early 16th century," says James Gannon, director of rare books at Heritage Auctions. "The paintings here are simply exquisite, and have lost none of their power to awe the devout soul."

Collecting illuminated manuscripts has long been a hobby of European royalty and the American equivalent: wealthy businesspeople and philanthropists. This book of hours is no exception. It was once owned by prominent financier and statesman William Waldorf Astor (1848-1919), who was ambassador to Italy from 1881 to 1885, and who purchased the book at auction.

"Illuminated manuscripts remain highly collectible because each one is unique," says Gannon. "Since this example was made specifically for a French aristocrat, the references within pertain specifically to a certain area of France at a specific time, and all done by hand, making the manuscript truly one-of-a-kind. This is also how scholars have been able to date and place these books so accurately, by studying the calendar, specific textual references and the painting techniques in the illuminations."

EVENT

Rare Books Signature® Auction #6053 is scheduled for April 7-9, 2011, in New York. For information, contact James Gannon at 214-409-1609 or JamesG@HA.com. Receive a free catalog in any category online at HA.com/HM20060 or call 866-835-3243 and reference HM20060.

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Jean Pichore and Jean Poyet
The "Astor-Aubery de Frawenberg"
Book of Hours, France, circa 1500-1520
Estimate: \$325,000+



Diamond, Gold Ring

AUCTION OF REMARKABLE GEMSTONE TO BENEFIT CHILDREN'S HOSPITAL

Texas Scottish Rite Hospital for Children was established in 1921 when a group of Texas Masons approached Dallas' first orthopedic surgeon, Dr. W.B. Carrell, about caring for children with polio regardless of the family's ability to pay.

The hospital is still governed by the Scottish Rite Masons of Texas, and is one of the nation's leading pediatric centers for the treatment of orthopedic conditions, certain related neurological disorders and learning disorders, such as dyslexia. There is no charge to patient families for treatment at the hospital, and admission is open to Texas children from birth to 18 years of age.

The hospital has always relied on contributions from the community, says Stephanie Brigger, vice president of development for the hospital.

Mary Violet Penn Huber, whose husband was a member of the Scottish Rite Masons, passed away in 2010 and bequeathed her diamond ring to the hospital. "The diamond was first set in her husband's Masonic ring," Brigger says. "After he passed away, she had the diamond set in a beautiful ring for herself. Her granddaughter says Mrs. Huber wore the ring everyday – whether she was gardening or out to dinner. It matched her personality perfectly. She filled whatever room she was in with brightness."

The ring is a highlight of Heritage's fine jewelry auction scheduled for Dec. 13-14, 2010, in Dallas. "It is an absolutely lovely and high-quality diamond," says Jill Burgum, director of jewelry at Heritage Auction Galleries. "It is in the near colorless range and has VS clarity."

Money raised from the Huber diamond auction will be placed in a fund to be used for the benefit of the children at Scottish Rite Hospital. "We would not be able to provide premier care to our patients if it were not for the generosity of individuals like Mrs. Huber, corporations and foundations," Brigger says. "The impact of Mrs. Huber and her family's generosity to the patients is far reaching."



Diamond, Gold Ring
Estimate: \$100,000-\$150,000

EVENT

Fine Jewelry & Handbag Signature® Auction #5048 is scheduled for Dec. 13-14, 2010, in Dallas. For information, contact Jill Burgum at 214-409-1697 or JillB@HA.com. Receive a free catalog in any category online at HA.com/HM20060 or call 866-835-3243 and reference HM20060.

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Ada Lynn and granddaughter Sophie



Diamond, Platinum Necklace,
Tibor Designs of Beverly Hills
From the Ada Lynn Collection
Estimate: \$40,000-\$50,000



Diamond, Platinum Earrings
From the Ada Lynn Collection
Estimate: \$15,000-\$20,000

Q&A

Acting. Singing. Comedy. Tap-dancing. **ADA LYNN** has done it all when it comes to her life in the entertainment industry. With a career spanning more than 60 years, she has appeared in everything from *The Little Rascals* to *Walker, Texas Ranger*. Most recently, she was a contestant on *America's Got Talent*. "I started out at the 1933 World's Fair in Chicago," Lynn says. "I was at the Dutch Village because I had long braids and wooden shoes." She spoke with the magazine's Ian Davies about her career and items she's offering in Heritage's December fine jewelry auction.

What got you interested in entertaining?

I won a contest in Chicago at the Palace Theatre. They had vaudeville shows after the movies that I would perform in. I won a trip to Hollywood and an audition for the Our Gang comedies. I did the audition and got into a movie with Shirley Temple entitled *Rebecca of Sunnybrook Farm*.

You also performed in USO shows during World War II. Where did you perform?

All over the United States, but I didn't go overseas because I was too young ... only 16! When you're a character actress, you do all kinds of crazy things, but it's interesting and it leads to a very interesting life and career.

So what's the story behind the jewelry you have consigned to Heritage Auction Galleries?

My husband and I found this man in California on Rodeo Drive with a heart-shaped ring. I had just had my son and my husband was so proud. I tried it on and I loved it. The man said, "Well, why don't you take it home and if you want it, write me a check." We were flabbergasted. He didn't know us from Adam!

Your husband was a pivotal player at Bobbie Brooks clothing. He must have had an eye for fashionable jewelry.

He was in the fashion industry and he loved to see me wear beautiful diamonds. Years ago when we went to the theater, opera or a party, everybody dressed to the nines with all their jewelry, because that was the occasion to do that, but people don't do that anymore.

How would you describe your experience on *America's Got Talent*?

I knew I wouldn't win. I felt as though it was for amateurs, and I've had my Screen Actors Guild card since 1937.

Do you have any advice for up-and-coming entertainers?

Most kids today, they don't want to work for it. They want to be lucky enough to go on a show and win something and expect the doors to open. It doesn't work that way. Experience is everything in life!

‘Little House on the Prairie’ Art

GARTH WILLIAMS’ ILLUSTRATIONS FOR STORY OF INGALLS FAMILY ARE ICONIC PIECES OF AMERICAN POP CULTURE

Laura Ingalls Wilder’s *Little House on the Prairie* and its companion books are classics of American children’s literature.

The books have remained continuously in print since their initial publication between 1932 and 1943. In 1974, Wilder’s stories of Laura and her pioneer family setting out for Indian country during the late 19th century inspired the popular TV show by the same name, starring Michael Landon and Melissa Gilbert.

A crucial part of the series’ success are the illustrations of Garth Williams (1912-1996), who during his career also illustrated *Charlotte’s Web* and *Stuart Little*. “Anyone who has read *Little House on the Prairie* has seen America’s heartland through the eyes of Williams,” says Barry Sandoval, director of comic operations at Heritage Auction Galleries.

Williams’ family for the first time is releasing important pieces from the illustrator’s studio, with original pencil art for every illustration in *Little House on the Prairie*, including the cover art, being featured in Heritage’s Beverly Hills illustration art auction, scheduled for Feb. 7-11, 2011, in Beverly Hills. “Williams’ cover for *Little House on the Prairie* is an iconic piece of American literature,” Sandoval says. “His scenes of a close-knit frontier family and all of their hardships worked perfectly with Ingalls’ story.”

Williams’ illustrations were not printed until the early 1950s, when they replaced extremely stylized artwork by Helen Sewell (1896-1957) that had been used since the 1930s, Sandoval says. “As Harper editor Ursula Nordstrom later wrote, the British-born Williams certainly had no roots in any part of the Wilder country, but he certainly had the emotional and technical equipment to illustrate these books.”

The artist went on a six-month trip to research his illustrations for the books, meeting with Wilder (1867-1957) in Missouri and visiting other states where the well-traveled Wilder family lived growing up. *Little House on the Prairie* has sold eight million copies worldwide.

EVENT

Illustration Art Signature® Auction #5052 is scheduled for Feb. 7-11, 2011, in Beverly Hills. For information, contact Barry Sandoval at 214-409-1377 or BarryS@HA.com. Receive a free catalog in any category online at HA.com/HM20060 or call 866-835-3243 and reference HM20060.

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Garth Williams (1912-1996)
Little House on the Prairie original cover art, 1953
Graphite on tracing paper, 10.5 x 15.5 in.
Estimate: \$8,000-\$12,000



The Mortality of Immortality

Every object you see here bears an inscription that marked a moment that was of great moment to Gone getters and doers.

These varying milestone markers, so meaningful to lives past, were acquired in flea markets, at auctions and other emporiums of the ephemeral.

This trophy room is a moving reminder that all things and all of us are all too soon "over and out."

Malcolm Forbes



Trophy cups, oars, trowels, and a relic from the 1937 Hindenburg disaster are part of Forbes' "The Mortality of Immortality" collection. "[My father] was fascinated by the idea that these objects symbolizing a great achievement in one's lifetime could wind up in an attic or for sale at a flea market or yard sale," says Christopher "Kip" Forbes.

The Great Loves of **CHRISTOPHER FORBES**

MEDIA EXECUTIVE TALKS ABOUT FRENCH MONARCHS, WINE, COMIC BOOKS,
AND WHY TRUE COLLECTING INEVITABLY LEADS TO AGONY AND ECSTASY

INTERVIEW BY SUZANNE GANNON ■ PHOTOGRAPHS BY JAMES LEYNSE

In his office on the second floor of the Forbes Building on New York's lower Fifth Avenue, Christopher "Kip" Forbes has created a shrine to Napoleon III – history's "most underrated" monarch and the object of Forbes' deepest collecting passion. Surrounded by massive oil portraits, terracotta busts and Staffordshire figurines of the sometimes-mustachioed royal and his wife the Empress Eugénie, the third child of Malcolm Forbes, and a vice chairman of the media company founded by his grandfather in 1817, discusses his art, his family and the most salient trait he inherited from his father, who passed away in 1990.

How did you become a collector?

Collecting is a disease, an affliction I inherited from my father. The symptoms are different for everyone, but the common denominator is that you can't help it. Some say it's unaffordable because you are driven to make acquisitions whatever your means. Of all of the vices one could have – gambling, drinking, mistresses – it's a vice with residual values.

About which of your collections are you most passionate?

My first great love is Napoleon III, who was a nephew of Napoleon Bonaparte and a grandson of Josephine. He was born a prince in 1807. His father was the King of Holland and he lived in a palace.

Why Napoleon III?

He is one of the most underrated historical figures by historians, yet he was the first elected president of France and its last sovereign at the same time.

How did you first encounter him?

In sixth grade, I was studying the American Civil War, and I read about Napoleon favoring the South, yet I knew that Napoleon Bonaparte was long dead, that it must be another member of the family. So I began reading up on him and found him fascinating. He was extremely adventurous and known for his military exploits including the Crimean War, the Franco-Prussian War, the conquest of Senegal, the Franco-Mexican War, and the Second Opium War, among others. He had designs on creating a French sphere of influence in the Americas, and despite a defeat of French troops by the Mexican army, he held the support of Mexican conservatives and wound up installing the Austrian Prince Maximilian as Maximilian I of Mexico. He paved the way for the modernization of France as we know it with a series of Second Empire projects, including ports and railroads and the urban plan for Paris.



Bertie Charles Forbes, Christopher Forbes' grandfather, launched *Forbes* magazine in 1917. Today, *Forbes* is an international publishing and media company, with millions of readers worldwide.

What was your most significant Napoleon III acquisition?

We were sailing across the Mediterranean one summer when I was 16. In St. Tropez, we stopped in a funky antique store where I found my first major piece: a three-quarter length portrait of Napoleon III by Jean-Hippolyte Flandrin [1809-1864] and a pupil, Eugene Montpelier. My dad bought it for me – I think it was less than two thousand francs at the time or about \$400. This was at a time when \$100 constituted a large gift, so my dad offered it as a birthday present, a Christmas present, and birthday present again. It was the gift that kept on giving. I had to have a frame built for it.

What was your first Napoleon III acquisition?

My first acquisition was a letter from Napoleon III to a fellow sovereign who was his cousin. It features the signatures of both sovereigns, which makes it fairly significant. I also own his letter of surrender to the King of Prussia after the Franco-Prussian War. And I have the childhood uniform, chamber pot, and other personal effects of his only son, Eugene Prince Imperial, who was shot to death in Zululand.

What's the difference between a true collector and a mere acquirer of objects?

If you haven't had to make sacrifices to get something you really want, or had to sacrifice other objects in your collection, then you have never gone through the exquisite agonies and ecstasies of truly collecting. Making the tough choices is part of the fun. It's always reassuring to have your tastes validated, but often there comes a time to move on.

Have you ever been driven to an irrational acquisition?

Early in my marriage, I was completely smitten by a gorgeous Empire chandelier. I said to my wife that we could either pay for the car or the chandelier. She very wisely opted for paying for the chandelier, which is still hanging in the dining room. But for three years she asked where to put it, which was just not an operative question as long as I was still able to put food on the table.

How did your studies influence your collecting tastes?

After my first semester at Princeton, I concluded that economics and I did not enjoy each other. So I asked my father if I could major in art history. He said yes and offered to make me his curator. He would pay me a salary and my tuition in exchange for my keeping track of his acquisitions because all through his life he bought more than he could afford because he had an enthusiasm across a whole range of sectors. One of my happiest moments was to see a painting that I'd paid \$800 for in 1972 sell for half a million years later. So the return on investment wasn't bad. I also wound up conning my professor into letting me develop a catalog of Victorian paintings rather than write a thesis. The items in the catalog eventually became the impetus for "The Royal Academy (1837-1901) Revisited: Victorian Paintings from The Forbes Magazine Collection," a traveling exhibition that was shown at the Met in 1975. He thought I was a genius. I graduated magna cum laude.



The Forbes Collection includes Cartier botanicals – small figurines of flowers made of precious materials such as gold, jade, lapis and coral. “This is by far the largest private collection that exists,” says Forbes, “and I can remember them decorating my dad’s desk in his office.”

How long have you worked for the family company?

Almost from the moment I emerged from Princeton. I’ve been here my entire career because I’m otherwise unemployable.

Is there any crossover between the skills you’ve developed for the purposes of collecting and those you employ in business?

In the early days of my career, I like to say that I transitioned from fine art to the fine art of selling advertising for the magazine. I have always known how many pages of ads I’ve had to sell to make an acquisition of a particular painting possible. I’ve also been able to leverage the fact that we have our collections on display here in our galleries, which

enables us to entertain clients, and to loan our collections to museums, which gives us another opportunity for entertaining. Mixing the two passions is a converging of all my enthusiasms.

Does your wife indulge your habits?

I do love being surrounded by my collecting labors, but over the years my dear wife has been gaining on me in that we now have a few Napoleon III-free environments. She’s very patient with me. She has supplemented some of my collections with a serious Biedermeier collection, and we both are passionate about the art of the American West and southwestern landscape paintings.

(continued on page 98)

Heritage in New York

NEW MANHATTAN LOCATION PLACES THIRD-LARGEST AUCTION HOUSE AT CENTER OF ART AND ANTIQUE MARKET

Story by Noah Fleisher

Photographs by James Leynse

Heritage Auctions celebrated its New York opening in grand fashion as more than 550 guests crowded the Beaux Arts-style Fletcher-Sinclair Mansion, also known as the Ukrainian Institute, at 79th Street and 5th Avenue to raise a glass to the company's expansion, and to view treasures from across Heritage's 30 categories.

"We were the talk of the town for the night," says Heritage President Greg Rohan. "Clients, friends and assorted luminaries all turned out, and they were treated to some of the very best of what this company has to offer."

Nearly 30 Heritage executive staff and employees took part in the festivities and guided guests through the four rooms bedecked with Heritage's best offerings, which included: Benjamin Franklin's famed "Disputes with America" letter; Gen. George Custer's personal Bible; an original Declaration of Independence broadside; a 1927 Lou Gehrig Yankees jersey; a Jim Morrison stage-used Doors microphone; original Robert Crumb comic art; and the largest gold coin in the world, a 2008 Chinese coin celebrating the Beijing Olympics, weighing in at 22 pounds.

Among the many bright society lights in attendance were *Vanity Fair* special correspondent Bob Colacello; former Sotheby's Chairman Alfred Taubman; prominent New York art collector Beth Rudin DeWoody; Forbes 400 billionaire Wilbur Ross; Cristina Greeven Cuomo, sister-in-law of New York Governor-elect Andrew Cuomo; fashion designer Lisa Perry; CNN business correspondent Felicia Taylor; First Lady of New York Michelle Paige Paterson; Ann Barish, wife of movie producer and founder of Hard Rock Café Keith Barish; *60 Minutes* executive producer Ira Rosen; jewelry designer Kenneth Jay Lane; Patricia Duff, founder of the non-partisan public affairs group the Common Good; fashion designer Nicole Miller; and best-selling author Michael Gross (see page 16).



Senior Numismatist Arthur Blumenthal works on the "Heritage Window on Park Avenue" display, which includes a piece by René Lalique (foreground).



Business hours for Heritage Auctions in New York are Monday through Friday, from 10 a.m. to 6 p.m., and Saturday from 10 a.m. to 3 p.m.



Pieces by important artists, such as this *Saturday Evening Post* illustration by Joseph Christian Leyendecker, are prominently displayed at Heritage Auctions in New York.



Consignment director Matt Rubinger manages Heritage's newly created luxury accessories category.



Guests mingled with Heritage CEO Steve Ivy and wife Linda; Rohan and wife Lysa; and Gayle Halperin, wife of Heritage co-chairman Jim Halperin (see photos beginning on page 48).

'A PERFECT FIT'

The expansion of Heritage, the world's third-largest auction house, into the New York City market comes at a time when many major auction firms are contracting. The Dallas-based firm also opened a Beverly Hills, Calif., gallery and salesroom earlier in 2010.

"The New York City area is home to many of the top

collectors and collections, and the center of the art and antique market," Rohan says. "It's a perfect fit with our increasingly expanding services, and the best possible place for us to serve the art and high-end collectible needs of our clients. I can think of nowhere else we'd rather be opening a new gallery right now than right in the heart of Manhattan's auction district."

One of the most talked about features of Heritage's new Manhattan venue is the "Heritage Window on Park Avenue" display, which features a rotating selection of unique items from upcoming Heritage auctions, across all of the firm's categories.

Highlights from the inaugural "Heritage Window on Park Avenue" included Thomas Moran's oil on canvas *Venice, Grand*



Items from across all of Heritage Auctions' categories are on display at the Manhattan location.



Original art by Garth Williams for the children's classic tale *Charlotte's Web* was a popular attraction at the "Heritage Window on Park Avenue" display.

Canal, 1903; Howard Terpning's *A Winter Trail*, 1975; Birger Sandzen's *Rock Mountain Landscape*, circa 1920; a rare copy of a 1939 *Detective Comics* #27, with the first appearance of the Batman; and original illustrations by Garth Williams for the children's classic *Charlotte's Web*.

"We expect the window to become a regular attraction for both collectors and everyday New Yorkers alike," Rohan says.

The offices, at 445 Park Avenue at 57th, are open Monday through Friday, 10 a.m. to 6 p.m., and Saturday from 10 a.m. to 3 p.m.

HERITAGE IN NEW YORK

Staff at 445 Park Avenue include:



GREG ROHAN
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KATHLEEN GUZMAN
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Senior Vice President
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HERITAGE AUCTIONS' NEW YORK GRAND OPENING RECEPTION, FLETCHER-SINCLAIR MANSION, NEW YORK CITY



Steve and Linda Ivy and Alfred and Judy Taubman



William Bancroft, Hilary Block, John Block and Debbie Bancroft



Heritage Auctions' Grand Opening Reception was held at the Fletcher-Sinclair Mansion (The Ukrainian Institute) at 79th Street and 5th Avenue.



Wilbur and Hilary Ross



Musicians greet guests at Heritage Auctions' Grand Opening Reception.



Beth Rudin DeWoody, Dr. Carter Pottash and Lisa Perry

Photographs by Carlo Romero/PatrickMcMullan.com and Patrick McMullan/PatrickMcMullan.com



Pamela Peeters and Marc Ribas



Lester and Liana Weindling, and Frank Hettig



Jill Fairchild, Nicole Miller and Marcia Mishaan



Jimmy Weldon and Lysa Rohan



Carlton DeWoody, Sessa von Richthofen and Richard Johnson



Amy Fine Collins, Tiffany Dubin, Gayle Halperin, New York State First Lady Michelle Paige Paterson, and Steve and Linda Ivy.



Ed Beardsley and Kathleen Guzman



Jonathan Farkas and Greg Rohan



Amy Fine Collins and Somers Farkas



George Gustines and Steve Schack



Lisa Perry admires a vintage Hermès Birkin bag.



Jay and Tracy Snyder



Rosemary and Nicholas Dawes, Michael Gross and Barbara Hodes



2010 HERITAGE MAGAZINE GREAT TREASURES

From Bruce Nauman and Helen Frankenthaler to Edward Ruscha and Richard Diebenkorn, works by modern and contemporary artists surged on this year's list of Heritage Magazine's Great Treasures of the Year.

The backbone of the collectibles market, however, remains U.S. coins. The top coins on this year's list realized a combined \$9.17 million at Heritage auctions between October 2009 and September 2010. Last year, the top coins on this list realized \$7.95 million.

"Art and collectibles demand has risen almost across the board during 2010, though most items other than the very finest and rarest are still available at somewhat below 2007-2008 levels," says Jim Halperin, co-chairman of Heritage Auctions Inc. "Numismatic coins are a notable exception, with vast segments of the coin market surpassing even their previous record levels, despite somewhat lower volume of transactions."

Halperin points out that coin collectors have seemed reluctant to sell. "Most collectors who needed to sell already sold in 2009. Unless the economy softens again, we could see a supply squeeze in early 2011, resulting in even higher price levels for rare coins."

In the Fine Art category, this year's list includes seven pieces of modern and contemporary art, with six of those pieces realizing between \$200,000 and \$800,000. Last year, modern and contemporary art was represented on this list by one piece, which realized \$190,000.

More than a rebounding market, the surge represents a more aggressive focus on the category by Heritage Auctions, says Frank Hettig, who joined Heritage in early 2009 to direct its contemporary and modern art auctions. "We will continue working to offer a broad variety of mediums, styles and nationalities in our modern and contemporary art auctions this coming year," Hettig says.

—Hector Cantú



1913 LIBERTY NICKEL

In December 1973, this 1913 Liberty nickel, one of five known, appeared on an episode of *Hawaii Five-O* as "The \$100,000 Nickel." Times have changed. In 2010, a re-imagined *Hawaii Five-O* made its television debut, and "The \$100,000 Nickel," now graded PR64 by NGC, sold for more than \$3.7 million at Heritage's January 2010 Florida United Numismatists Auction.



1927-D DOUBLE EAGLE

Virtually all of the 1927-D double eagles, or twenty dollar gold coins, were melted in the 1930s after President Franklin Roosevelt stopped the circulation of gold by executive order. This example, graded MS66 by PCGS, is tied for second-finest among 13 survivors. It brought almost \$1.5 million at Heritage's January 2010 Florida United Numismatists Auction.



1874 BICKFORD GOLD PATTERN

Pattern coins are prototypes made by the Mint, often for coins that were never produced. This pattern, made for a ten dollar international trade coin proposed by inventor Dana Bickford, is one of two struck in gold and graded PR65 Deep Cameo by PCGS. Its price realized at Heritage's January 2010 Florida United Numismatists Auction set a record, at over \$1.2 million.



DETECTIVE COMICS #27

It was a remarkable year for Batman, with a CGC-certified 8.0 copy of 1939's *Detective Comics* #27 – featuring the first appearance of the Dark Knight by Bob Kane (1915-1998) – realizing \$1,075,500 at a February 2010 Heritage auction. It is the highest price on record for a comic book. The sale was followed by two more significant sales at Heritage, with a 7.5-graded copy realizing \$657,250 in August 2010, and a 7.0-graded copy realizing \$492,937 in November 2010. "This comic has been considered among the top books in the hobby ever since comic collecting began," says Barry Sandoval, director of comic operations at Heritage. "It's an indication that quality, vintage comic books are seen by collectors as solid, viable investments."



BRUCE NAUMAN

Contemporary American artist Bruce Nauman (b.1941) believes that “the importance of a work of art is in the process of making it,” notes the documentary *Bruce Nauman: Make Me Think*. “With this philosophy at the core of his work, he became a major player in the conceptual art movements of the 20th century.” His 1983 piece *Human Nature*, a charcoal, pencil, pastel, and watercolor on paper, realized \$776,750 at a June 2010 Heritage auction – a record for a work on paper by the artist.



BABE RUTH

Babe Ruth's first Hillerich & Bradsby, born of his first professional contract with the bat manufacturer signed on July 9, 1918, realized \$537,750 at an October 2009 Heritage auction. H&B shipped several bats of various sizes to Ruth (1895-1948) so he could see which best suited his powerful swing. "This is the model he chose, returning it to the Louisville factory to be duplicated and establishing it as the 'parent' of Ruth bats to come," says Heritage sports memorabilia director Chris Ivy. "Factory workers stamped Ruth's name into the knob as well as the vault mark 'R2,' signifying this as the template for other Ruth bats in the future."

1936 CANADIAN 'DOT CENT'

When King Edward VIII (1894-1972) abdicated only months into his reign, the Royal Canadian Mint was in the process of updating its pennies to feature the new king. The mint canceled its penny, and in 1937 put its King George V cent back into production, with a tiny dot below the 1936 date to distinguish it from coins struck earlier. These "dot cents" were never circulated. Noted numismatist John Jay Pittman held the three known "dot cents" from 1961 until his death in 1996. The best sample from this group realized \$402,500 at a January 2010 Heritage auction.



HELEN FRANKENTHALER

The abstract expressionist paintings of American Helen Frankenthaler (b.1928) have been exhibited worldwide since the 1950s, including a 1989 retrospective at the Museum of Modern Art. "She can pack more meaning into one daub of color than do many artists into an entire canvas," the *Library Journal* writes in its review of art specialist John Elderfield's study *Helen Frankenthaler* (Harry N. Abrams). Frankenthaler's 1984 piece *Quattrocento*, an acrylic on canvas, realized \$346,550 at a June 2010 Heritage auction.



'THE BLACK CAT'

The 1934 Universal horror classic continues producing treasures. In March 2007, a style D one sheet from the movie realized \$286,800. In November 2009, the black costume Boris Karloff wore in the film realized nearly \$90,000. That same month, a style B one sheet (above) sold for \$334,600. "Paper from this Universal masterpiece is in very high demand," says Heritage vintage movie poster specialist Grey Smith. "Although there are four known style D posters, this is the only known example of the extremely powerful and more horrific style B one sheet, which is even more rare than one sheets for the other Golden Age Universal horror giants of the day – *Dracula*, *Frankenstein*, *The Mummy* and *The Bride of Frankenstein*."

1851 HUMBERT FIFTY DOLLAR

Augustus Humbert's U.S. Assay Office of Gold issued massive fifty-dollar octagonal "ingots" in California, which were used like coins. This example, with hand-stamped edge lettering, graded MS63 by PCGS and once part of the famed Eliasberg Collection, brought \$546,250 at Heritage's August 2010 Boston American Numismatic Association Auction.



1915 PANAMA- PACIFIC HALF DOLLAR PATTERN

The Panama-Pacific 1915-S commemorative half dollars were struck in silver, but two unusual patterns, both lacking the "S" mintmark, were made in gold instead. This specimen, certified as PR64 by NGC, realized \$460,000 at Heritage's August 2010 Boston American Numismatic Association Auction.



NEW ENGLAND SHILLING

This simple design, "NE" for New England on one side and "XII" for 12 pence in a shilling on the other, was produced in 1652 by Massachusetts Colony. This example, graded AU50 by PCGS, was owned by F.C.C. Boyd and John J. Ford Jr., and when offered by Heritage as part of Dwight Manley's collection at the August 2010 Boston American Numismatic Association Auction, it realized \$416,875.





1907 PLAIN EDGE EAGLE PATTERN

Just before the death of sculptor Augustus Saint-Gaudens, two pattern coins of his eagle (or ten dollar) design were made with plain edges. One went to President Theodore Roosevelt; the other to Saint-Gaudens, who never saw another of his coins.

Where this piece, graded PR62 by NGC, was sent is unknown. It brought \$359,375 at Heritage's August 2010 Boston American Numismatic Association Auction.



1856-O DOUBLE EAGLE

A true "found treasure" story, this rare 1856-O double eagle was an Ohio family's heirloom found among more common gold coins. The "Bullock specimen," as it is now known, was graded XF45+ by NGC and the highlight of Heritage's September 2010 Long Beach Auction, where it realized \$345,000.



1921 DOUBLE EAGLE

The 1921 is one of the most difficult Saint-Gaudens double eagles to find in unworn condition. Many famous collectors have either done without the date or owned a lightly worn example. This coin, graded MS64 by PCGS, is among the best-preserved. It brought \$322,000 at Heritage's January 2010 Florida United Numismatists Auction.



JUSTH & HUNTER GOLD INGOT

In 1855, Emil Justh and Solomon Hillen Hunter formed a partnership in San Francisco to assay gold. Two years later, the U.S. Mail Steamship Central America – which had transported an estimated one-third of the entire California Gold Rush output – sank in a storm off the coast of the Carolinas. On board was 30,000 pounds of gold, including ingots produced by government-supervised assayers such as Blake & Co.; Kellogg & Humbert; Wass Molitor & Co.; Harris, Marchand & Co.; and Justh & Hunter. The ship was rediscovered in 1986, with pieces of the treasure sold to the public. A 185-ounce Justh & Hunter ingot pulled from the site realized \$322,000 at a January 2010 Heritage auction.





JESSIE WILLCOX SMITH

Jessie Willcox Smith (1863-1935) was one of America's greatest illustrators, with her work appearing in *Good Housekeeping*, *Collier's Weekly*, *Harper's*, *McClure's*, and *Ladies' Home Journal*. In 1905, she illustrated Robert Louis Stevenson's collection of poetry for children, *A Child's Garden of Verses* (Charles Scribner's Sons), which includes classics such as *Foreign Children* and *The Lamplighter*. Her illustration for page 116 of that book realized \$310,700 – a world record for the artist – at a February 2010 Heritage auction. "Jessie Willcox Smith was the creator of the ideal child," her biographer, S. Michael Schnessel, has observed. "Smith's touching, sensitive portraits of children at play won her the hearts of millions of Americans."



ADRIAN 'CAP' ANSON

Adrian "Cap" Anson (1852-1922) is one of baseball's first superstars. He last played for the Chicago Colts in 1897, with his final game-used bat realizing \$286,800 at an August 2010 Heritage auction. "For more than a century, the bat resided in the Anson family, attained in 2006 from Cap's great-grandson, who described the enormous slab of lumber as Cap Anson's prized last game bat from 1897," says Heritage sports memorabilia director Chris Ivy. "While this statement assures that the bat struck Cap's 3,435th and final career hit, it is also entirely possible that this bat secured the pioneering slugger's role as founder of the 3,000 Hit Club."



RICHARD DIEBENKORN

Richard Diebenkorn (1922-1993) is among America's great modernist artists. He was an early abstract expressionist before going through a stage of figural painting. In the late 1960s, he rediscovered abstraction in an extraordinary series of grandly conceived paintings titled "Ocean Park," produced over a span of nearly 20 years. His 1986 piece titled *Green* is regarded as one of the artist's finest etchings, "embodying all of the skills and knowledge of graphics he had been accumulated for more than 20 years," author Gerald Nordland notes in his authoritative study of the painter. The print, marked "Ed. 37/60," realized \$262,900 at a June 2010 Heritage auction.



JOAN MITCHELL

Joan Mitchell (1926-1992) was an "utterly singular, sometimes over-the-top baroque master of oil paint," notes curator Jane Livingston, author of *The Paintings of Joan Mitchell* (University of California Press, \$45). Often grouped with masters such as Lee Krasner, Grace Hartigan and Helen Frankenthaler, Mitchell was one of her era's few female painters to gain critical and public acclaim, with her work exhibited in museums and collections across America and Europe. Her 1982 oil on canvas, *Petit Matin*, realized \$262,900 at an October 2009 Heritage auction.

JOHN MARTIN TRACY

John Martin Tracy (1844-1893) was renowned during his lifetime as a master painter of sporting scenes, although during his early years as a professional artist he also painted portraits and landscapes of the American West. In 1881, possibly in response to the growing popularity of daguerreotypes, he closed his portrait studio in St. Louis and moved to Greenwich, Conn., to focus exclusively on sporting subjects. *Field Trials in North Carolina*, a 30-by-50-inch oil on canvas completed in 1891, is one of the largest works by Tracy. It realized \$227,050 at a November 2009 Heritage auction.



1796 QUARTER

After the first quarters were struck in 1796, the denomination went on hiatus until 1804. The 1804 quarters had a different reverse design, making the 1796 quarter a one-year type. Only a handful were saved in near-pristine condition. This coin, graded MS65 by PCGS and pedigreed to the Norweb Collection, brought \$322,000 at Heritage's August 2010 Boston American Numismatic Association Auction.



1931 DOUBLE EAGLE

Like many late dates among Saint-Gaudens double eagles, the 1931 all but disappeared during the gold melts of the Roosevelt Administration. This example is the single finest survivor known, graded MS67 by PCGS. It realized \$322,000 at Heritage's August 2010 Boston American Numismatic Association Auction.



Coin descriptions by John Dale Beety



HANDCARVED CIGAR STORE INDIAN

American Indians first introduced tobacco to white settlers. Decades later, colorfully adorned Indians beckoned patrons into cigar stores across America. Much in the manner of classic figure-maker Samuel Robb (1851-1928), a handcarved Indian circa 1880 and more than 6 feet high, featuring a colorful headdress, a bear-claw necklace with a central medallion, and the fringed skirt for which Robb was so well known, realized \$203,150 at a May 2010 Heritage auction. "This figure is as close to original condition as you can get," explains Heritage Americana specialist Marsha Dixey, "and that, in my opinion, is what collectors are looking for – original state, never restored."



JACK GOLDSTEIN

Jack Goldstein (1945-2003), a California-based performance and conceptual artist-turned-painter, was among the most important artists of the 1980s. Among the first to graduate from the California Institute of the Arts, he experimented with performance art, film, recording, sculpture and painting. An untitled 1983 acrylic on canvas realized \$203,150 at a June 2010 Heritage auction – a world record for the artist.

CARTIER MYSTERY CLOCK

The mystery clock was created by Maurice Couet in 1913, with the first example sold at Cartier in New York to American financial magnate J.P. Morgan. The fascinating “art of illusion” achieved by this timepiece has the clock hands seemingly floating in space without any connection to the movement. The secret? The hands are set on two clear revolving discs with toothed metal rims propelled by gears hidden in the outer clock frame. Each Cartier mystery clock is a unique, artistic creation and they rarely appear for public sale, says Heritage timepiece director Jim Wolf. An example with a design reflecting earlier Art Deco inspired masterpieces realized \$155,350 at a December 2009 Heritage auction.



CARL BARKS

“Of all of my paintings,” Carl Barks (1901-2000) once said, “I got the most satisfaction out of *An Embarrassment of Riches*.” Barks was one of Walt Disney’s most creative artists, with his adventure stories featuring Donald Duck and Uncle Scrooge among the best-selling comics of the 1950s and 1960s. In the 1970s, Barks began producing oil paintings featuring the beloved duck characters, with his “money bin” paintings being the most desirable. In August 2010, *An Embarrassment of Riches* from the collection of radio station executive Kerby Confer, realized \$161,325 – a Heritage record for the artist.

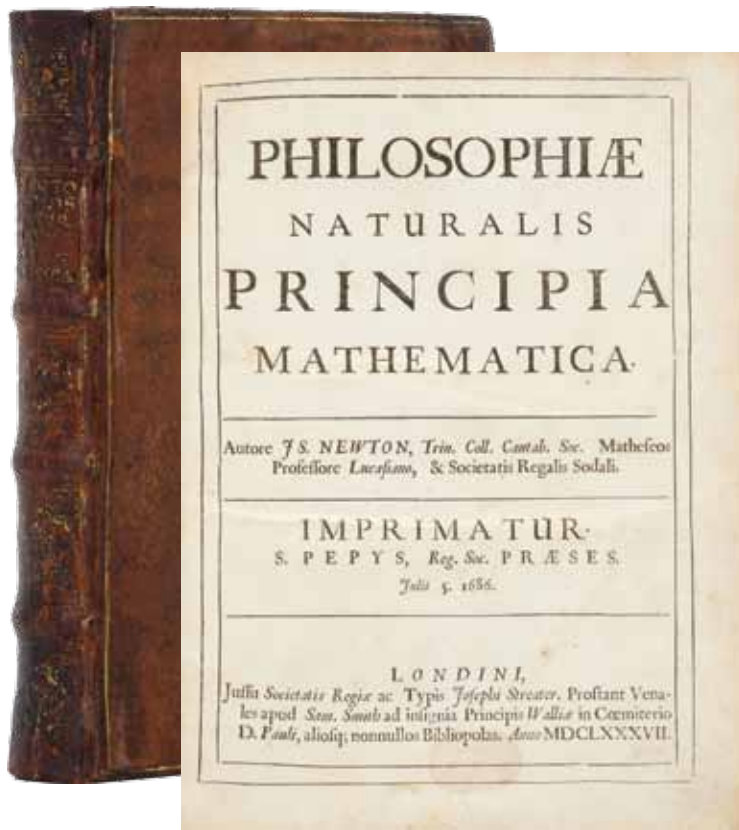




GIL ELVGREN

Demand for the original pin-up paintings of Gil Elvgren (1914-1980) remained strong over the past year. *Bear Facts* (left), completed in 1962, realized \$191,200 at a May 2010 Heritage auction. The oil on canvas is reproduced on the dust jacket of *Gil Elvgren: All His Glamorous American Pin-Ups* (Taschen, \$14.99) by Charles G. Martignette and Louis K. Meisel, who called Elvgren "the Norman Rockwell of cheesecake." Seven other Elvgren paintings realized more than \$100,000 between October 2009 and September 2010, including 1958's *On the House* (bottom left), which realized \$191,200; 1948's *Sheer Delight* (bottom middle), which realized \$155,350; and 1961's *Jackpot* (bottom right), which realized \$131,450.





SIR ISAAC NEWTON

Sir Isaac Newton's *Philosophiæ Naturalis Principia Mathematica* was published in 1687 and has come to be known as the greatest work in the history of science. It's believed 250 to 300 copies were produced before the printer swapped out a title page to incorporate the name of bookseller Samuel Smith. In a February 2010 Heritage auction, a copy of the "second issue" realized \$191,200.

BOBBY ORR

A gift from the chief scout for the Boston Bruins, left in a box for almost 40 years, realized \$191,200 at an April 2010 Heritage auction. When John Rows was a teenager, his uncle gave him a hockey jersey. A few years earlier, in 1966, Bobby Orr (b.1948) was a rookie for the Bruins. In 1979, Orr was inducted into the Hockey Hall of Fame. As an adult, Rows contacted Heritage Auctions and discovered his jersey was one of only three worn by Orr during his historic 1966-67 season in Boston, and one of only two known to survive to this day.



1875 \$5 TERRITORY OF WASHINGTON NATIONAL BANK NOTE

A wonderful National Bank Note, offered to the collecting community for the first time at Heritage's June 2010 currency auction, was graded PMG Very Fine 25 and earned the "Exceptional Eye Appeal" comment from PMG. The Walla Walla, Washington, Territory Note is from the only bank in the state of Washington to have issued First Charter Territorial examples, and became only the third First Charter Territorial reported from Washington State. The note, designated Fr. 403, realized \$161,000.



1934 \$5,000 FEDERAL RESERVE NOTE

Embossing of the vibrantly colored serial numbers is evident on this stunning \$5,000 note, graded by PCGS as Very Choice New 64PPQ. The note, designated Fr. 2221-B, realized \$103,500 at Heritage's August 2010 currency auction.



1934 \$10,000 FEDERAL RESERVE NOTE

Snowy white paper is the backdrop for the perfectly executed design devices and an attractive and vivid lime-green overprint on this note, designated Fr. 2231-K. "It is from the Dallas district, and is previously unreported," notes Heritage currency auction director Dustin Johnston. One of several \$10,000 notes offered by Heritage in the past year, this example – with a PCGS grade of About New 53 – realized \$80,500 at Heritage's January 2010 FUN Signature Currency Auction.



1902 \$5 ARIZONA NATIONAL BANK NOTE

One of the greatest Arizona National Bank Note discoveries of the past decade, this Serial Number One \$5, Plain Back, Fr. 606, The First NB Ch. #(P)11120, graded PMG Choice Uncirculated 64 EPQ, realized \$69,000 at Heritage's June 2010 currency auction. Several other exceptional Nationals brought strong prices, including a Denver, Colo., Territory \$20 Original Fr. 427, The Colorado NB Ch. #1651, graded Extremely Fine-About Uncirculated, the finest of five known, which realized \$63,250 at Heritage's January 2010 FUN auction.

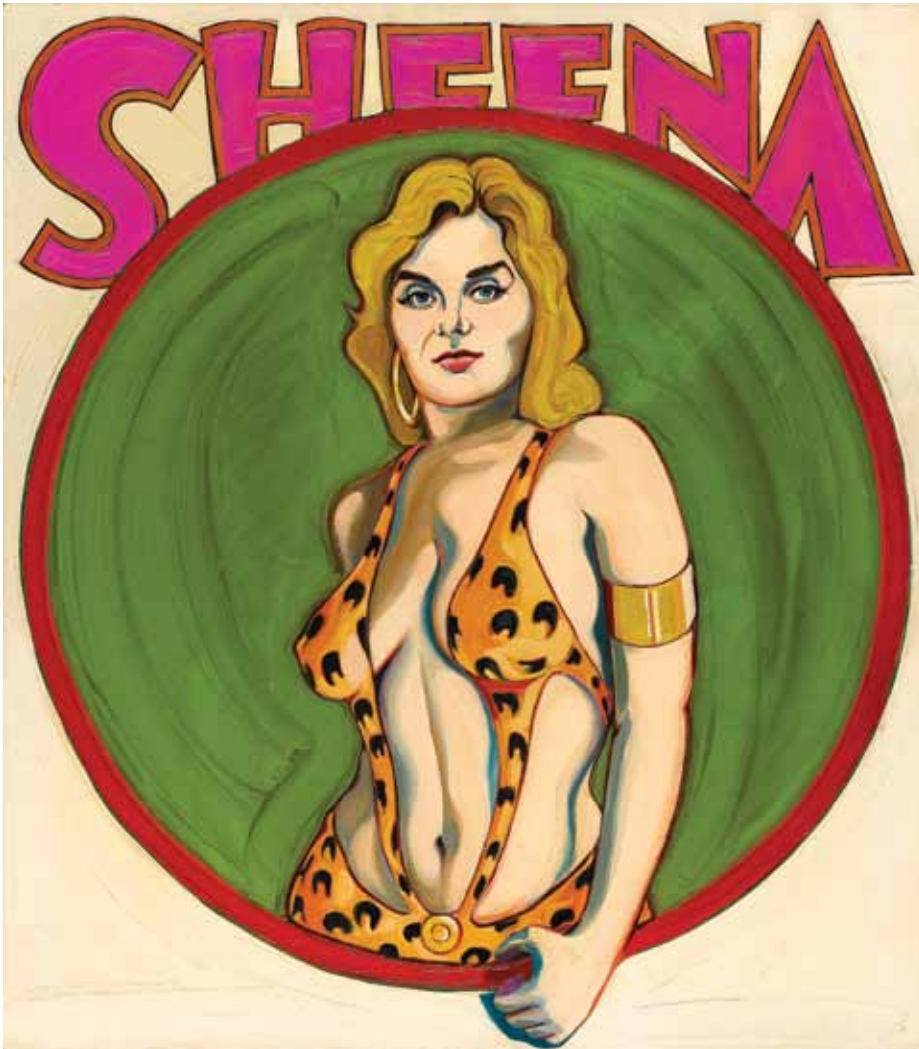


1922 \$500 GOLD CERTIFICATE

A spectacular \$500 Gold Certificate graded PMG About Uncirculated 55 EPQ brought \$66,125 at Heritage's August 2010 ANA Currency Auction. PMG included the comments "Exceptional Paper Quality" and "Great Margins & Color." This Fr. 1217 is one of the two finest examples known.



Currency descriptions by Kathy Lawrence



MEL RAMOS

Art historians consider Mel Ramos (b.1935) a part of the Pop Art movement, with his nudes first catching the public eye in the 1960s. While some group him with Andy Warhol and Roy Lichtenstein, Ramos maintains his primary inspirations are Spanish masters Joaquin Sorolla and Diego Velasquez. His oil on canvas *Sheena, Queen of the Jungle*, completed in 1963, realized \$179,250 at a June 2010 Heritage auction.

ALBERTO VARGAS

Widely regarded as one of the finest artists in his genre, Alberto Vargas (1896-1982) has been called "The King of Pin-Up Art." Early in his career, the Peru-born painter worked as an artist for the Ziegfeld Follies. He then worked on movie posters for Hollywood studios before drawing for *Esquire* and *Playboy* magazines. Like most pin-up art, Vargas' work continues growing in popularity with collectors. In February 2010, his 1963 *Playboy* illustration captioned "Trick or Treat, Mr. Malcom?" realized \$179,250, a world record for the artist.





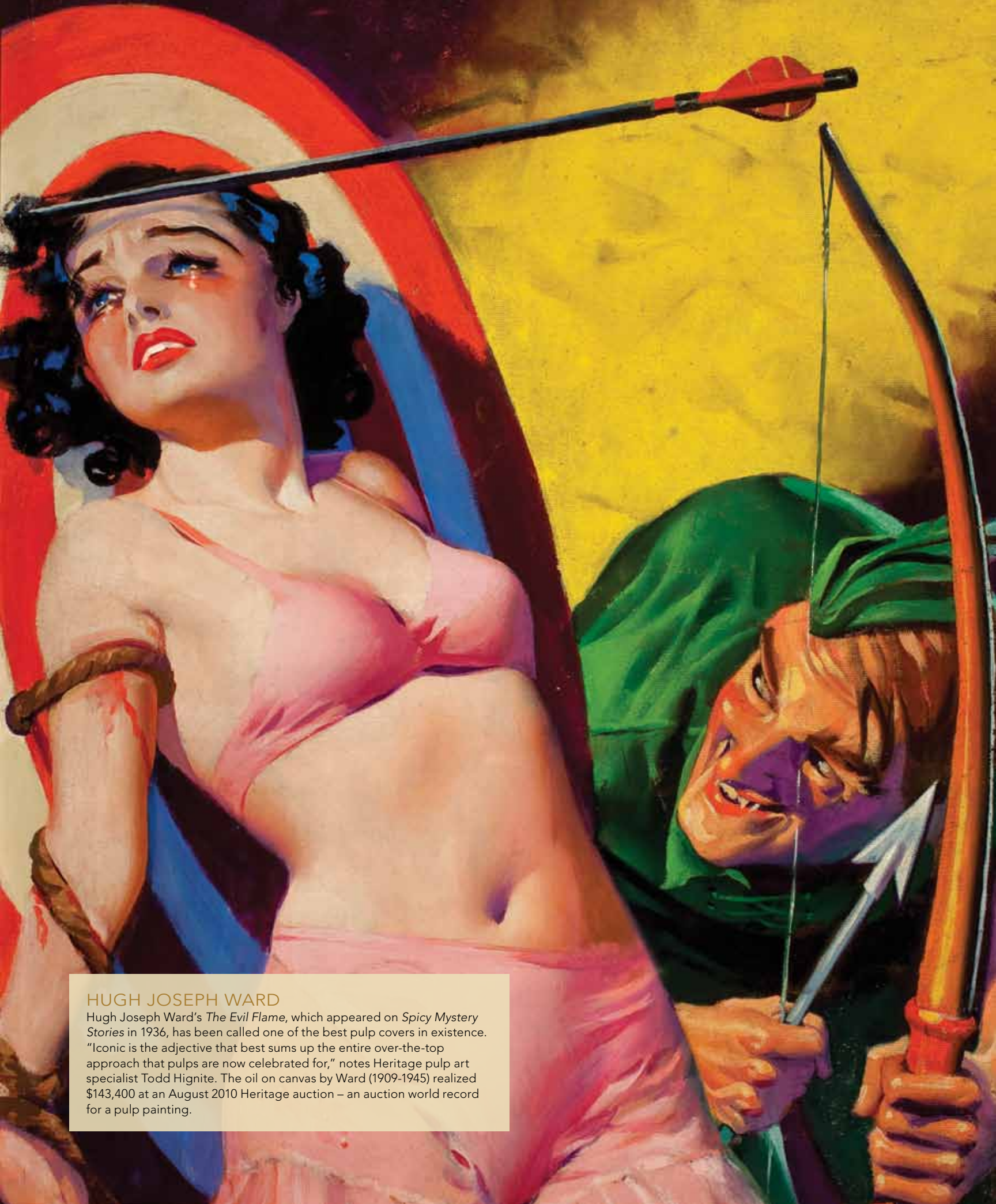
THE HILL TWIN EMERALD

It is well-documented that emerald crystals were found in the vicinity of Hiddenite, N.C., in the 1800s. This history led a local man, James K. Hill Jr., to try his hand at emerald mining. Digging tools in hand, Hill began digging on his family's property in North Carolina in 1998. Twelve feet below his starting point, he struck a cavity or "pocket." There, he found a pirate's treasure of emerald crystals: some 3,300 carats to be exact. In the years since, several other pockets were opened after Ground Penetrating Radar (GPR) indicated further potentially interesting targets. The "Hill Twin Emerald" – the longest-known North American emerald crystal at 9.5 inches long – realized \$155,350 at a June 2010 Heritage auction.



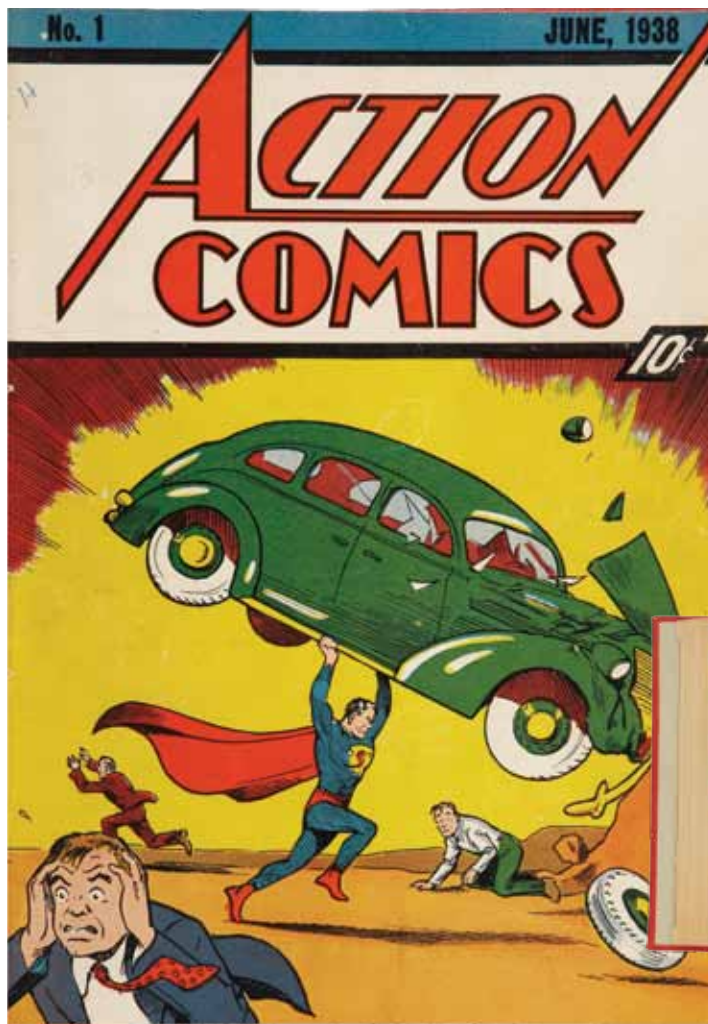
ROBERT MAPPLETHORPE

Robert Mapplethorpe (1946-1989) was among the world's most influential and controversial photographers. By the 1980s, the New York native had refined his aesthetic, with a focus on male and female nudes, flower still lifes, and portraits of celebrities. His 1984 gelatin silver *Calla Lily*, signed and editioned "Robert Mapplethorpe '84 2/10," realized \$131,450 at a June 2010 Heritage auction.



HUGH JOSEPH WARD

Hugh Joseph Ward's *The Evil Flame*, which appeared on *Spicy Mystery Stories* in 1936, has been called one of the best pulp covers in existence. "Iconic is the adjective that best sums up the entire over-the-top approach that pulps are now celebrated for," notes Heritage pulp art specialist Todd Hignite. The oil on canvas by Ward (1909-1945) realized \$143,400 at an August 2010 Heritage auction – an auction world record for a pulp painting.



ACTION COMICS

It's believed that sometime in the 1960s, a comic book fan owned or collected the first 24 issues of DC's *Action Comics* and had them bound into two hardcover volumes. The title, launched in 1938, featured the debut of Superman, created by Jerry Siegel (1914-1996) and Joe Shuster (1914-1992). "Action Comics #1 is nothing less than the most desirable comic in the hobby," says Heritage comic operations director Barry Sandoval. "The covers here are superbly preserved, with a fresh look matching or exceeding the best individual copies of these issues we have seen to date." The two volumes realized \$143,400 at a May 2010 Heritage auction.



FRANK FRAZETTA

Few works by legendary American illustrator Frank Frazetta (1928-2010) are in collector hands. The Brooklyn-born artist was among the first to negotiate the ownership of his paperback and comic artwork. The painting titled *Warrior With Ball And Chain* first appeared on the cover of the sword and sorcery anthology *Flashing Swords* #1 (Dell Books, 1973), edited by Lin Carter. "Some aficionados feel this piece may have been originally created for the Lancer Conan series of the late 1960s, since the Conan figures of two Lancer covers are so similar to this warrior," says Heritage illustration specialist Todd Hignite. The oil-on-board painting realized \$150,000 at a May 2010 Heritage auction.





FACTOR DIAMOND, PLATINUM RING

Dorothy (1921-2010) and Sidney Factor (1916-2005) were among Hollywood's most-loved couples. Sidney's father was legendary cosmetics company founder Max Factor. The family was well-known for giving back to the community. In 2010, Dorothy put numerous items from her personal collection up for auction, with proceeds benefiting the couple's favorite charities. Her platinum ring, with a diamond weighing 11.99 carats and flanked by baguette-cut diamonds, realized \$131,450 in a May 2010 Heritage auction.



CIVIL WAR PRESENTATION FLAG

Lloyd Tilghman (1816–1863) was a brigadier general in the Confederate Army, overseeing the construction of Fort Henry and Fort Donelson in Tennessee. In February 1862, a combined Union force under Gen. Ulysses S. Grant and Adm. Andrew H. Foote attacked Fort Henry and Tilghman was forced to surrender. After his release, Tilghman was placed in command of a brigade during the Vicksburg campaign, and was later killed at the Battle of Champion's Hill. Tilghman's presentation flag, the inscribed sword he was wearing when killed, and his sword belt realized \$59,750 at a June 2010 Heritage auction. "This is a beautiful flag, with the entire set steeped in history and kept by his descendants over the past 150 years," says Heritage Civil War specialist Dennis Lowe.

LES PAUL

Jazz-pop musician Les Paul (1915–2009) was a music pioneer who many say made the sound of rock 'n' roll possible with his creation: the solid-body electric guitar. Originally developed in the early 1950s, the Gibson Les Paul underwent a change in 1961, when the Gibson Guitar Corp. gave the guitar two cutaway "horns" instead of one. A 1959 three-pickup Gibson Les Paul Custom Black Guitar, with original frets, realized \$56,762.50 at a July 2010 Heritage music and entertainment memorabilia auction.



CLAUDE LALANNE

The fanciful and inspired work of French artists Claude (b.1927) and Francois-Xavier Lalanne (1927-2008) defies placement within a single movement in the history of 20th century design. "It's been noted that their works reinterpret how we see the functional utilitarian object when it is transformed surrealistically, and very often by juxtaposition, into something extraordinary," says Heritage 20th century design specialist Nicholas Dawes. In 2000, Claude Lalanne completed "Trône de Pauline," a gilt bronze chair that tempers the delicacy of foliage with the monumental weight and scale of bronze. With the mark "CL, 6/8, LALANNE, 2000," it realized \$119,500 at a December 2009 Heritage auction.

ENGLISH SILVER WINE COOLERS

With the considerable amount of wine consumed in the early to mid-1800s, prominent British silversmiths were often commissioned by British royalty and other wealthy Europeans to craft wine coolers. A pair of wine coolers, with the mark of noted British silversmith company Storr & Mortimer, realized \$101,575 at a November 2009 auction. The pieces were made at different times – 1827-1828 and 1845-46 – while the companies were operated by different owners, says Heritage silver and vertu specialist Tim Rigdon.





As the collectible car market rebounds, Victor Muller, chairman of Saab Automobile and CEO of Spyker Cars, talks about his collections – on his walls and in his garage.

DRIVING PASSION

INTERVIEW BY SUZANNE GANNON | PHOTO COURTESY SAAB AUTOMOBILE

Unlike many successful entrepreneurs who arrive at their collecting hobbies by way of their profession, Victor Muller made his journey in reverse: The key in the ignition of his passion for cars first turned when he was just a teenager. It eventually led him to an industry on which he's made a lasting impression.

A lawyer-turned-shipping magnate, Muller and industrial designer Maarten de Bruijn in 2000 re-launched Spyker Cars, a dormant maker of cars and aircraft founded in 1914. Ultimately Muller became the designer of the company's hand-built sports models – including the C8 Aileron, C8 Laviolette, C8 Spyder, and the upcoming D8 Peking-to-Paris SSUV – and took the company public on the Amsterdam Stock Exchange Euronext. He expanded its distribution to include dealerships in 21 countries, and, in February 2010, bought Saab Automobile from General Motors.

The chief executive officer of Spyker Cars and now chairman of Saab Automobile

has raced the Mille Miglia, and collected Aston Martins, Maseratis, Ferraris, Rolls-Royces, and an Isotta-Fraschini. When he is not tweaking a gearshift or choosing the perfect finish for a turned-metal dash, he can be found giving one of his two-seaters a spin on the winding roads of Mallorca, Spain, where he now lives.

What makes you so passionate about cars?

The wonderful thing about driving cars of this caliber is that it tickles all of the senses. There's a great sound, a great smell, beautiful design. It's a very tactile experience and the sense of speed is phenomenal.

Where do you do most of your car acquisitions?

I have bought a lot of them at auctions, at Pebble Beach in August, for example. Auction buying is exciting and daring because, regardless of what the auction catalog may say about the car, once you have that baby at home, there's always something that needs attention. You can't buy cars of note anywhere else because auctions are where the most interesting pieces are sold. Sometimes a model with a very low estimate skyrockets in price at the auction and that makes you really want it.

Do you see a connection between collectible cars and art?

Cars constitute a tremendous example of applied art. They represent the zeitgeist, an icon for the culture of the time.

What was the most you ever paid for a car?

In 2007, I bought a 1954 Ferrari 250 GT for \$3.2 million.

What's your earliest memory as a collector of cars?

I have been keen on cars basically from birth, and I started collecting even before I got my driver's license at the age of 18. Back then, technically, my dad had to collect them for me. My first acquisition was a Lancia 2000 Berlina, a four-door sedan. I borrowed a thousand guilders [the equivalent of 450 Euros] from my grandmother.

Is there a particular car you'd like to add to your collection?

Right now, I'm on the lookout for a 1993 Saab, which is stupid since we have a museum with about 100 of them. But that's the thing about a collector; you always want to have your own stuff.

Have you ever raced in one of your cars?

This year I did Italy's Mille Miglia, the vintage car race from Brescia to Rome and back, in a 1957 Saab 93 because 1957 was the last year of manufacture from which cars could be eligible to enter. I drove with the CEO of Saab and we had a blast.

Have you made any mistakes? And if so, what have they taught you?

There's a long list of errors I've made over the years, but it all breaks down to one thing: If you really want to buy well, find out everything there is to learn about a car. Ask for the file, which contains all the invoices, the provenance. Get it inspected by someone knowledgeable to avoid disappointment. If you're an impulse buyer, you shouldn't be surprised when something goes wrong because it's a gamble.

CHRONOLOGY

Victor R. Muller

Chairman of Saab Automotive
& CEO of Spyker Cars

1959 ► Born in the Netherlands.

1984 ► Starts his career as a lawyer at Caron & Stevens / Baker & McKenzie in Amsterdam.

1989 ► Becomes a member of the management team of the offshore company Heerema in Leiden, in the Dutch province of South Holland, and is involved in several acquisitions. A management buyout makes him part owner of Wijsmuller Salvage and Towage, IJmuiden.

1992 ► Begins managing and restructuring several companies, including Emergo Fashions

Group B.V., which goes public under the name McGregor Fashion Group N.V. The brand, known for golf and sailing clothing, now features a Spyker Cars line.

2000 ► Partners with designer Maarten de Bruijn to re-launch the Dutch car company Spyker Cars, originally founded in 1914.

2010 ► Clinches a deal to buy Swedish automaker Saab from General Motors. In September, Company announces BMW will supply it with turbo engines for next-generation Saab cars.

How would you characterize the market for collectible cars?

It's very cyclical. I've seen the cycle three times. There was an incredible boom in 1989 when prices went through the roof. I was buying so many cars back then. Then it came to a shrieking standstill in 1990, when prices were 40 percent down or more. I bought a lot of cars when they were at their low, especially the limited ones. The market for the really interesting stuff is very limited, so prices are still climbing, and unique pieces are fetching record prices. It's the generic stuff that gets slightly hit in downturns. Something like the Ferrari 250 GTO now trades somewhere in the \$20 million range, an all-time high, because there are only 34 of them in the world. There was a time when a car like that went for \$5 million or \$10 million.

Do you adopt a collector's persona when you're on the hunt for a car?

I am the ultimate impulse buyer, every auctioneer's dream. When a car I like is on the block, it looks so cool, I want to take it home. I can be a real sucker for the excitement of the auction room, a real pushover. It took only 30 minutes for me to buy that Ferrari for \$3.2 million. I made a few calls.

Does a car like Tesla get you thinking about producing a Spyker that's more energy efficient?

Saab would be the manufacturer of something energy-efficient, not Spyker. I don't think an electric sports car will arouse the senses. With something like Tesla, despite having the immediate torque, there's no smell or sound to the acceleration. Maybe the younger generation finds it exciting, but for me, nothing beats starting up a 12-cylinder Ferrari, which is very grumpy in the morning. The electric car is fantastic for normal transportation, and that's why Saab is bringing out its E-power car, the 9-3 Saab EV, which has about 140 miles of useful range. With this car, you don't have to succumb to what I call "range anxiety" where you worry about where to plug in.

What is the psychographic of the Spyker buyer?

We sell only about 50 Spykers in a year, so like a collector of precious cars, the Spyker buyer is very discerning. He or she appreciates handcrafted things like jewelry, which is made to special specifications.

“

Cars constitute a tremendous example of applied art. They represent the zeitgeist, an icon for the culture of the time.

”



As chief executive officer of Spyker Cars, Victor Muller plays a vital role in the design of the company's hand-built sports models, including the C8 Aileron.

©Copyright Spyker Cars

Speaking of things that are handcrafted, is there a connection between your car collecting and your art collecting?

The connection for me is totally modern design with a deep respect for heritage – that is what Saab and Spyker are all about. The contrast between old and new without either of them hurting the other.

How does this manifest itself in your art collection?

Well, I now live in a very classic Mallorcan house, and yet my interiors are pretty modern. But with my classic paintings I am creating a fantastic contrast. I'll never forget going to a meeting one time in Milan with a leading construction company. I entered a 500-year-old building, a palazzo in the center of town, walked through a courtyard and through all these rooms, until I got to the offices of the CEO. The room had the most incredible wallpaper and ceiling decoration and this 500-year-old wooden floor. And in the middle of the room

(continued on page 95)

A Picture's Worth ...

FOR FREELANCE WRITER AND PHOTO COLLECTOR, DECISION TO CONSIGN HER ANNIE LEIBOVITZ TURNED INTO A FIRST-RATE EXPERIENCE

By Laurel Ornish

The ad in the newspaper caught my eye: "Free Verbal Appraisals at Our Dallas Headquarters."

I had seen *Antiques Roadshow* on TV and was intrigued.

A photograph I had purchased 25 years ago was begging to be appraised. It was part of a 1985 gallery show by the iconoclastic *Rolling Stone* (and later *Vanity Fair*) photographer Annie Leibovitz. My 1985 price? \$400, plus tax.

In the photo, a tousled-blond Robert Redford wearing sunglasses and latte-colored cowboy boots sits on a deck with the beach in the background. The sky, the Pacific, his open-collar denim work shirt and jeans are all a hypnotic blue. The limited-edition, numbered print was signed: "Robert Redford Malibu, California 1980 5/40 Annie Leibovitz."

Leibovitz had since become a celebrity herself. So I trekked down to Heritage with the photo in tow.

I was referred to Ed Jaster, Heritage's senior vice president who handles vintage and contemporary photography. He was excited about the piece.

Jaster, a nine-year Heritage veteran who now works out of the company's New York office, estimated its value at \$4,000 to \$6,000 and said he wanted to include it in the next photography auction. I could use the cash, so we signed a consignment agreement, which included my paying a 15 percent commission to Heritage, and I turned over the photo.

How did he determine that figure?

"Annie Leibovitz," Jaster explained, "is one of the

great, maybe the greatest, working photographers in America, if not internationally. And this is from when she was coming to the fore, in terms of her artistic abilities. This *Rolling Stone* piece was part of that body of work that included all the important entertainers of the late '70s and early '80s.

"There's a website that tracks all auction sales. What we typically do is look up the artist and see how it has

sold before, how other auction houses estimated it. If we can't find the specific work, we take relevant comps. But certainly, to have someone bid double, triple, even 10 times an estimate is not uncommon." The Redford image had not been auctioned previously, but other Leibovitz photos had.

Heritage's approach to auctioning includes 21st-century technology. You can bid by going to the actual live auction, over the phone, or by mail or fax before the auction starts. But you can also bid over the Internet, either before the auction or from anywhere in the world during a live auction. "Heritage has three times the Internet traffic of Sotheby's and Christie's combined," Jaster pointed out, "which gives us a very strong advantage. We have over half-a-million clients on our mailing list!"



"I was surprised to see that some of the most famous, most recognizable images ever photographed were for sale alongside mine," says Ornish.

IN THE COMPANY OF GREATS

My Redford photo was selected to be shown at a four-day preview at Heritage's Beverly Hills, Calif., location. In addition, it was featured in ads in prestigious magazines, as well as in a flier handed out at a New York convention attended by major dealers and collectors.

One day I received an e-mail informing me that my "consignment in Auction #5037" was now open for bidding. The night before the auction, I attended a



Twenty-five years ago, Laurel Ornish paid \$400, plus tax, for her Annie Leibovitz portrait of Robert Redford. At auction, it realized \$3,350, plus buyer's premium.

reception where all 203 photos being auctioned were on display.

I was surprised to see that some of the most famous, most recognizable images ever photographed were for sale alongside mine. They ranged from Eisenstaedt's *V.J. Day, Times Square, New York City, 1945* (signed print #180/250) and the one by Joe Rosenthal of raising the flag at Iwo Jima (104/300) to a portrait of Albert Einstein by Yousuf Karsh (47/100); *Marilyn Monroe on the set of The Seven Year Itch* (13/100) with the subway grate blowing her dress; Ansel Adams seascapes; and rare photos from the 1800s.

But the photo expected to sell for the highest amount was a 1984 black-and-white shot of a calla lily by the late Robert Mapplethorpe. Even though, Ed Jaster told me, my Redford had garnered more hits online than any other lot – nearly 1,500 page views – the Mapplethorpe was expected to fetch way more than my Leibovitz.

Why not mine?

"Annie Leibovitz's career won't even be winding down until the year 2025," Jaster explained. "She's still producing a lot of work. Collectors wonder, 'Are there going to be another 100,000 Leibovitz prints put on the market before

HOW THE CONSIGNMENT PROCESS WORKS



Step 1: MATERIAL ARRIVES

Your material arrives at the auction house. Consignment director inspects and identifies every piece.

Step 2: NOTIFICATION

Consignment director notifies you of its arrival and discusses strategies.



Step 3: REVIEW OF MATERIAL

Staff experts review your material for appropriate venues, and identify material that needs to be certified or sent to third-party authenticators.

Step 4: ENTERED INTO SYSTEM

Confidential online information about your consignment is available exclusively to you, around the clock, at My Consignments on HA.com; appropriate paperwork may also be mailed, e-mailed or faxed to you.



Step 5: LOT DESCRIPTIONS

Your material is described and photographed and images prepared for inclusion in catalogs (for Signature® Auctions) and on the HA.com website.

Step 6: AUCTION OPENS

Floor or Internet-only auctions open for bidding at HA.com. More than 550,000 online registered bidder-members can view and bid on your lots. Track the action on My Consignments. Printed catalogs are mailed for Signature® Auctions.



Step 7: THE BIG DAY

For Signature® Auctions, your consignment is offered to floor bidders competing against Internet, mail, fax, telephone and Heritage Live!™ bidders.

Step 8: SETTLEMENT

Forty-five days after the floor or Internet-only auction closes, your settlement check is mailed to you. Heritage Auctions has paid every consignor in full and on time since 1976.

she retires?' Also, where does *your* photo stand in this artist's body of work? That really can't be judged. The Mapplethorpe is from a small edition of only 10, at the height of his career."

The next day, I arrived at my auction, entitled "Vintage and Contemporary Photography," scheduled to begin at 3 p.m.

The way it works is that the item up for auction appears on a large screen, along with the bids accepted via mail or Internet before the auction started. The screen is updated as the live bidding progresses. There are banks of phones staffed by Heritage employees. The auction is also webcast. The lots were offered in alphabetical order by photo-grapher's last name. As we zipped through the alphabet, I sat through some that didn't sell at all, some that sold above their estimate, while others below.

'A PERSONAL TOUCH'

Finally at 4:30, auctioneer Eric Thomas announced Lot #74122. He had remarked to me before the auction that "several people were talking about it, and I think it's going to do quite well."

"A great one coming up here," Thomas announced to attendees and the web audience. "An iconic image of the great Robert Redford."

I felt a surge of adrenaline. This was it!

The bidding started with \$2,600, then \$2,800, then \$3,000, then \$3,250, then \$3,350.

"Go 35?" asked the auctioneer. "Go with 3½ on Heritage Live? 3,350 here, now 3,500? Any at 3½? Any at 3½ to advance? 3,350. Only 150 more to advance to 3,500. Any interest at 3½? Heritage Live, need 3,500.

"Last call for Mr. Redford at 3½ ... 3,350."

And that was it: sold for \$3,350.

With the buyer's premium, the total selling price was just over \$4,000, the minimum estimate.

That was tenfold what I'd paid for it, plus 25 years of enjoyment. Not a bad ROI, even after my 15 percent commission, meaning I netted about \$2,850.

Would I do it again?

All in all, I'm pleased with the outcome and the auction process, and Heritage did a fantastic job marketing my photo. I'm eBay-phobic, and with Heritage, I experienced their personal touch and felt confidence in their solid reputation.

And this way, Heritage did all the work. All I had to do was get the check!

Laurel Ornish is a Dallas-based freelance broadcast and print journalist.

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In the Cards

THERE'S A REASON SPORTS-CARD COLLECTING REMAINS POPULAR: IT'S A HOBBY THAT CAN BE SHARED BY PARENT AND CHILD ALIKE

By Pamela Y. Wiggins

It's no secret that the simple act of trading what started as bubblegum cards has grown into a thriving industry during the past few decades. But at the heart of all the big business surrounding the sports-card industry are lots of kids still enjoying collections as much as their parents and grandparents did years ago.

If you have a child in your life interested in sports, or you want to rekindle your own interest in the hobby, beginning a sports-card collection can lead to a whole new ballgame.

WHERE TO START

Dan Hock, owner of Central Coast Sports Cards in San Luis Obispo, Calif., suggests two key ways to hone a kid's interest in sports-card collecting: focus on types of cards that are "cool" to the child, and collect by region, team or player. But when all is said and done, it's really budget that dictates the best way to go about collecting sports cards.



Jacob and Dan Hock pore over a Beckett's price guide to research values for cards in their collections.



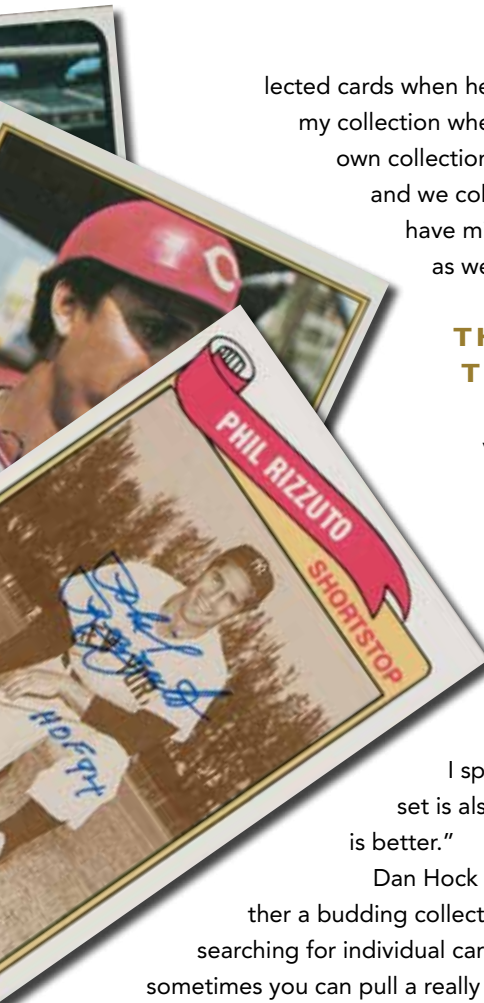
Vintage baseballs cards remain easily accessible to most collectors. This set of seven autographed cards – including those of Ozzie Smith, Rod Carew and Greg Maddux – sold for \$84 at a May 2010 auction.

"Some kids just like the fun of the hobby – searching for interesting or valuable cards, opening new packs – looking for treasures! In any case, how you start a collection is really driven by your budget," Hock says. "Cards come in packs made by sports-card manufacturers like Topps, Upper Deck and Panini. These packs have sports cards randomly inserted into them – regular cards and special cards called inserts. There are many different kinds of packs – some carry more cards, some feature more inserts, some include an autograph card or a card with a piece of actual memorabilia. The various packs can range from \$1 to \$500 each."

Since most people have limited budgets, Hock suggests starting with less expensive packs of cards. Buying a variety of affordable packs from different manufacturers lets kids see which type they like best, and then they can discern how they want to build their collection. Collections based on particular players and teams are common, but Hock has also seen collections based on state, and even where players went to college.

Jacob Hock, Dan's 14-year-old son, has been collecting sports cards since he was about 5 or 6 years old. "My dad col-

Photo courtesy of Dan Hock



lected cards when he was young, and then started my collection when I was very young. I have my own collection separate from my dad now, and we collect different types of cards. I have mine organized by teams I like, as well as by the card's value."

THRILL OF THE HUNT

As with most collecting ventures, pulling together a group of sports cards goes hand in hand with the thrill of the hunt. "I really like the feeling of opening packs and boxes," Jacob Hock explains. "I don't know why, but I have always liked that. Buying singles that I specifically need for a team or set is also fun, but opening the packs is better."

Dan Hock notes the main way to further a budding collection is buying packs, and also searching for individual cards directly. "If you buy packs, sometimes you can pull a really rare or valuable card. If you prefer to just buy what you need, there are lots of ways to do that, too," he says. "Many sports-card shops have individual cards available by player and by team. Also, many shops carry 'grab bags,' which feature larger quantities of single cards for a low price."

UpperDeck.com suggests that a local hobby card shop is "the best place to buy cards." Why? The advantage of viewing cards in person, so you can assess the quality and condition of each item, helps with discernment. You also know the cards are authentic when buying from a reputable dealer. Sports-card shops sell card holders, binders and other collecting supplies to help youngsters organize and protect their cards as well, and storeowners can answer questions and guide both children and their collecting mentors as they begin and grow their collections.

Visiting sports-card conventions and shows also provides a way to comparison shop for cards with many different dealers in one convenient venue. Most larger cities host at least one sports-card show per year. Attending conventions catering to sports-card enthusiasts can also be a fun family activity and a way to connect with others interested in sports cards

while expanding a collection through buying, selling and trading. Publications like Beckett's *Sports Card Monthly* (www.store.beckett.com) and online resources such as UpperDeck.com provide lists of upcoming shows and conventions across the country.

There are also many online sources for finding specific cards – from online auctions to sports-card shops to collecting forums. Taking care when shopping online is paramount, however, and some experts suggest getting a good bit of experience under your belt before venturing into the online auction arena. At the very least, parents should guide kids carefully when buying online and interacting with other collectors in cyberspace.

COLLECTING WITH CAUTION

When it comes to card-collecting pitfalls, unethical dealers top the list. That is, shop owners who take advantage of kids and new collectors by overcharging and overselling, which translates to convincing them to buy more than they intended. "Being a collector myself, and having a child who collects, I'm very sensitive in this area. Parents should be very careful about finding the right sports-card shop," Hock says. "Parents and kids should also educate themselves on counterfeit cards. I personally haven't encountered any, but they do exist."

Setting a budget for collecting also makes good sense. Without one, it's very easy to become "addicted," Hock says. "I have seen people spend beyond their means. Whether you're an adult or child, if you're going to spend \$50 a month, be very careful about turning that into \$500 a month."

There are great sources available for hunting cards on the Web, but as previously mentioned, it's wise to take care when buying online. Do your homework as far as price comparison goes when visiting online shops. Some auction houses, such as Heritage Auctions (HA.com), make their prices-realized archives available at no charge. If hunting for cards on sites such as eBay, check seller feedback and read the auction details carefully before placing a bid or buying outright.

When youngsters discover a passion and take pride in a collection, they naturally want to learn all about their hobby. Older kids usually find that organization and preservation are vital elements to collecting sports cards. Younger children can learn more rudimentary, albeit important, lessons. "My parents told me reading the players' names helped me to learn to read when I was really young. I think I know a lot more about different sports and teams because of collecting cards, too," says Jacob Hock.

Kids also learn how to budget and make good buying decisions as young collectors, especially when they have an interested adult along to guide them. And as most parents hope, those lessons can carry over to adulthood.

While Alison Heath of Virginia doesn't collect sports cards as an adult, what she learned about putting together a col-

"THE PATIENCE AND PERSISTENCE MY DAD TAUGHT US BY TAKING US TO CARD SHOWS AND DEALERS, AND THE DISCERNMENT WE LEARNED IN JUDGING QUALITY, DEFINITELY HELPS ME IN MY COLLECTING ENDEAVORS TODAY."

lection as a child still guides her today. "When I was a little girl, my dad helped my brother and I amass quite a collection of late 1980s sports cards while he built his collection of late 1950s baseball cards.

VALUABLE LESSONS

"Now that I am an adult, I collect mid-century modern furniture and Rosenthal porcelain designed by Bjorn Wiinblad. The patience and persistence my dad taught us by taking us to card shows and dealers, and the discernment we learned in judging quality, definitely helps me in my collecting endeavors today," Heath says.

Not all kids change direction as they mature, however. Dan Hock's a great example of a collector who grew his hobby into a business. Jacob Hock doesn't see his interest in cards waning, either. "As far as I know, I will keep collecting them until the companies stop making them. It's a hobby I've always enjoyed a lot, and I don't think I will ever lose that."



Pamela Y. Wiggins serves as the expert guide to antiques for About.com. Visit her at www.antiques.about.com.

RESOURCES

- **HA.com:** Heritage Auction Galleries provides appraisal services, sports memorabilia auctions, and an on-line database of prices realized for past auctions, which includes select sports cards.
- **Beckett.com:** Beckett offers grading services, forums for collectors and resources for valuing sports cards as well as publications for sports-cards enthusiasts and print-based price guides widely used by collectors.



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"Guess what? I sold my BMW today for six pieces of art pottery!"

Coins of Peace

AFTER THE END OF WORLD WAR I, PROMINENT NUMISMATISTS CONVINCED CONGRESS TO ISSUE COMMEMORATIVE DOLLAR COINS

By Mark Borckardt

The Great War was over in 1918, and by 1921 the world was largely at peace, a fitting time for Italian-American sculptor Anthony de Francisci (1887-1964) to design a commemorative silver dollar marking the end of hostilities. Frank Duffield, editor of *The Numismatist*, suggested the coinage in 1918, writing:

An event of international interest, and one worthy to be commemorated by a United States coin issue, is scheduled to take place in the near future. ... It should be issued in such quantities that it will never become rare, and it should circulate at face value.

Prominent numismatist Farran Zerbe, a driving force behind the issue of several contemporary commemorative coins, spoke at the August 1920 ANA Convention, pleading for a new coin to commemorate the signing of peace treaties ending the war. Although Congress rejected the initial coinage proposal, other means were pursued, and the Peace Dollar coinage was authorized.

De Francisci won a design contest in November 1921, and his winning design was announced on Dec. 19, but there was a problem with the reverse that depicted a broken sword. George Morgan, the Mint's chief engraver, used an alternate design that de Francisci submitted, and the new Peace Dollar was soon a reality.

Despite the short time, just over 1 million Peace Dollars were struck in the last week of December 1921, and all of those coins had a high-relief design that created striking difficulties. A few additional high-relief coins were struck in early 1922, but the design was quickly modified for large-scale production. More than 50 million 1922 Peace Dollars were minted, fulfilling Duffield's original suggestion that the coins be issued in large quantities and never become rare.

Peace Dollars were coined from 1921 to 1928, and again in 1934 and 1935. Although a few issues are scarce, most are common and affordable today. A complete set consists of 24 different date and mintmark combinations. In MS63, the high



The Peace Dollar is the last U.S. dollar coin made for circulation with an actual silver content.



relief 1921 Peace Dollar is available for about \$500 while the plentiful 1922 and 1923 issues are available for about \$40 in the same grade. A complete set of all 24 issues will cost about \$4,000 in MS60, \$8,500 in MS63, and \$18,000 in MS64. The same set jumps to more than \$100,000 in MS65, so the optimum grade for an affordable collection is MS63 or MS64, providing attractive coins that any collector would be proud to own.



Mark Borckardt, senior cataloger and senior numismatist at Heritage Auctions, has written for *The Numismatist*, *Rare Coin Review*, and *Penny-Wise*.

Plan of Action

CLAUDE HARKINS' LOVE OF AMERICAN HISTORY HAS SECURED HIS RETIREMENT

By Noah Fleisher

Claude Harkins is the epitome of the intelligent collector. I've gotten to know Harkins and his exquisite "Freedom Collection" quite well as Heritage prepared to offer Ben Franklin's famed "Disputes with America" letter as part of its Fall 2010 manuscripts auction, which featured items from Harkins' collection.

Harkins is a well-known collector of prime Americana. To say that his collection abounds with choice pieces is an understatement. To be in the presence of important early American flags, paintings, ephemera and related artifacts is as about as close as you can get to the Founding Fathers without actually getting into a time machine and going back a few hundred years.

What is most impressive about Harkins and his collection, in addition to his vast knowledge of the early days of the American Republic, is the path Harkins took to get to where he is now as one of the nation's best-known collectors and champions of early American history. If ever we needed proof that intelligent collecting is a viable place to put your hard-earned money, and to gather lasting wealth and renown, then Harkins is indeed just that. He is also salient proof that you have to do it because you love it – not because you want to make a few bucks.

Harkins started collecting when he was just a boy. At the age of 12, his mother bought him a collection of arrowheads. He was entranced and subsequently cleared out his playhouse in the backyard and created a 14-by-14-foot museum. "Schoolchildren from all around the county would come on field trips to my little museum," Harkins says. "I promised myself at that time that, if I ever had the means, I would collect the very best things there are."

As he grew older, becoming a successful businessman and a de facto expert on the American Revolution, this is precisely what he did. He worked his way up the collecting ladder, investing sums in important pieces where necessary and clearing out space in his collection when important and more expensive pieces showed up at auction. He gathered amazing early flags, personal correspondence of the greatest names in our history, intricate and detailed revolutionary powder



Claude Harkins' collection includes Ben Franklin's "Disputes With America" letter, in which the Founding Father writes about a possible revolt in the colonies years before the American Revolution.

horns and a jaw-dropping grouping of George and Martha Washington-related memorabilia.

More than simply collecting, however, Harkins sees himself as the guardian of these important artifacts. He has held onto them for decades in many instances, and has made a point of routinely lending out choice pieces to important museums across the nation and to taking key pieces to school groups to teach young Americans about their history. It's a good bet that he has inspired more than a few to start their own collections. It's hard not to be taken by his boundless enthusiasm and undeniable vision.

Now, as we saw in October with the release of the famous Franklin letter, Harkins is beginning to cash in his strictly non-traditional 401K.

"My plan all along has been to sell pieces of the collection as I needed it for retirement," he says. "I think it's important to pass the stewardship along to other collectors with the same passion.

"All except my flags," he adds, laughing. "Those will be buried with me."

Given the unquestionable value of his collection, I'd say that his plan has worked beautifully, and he's had many years – and will have many more going forward – to enjoy these historic relics.



Noah Fleisher is author of *Warman's Price Guide to Modern Furniture and Accessories*. He has written for *New England Antiques Journal*, *Northeast Journal of Antiques and Art*, *Antique Trader*, *Style Century Magazine* and *Disney's Wondertime magazine*.

Consuming Trust

WHETHER SHOPPING FOR DAILY DRINKERS OR INVESTMENT-GRADE WINES, AUCTIONS AN IMPORTANT SOURCE FOR CONSUMERS

By Frank C. Martell

First experiences in buying wine at auction can be daunting for neophytes and veteran collectors alike. Much of the news made in auction rooms worldwide focuses on intimidating estimates, counterfeits and ridiculous prices.

That said, auctions are an important and trustworthy source for most consumers, at every income level. Whether you are shopping for daily drinkers with a little age or investment-grade wines, the opening guidelines are exactly the same.

Know the auction house. Before bidding, don't be afraid to call and ask questions of the staff. It is perfectly reasonable to inquire as to the provenance of the lots that interest you. In many cases the house will have a standing relationship with the consignor and will be able to lend valuable insight on storage conditions and authenticity. You want to have a relationship with the guys who have their hands on the wines.

Know your limits. There is always more wine out there, so don't get caught up in the competition. Unless you are shopping for exceptionally rare labels, it's more than likely that you'll find the same or comparable wine again in the near future. If you are the type who is easily carried away, submit your limit bids by fax and avoid the auction room entirely. More than half the lots sold at auction every year are awarded to absentee bidders.

Be aware of lots that carry greater risk. If a lot shows less-than-ideal conditions, you run a greater risk at being disappointed with the contents than when buying pristine lots. It goes without saying that older wines are more risky than younger wines, but keep a close eye on fill levels and clarity of color! Most auction houses will stand behind their product, accepting return of any lot

that is unhealthy. You can't ask for refunds if you don't like the wine or if it turns out to be corked, but if it has been mistreated you'll generally find a sympathetic auctioneer.

Do your research. Many wines that are hard to find at retail are readily available at auction and at a bargain price. There is a reason for that. If a wine generally retails for more than \$150 but the secondary market is only commanding \$40 to \$50, you can figure competition is low because of a quality issue or the wine is simply out of favor. Not every bargain is a value. Nobody can tell you what you prefer drinking, but the market doesn't lie.

Target mixed lots for value. A solid, original case of wine is worth more than the aggregate cost of 12 bottles. The opportunity to buy top-class wines in quantity is fleeting, and so carries a premium rather than a discount. On the other hand, mixed lots generally trade for less than the cumulative cost of the bottles and offer a great opportunity to sample a variety of wines. When you see a lot that has a few wines you recognize and a couple new names, don't be afraid.

Almost every wine auction is open to the public, so pop in and take a look. Even if you aren't ready to start bidding, the atmosphere and variety of wines available is worth exploring. Once you've gotten your feet wet, you'll find that wine auctions are a great source for consumption, collection and investment-grade wines.



Frank C. Martell is director of Heritage Auction Galleries' new Fine & Rare Wines department.



Final Desires

WHICH CHARITABLE TRUST OR
DONATION PLAN WORKS BEST
FOR YOU DEPENDS ON YOUR
GOALS AND THE OVERALL
VALUE OF YOUR ASSETS

By Mark Prendergast

Planning for one's estate may be something in which no one necessarily finds pleasure, but it is an important part of preparation for the future of your hard-earned wealth and valuable collections. Proper estate planning will ease the burden a family will face during a difficult time and in many cases can provide tax benefits and even income allocations during your lifetime.

Setting up a charitable trust can benefit a non-profit charitable organization by either providing for the balance of the trust to be gifted at the time of death or income generated by (or allocations from) the trust to be distributed during your lifetime. Of course there are many variances and nuances of establishing such trusts that can be modified to meet your particular desires and circumstances.

In its simplest forms, a Charitable Remainder Trust (CRT) allows for a collection to be gifted to a charitable institution upon the death of the donor – with the collection being held “in trust” during the donor's lifetime on behalf of the charity. Allocations or income from the value of the assets in the trust are paid periodically to the donor or a beneficiary until the donor's death.

Similarly, but in a reverse structure, a Charitable Lead Trust (CLT) is an irrevocable, taxable, split interest trust. The donor funds a trust that will pay an income stream to a charity or multiple charities of their choice for a specified term. The assets of the trust are invested and managed by a trustee. At the end of the trust term, remaining trust assets revert to the donor or are transferred to one or more non-charitable beneficiaries designated by the donor.



If your collection holds important valuables, such as this famous Alfred Eisenstaedt print that realized \$15,535 at a June 2010 Heritage auction, setting up a charitable trust might be an option.

The exact design of a CRT or CLT can vary in many ways, which is why consulting with a qualified tax professional is a must. Other options to consider that will benefit charitable organizations and provide for tax benefits are Fractional Interest Gifts, one-time Charitable Donations and Charitable Bargain Sales. Which charitable trust or donation plan works best for your circumstance will depend on the types of items in your collection, your goals and the overall value of your assets.

DEFINING YOUR GOALS

Abuses by unscrupulous taxpayers in the past have resulted in much stricter IRS-mandated guidelines and requirements for acceptable charitable donations. In order to maximize the tax benefits of any charitable donation of tangible property, it is important to be sure the non-profit organization receiving the donation is a qualified entity – usually with a 501(c)(3) status. They must have related use for the donation and the or-

ganization needs to accept your donation (in writing with a statement to the related use, if possible). You will also need to be sure that you have a qualified appraisal for the property being donated. Significant donations of items of \$50,000 or more may warrant having a statement of value issued by the IRS. Though there is a fee, the assessment provides confirmation of value by the IRS itself, thus eliminating the possibility of future challenges.

Often the most straightforward option is to sell your collection during your lifetime and allocate the funds as you see fit. This allows for the conversion of your tangible assets (collectibles or art) into liquid monies that can be easily distributed or used to establish a wholly monetary charitable trust fund. As an estate-planning tool, by establishing such trusts, you very clearly define your desires and establish the exact allocation of funds to your family, heirs and charitable beneficiaries. Ultimately, the remainder of your assets not placed in

A WHOLLY MONETARY CHARITABLE TRUST FUND CLEARLY DEFINES YOUR DESIRES AND ESTABLISHES THE EXACT ALLOCATION OF FUNDS TO YOUR FAMILY, HEIRS AND CHARITABLE BENEFICIARIES.

trusts would be dispersed by function of your will.

Again, it is necessary to get advice and guidance from a tax or wealth-management advisor to determine what type of trust or donation is right for your specific situation. There

are enough options available to find the right one that meets your financial needs, as well as philanthropic desires for assisting a charitable cause.



Mark Prendergast is director of Trusts & Estates at Heritage Auction Galleries, providing assistance to fiduciary professionals in all aspects of appraising and liquidating tangible assets. Inquiries for appraisals can be found at www.HA.com/Appraise and auction estimates requests can be made at www.HA.com.

MYTHBUSTERS

INSURANCE MYTH:

My collection is covered by my homeowners' insurance.

THE FACTS:

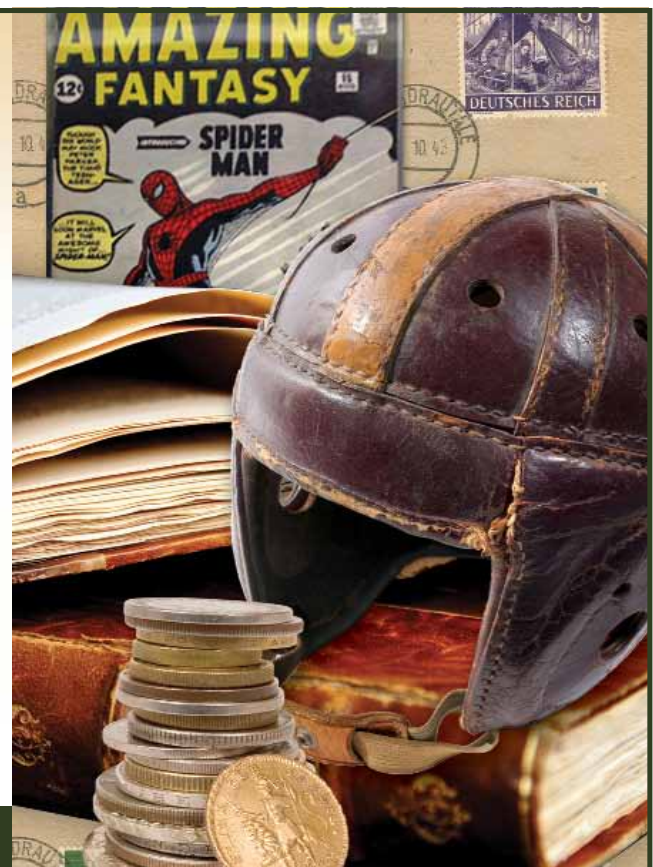
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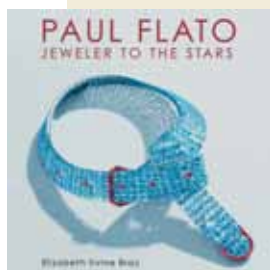
For a full list of mythbusters, visit our website.



PAUL FLATO CREATED SOME OF HIS ERA'S MOST POPULAR JEWELS

Paul Flato: Jeweler to the Stars
By Elizabeth Irvine Bray
Antique Collectors' Club,
\$85 (hardback)

By Jill Burgum



Los Angeles-based appraiser Elizabeth Irvine Bray has written an engaging, easy-to-read book for anyone who appreciates

fine jewelry and its history.

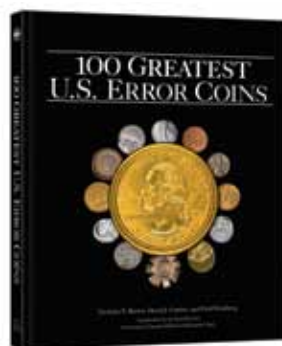
Her subject, Paul Flato, was a fascinating man who parlayed charisma, self-promotion and amazing networking skills into one of the most successful jewelry businesses of the 1930s. At his peak, Flato even surpassed Tiffany & Co.

Flato's designs reflected his interest in nature, religion and science, but rather than taking a straightforward linear approach, his designs were imbued with a sense of humor and undeniable whimsy. From simple everyday objects, to sign language and the alphabet, Flato created some of the most highly sought-after jewels of his era.

During his brief rollercoaster ride to fame and fortune, Flato hobnobbed with a "who's who" of international society: politicians, royalty, entertainers and jewelers. He had lavish boutiques in New York and Beverly Hills. He even helped propel the career of a relatively unknown diamond broker, Harry Winston.

In her beautifully illustrated book, Bray presents a well-researched study of the complicated life, rise and fall of one of America's greatest jewelry designers. It is a story long overdue to be told.

Jill Burgum is director of fine jewelry at Heritage Auction Galleries.



Helpful 'Errors'

RICHLY ILLUSTRATED GUIDE EXAMINES
THE MOST FAMOUS MISTAKES
THAT HAVE ESCAPED THE U.S. MINT

100 Greatest U.S. Error Coins

By Nicholas P. Brown, David J. Camire and Fred Weinberg
Whitman Publishing, \$29.95 (hardback)

By John Dale Beety

The old saying goes, "The government does not make mistakes." Ample proof to the contrary appears in *100 Greatest U.S. Error Coins*, a coffee-table book in the style of other entries in the Whitman *100 Greatest* series.

Manufacturing coins is a complex process involving dozens of steps, and with the billions upon billions of coins the U.S. Mint has struck, it is little wonder that errors happen. While most are caught and promptly destroyed, enough have escaped the Mint that error coins have become a popular collecting specialty. Brown, Camire and Weinberg, authors of *100 Greatest U.S. Error Coins*, are among the foremost experts in the field.

The cover, which shows a variety of "coins gone wrong" against a simple black background, promises an unusual experience, and the authors do not disappoint. The heart of the book is the richly illustrated list of the "100 Greatest" errors, voted on by a panel of error collectors and dealers. On a series of one- and two-page spreads, the authors detail the origins of some of the most outlandish errors known, including the legendary 1943 bronze cents (No. 4), a 1904 double eagle struck off-center (No. 7), an 1883 Liberty Head nickel made on a blank meant for Indian cents (No. 53), and a 1964 nickel with a metal spring smashed into Jefferson's portrait (No. 89). Historical pricing information is included where available, showing the increasing collector appreciation for these exotic pieces.

Following the list of the "100 Greatest" are two valuable and informative appendices. Appendix A, "Error Coins, Inside and Out," begins with details about the minting process, including the manufacture of blank planchets and how coins are struck. After that is an error coin dictionary that illustrates a variety of errors and how they are made, from the simple (such as off-center strikes) to the complex (such as flip-over double-denomination coins). Each illustrated error comes with a table of specifications, which compares it to a normal coin of the same date.

Appendix B focuses on one of the most valuable modern error coins, the 2000-P Sacagawea dollar made with a Washington quarter obverse. Alongside a list of the 10 confirmed examples is a statement from the U.S. Mint, dated Aug. 4, 2000, acknowledging the existence of the "golden dollar error coins." As a government admission that it does make mistakes, it might be the rarest item in the book.

John Dale Beety is a numismatic cataloger for Heritage Auction Galleries. His work has appeared in the Official Program for the World's Fair of Money and on the Heritage Auction Galleries blog.



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CHRISTOPHER KENNEDY LAWFORD RECEPTION AND PRESENTATION, HERITAGE AUCTION GALLERIES, DESIGN DISTRICT, DALLAS



Christopher Kennedy Lawford and
Amara Durham of Caron Texas



Photographs by Bryan Buchanan

The event, presented by Heritage Auctions and the Park Cities YMCA CARE program, was held to welcome Caron Texas, a new in-patient addiction treatment center in North Texas.



Actor, producer and author Christopher Kennedy Lawford – nephew of President John F. Kennedy and Senators Robert F. Kennedy and Edward M. Kennedy – talked about "The Art of Recovery."



Amara Durham, Linda and Steve Ivy, and Bill Wallace of Wallace Companies



Christopher Kennedy Lawford and Greg Rohan



James Hutcheson of the family business consulting firm ReGeneration Partners talks to guests.

HERITAGE AUCTIONS RECEPTION, FESTIVAL OF CARTOON ART, HYATT REGENCY, COLUMBUS, OHIO



Harry Locke

Paul Levitz, former president of DC Comics, addresses the crowd at the reception "A Celebration of Paul Levitz and 75 Years of DC Comics."



Don Lee

Cartoonist Lynn Johnston (*For Better or For Worse*) visits with friends.



Harry Locke

Cartoonist Matt Groening of *The Simpsons*



Harry Locke

Cartoonist and TV writer Tom Gammill (*Seinfeld*, *The Simpsons*) and Jenny Robb of the Ohio State University Cartoon Library, which hosted the Festival of Cartoon Art



Harry Locke

Bizarro cartoonist Dan Piraro (left), George Herriman (*Krazy Kat*) biographer Michael Tisserand, and King Features Comics Editor Brendan Burford



Hector Cantu

James Sturm (left), author of the graphic novel *The Golem's Mighty Swing*, and Heritage Vice President-Business Development Jared Green

HERITAGE AUCTIONS' PRE-PEBBLE BEACH
CONCOURS d'ELEGANCE RECEPTION, DALLAS



Cathi Page, Dr. Harvey Carter, Vintage Racing League founder Stephen Page



Auto enthusiast and collector Dennis Collins, owner of "Goldie," a 1958 Austin-Healey 100-6 exhibited at the event



Photographs by Matt Reppolo



AOL real estate editor Candace Evans and Heritage business development director Heather Walther



Guests enjoy refreshments at Heritage's Slocum Gallery.



Heritage Vice President Debbie Rexing, Pat and Emmitt Smith Charities Executive Director Lara Ashmore, and Reid Ashmore



Car collector Jay Leno visits with Heritage business development director Heather Walther at the Pebble Beach Concours d'Elegance in California.

MULLER (from page 77)

was this glass table and this ultra-modern Italian designer furniture and halogen lighting. The contrast between old and new was incredible. They hadn't put a single hole in the wall to hang a painting.

What artists or schools of art are you most passionate about?

I am a fan of The Hague School and of some of the Impressionists. It gives me pride to own some of the Dutch Masters because I am Dutch, and wherever I go, they seem to follow me. One of the best whose work I own is by Paul Gabriel [1828-1903]. I have a beautiful windmill, of course, that he painted; its sister piece hangs in the Rijksmuseum in Amsterdam. I also own a fantastic winter landscape by Louis Apol [1850-1936]. As for Impressionists, I own a beautiful painting of a beach setting with people bathing, of course. It's by [Maurice] Brianchon [1899-1979].

What was your first significant acquisition of art?

I bought my first piece of real art in 1984 in my first year as a lawyer, when I earned absolutely nothing. I came across a beautiful bronze torso of a woman by the Czech sculptor Jana Paroubek [1940-1987], who lived in Holland. It cost me two thousand guilders, which was a month of salary at the time, and I wound up negotiating a payment plan through my boss, where I paid the artist 20 monthly installments of 100 guilders each. It has an unbelievable greenish cast.

Have you ever gone astray in collecting art?

There are no mistakes in art, whereas there are a zillion in cars. In art, I've never gone wrong as long as I've bought something I really like. I've bought about 80 percent of my collection at auction.

What's the emotional payoff?

Every painting has a story. I was at an art show in Palm Beach a while back

and I came across the Brianchon I now own at a dealer's stand. It was before the show had even opened. I asked my dear friend, who was the number one Rembrandt dealer at the time, to negotiate with the seller for me because he knew the guy. There must have been 50 text messages to and fro, and finally I got it. We laughed our tails off. Now that painting reminds me of that dear, dear friend, who later died. We lost him too soon. And so it was so much more than the painting. It wasn't just owning the thing; it was the hunt for it, which is sometimes more interesting than the kill. In this case, both the hunt and the kill provided a thrill. And now I see it every day.

And in cars?

Cars take you places and provide you with unbelievable memories, such as driving with my son to places I will never forget. The effects are huge. You can't drive a painting.

Is counterfeiting a problem in cars the way forgeries are in art?

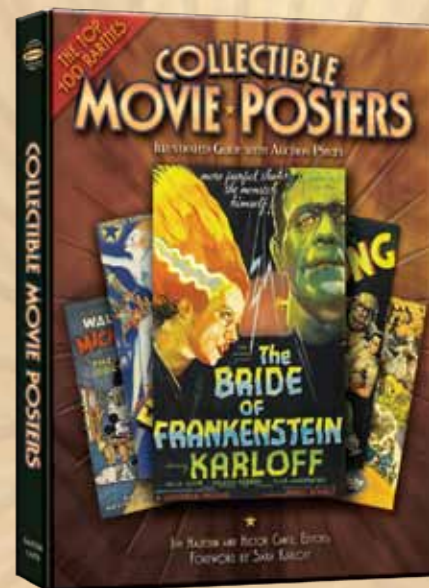
You'd be surprised. There are copies of Bugattis out there and fake Bentleys and Ferraris. Sometimes there will be two cars with the same chassis number, which means that something went wrong somewhere. You have to be careful. You want to acquire products without stories, or whose story you can verify. Authenticity is everything. You have to make sure that all the numbers match, that the chassis and the gearbox and the engine and the axels all belong together.

Do you collect anything else?

I also collect watches. There's one for every state of mind, every occasion. The watches I have received have been given to me for certain reasons. It's never "just another Patek Philippe." With an engraving on the back, it means a lot to me. Men can't wear jewelry, so what we can do is wear nice shoes, a great suit and a great watch – and we can drive fantastic cars.

"A Tribute to the Golden Age."

—Sara Karloff, daughter of screen legend Boris Karloff



Jim Halperin and Hector Cantu—two experts from Heritage Auction Galleries, which handles 70 percent of the world's movie-poster auction sales—share with you the wonderful world of the rarest, the most valuable, and the most exciting movie posters known to exist. 224 pages, full color. \$19.95

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—The Boston Globe



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book reviews, and more.



As a collector, Ed Jaster focused on high-end comics, contemporary photography, original comic art and illustration art.

Photo by Kevin Gaddis Jr.

Focus on...

Ed Jaster

LIFELONG FASCINATION WITH VISUAL ARTS
HAS ALWAYS INSPIRED HERITAGE'S
SENIOR VICE PRESIDENT

By Ian Davies

As a child in Chicago, Ed Jaster always had a connection with the visual arts.

"The highlights growing up were times I spent with my father, who operated his own commercial art studio," Jaster recalls.

Soon, powerful images in comic books were seducing Jaster. "After work, my dad would take me to secondhand bookstores where I could buy comics going back to the 1940s." While working in his father's studio with "a bunch of wacky designers and illustrators," Jaster nurtured his knack for the arts and let it blossom into a profession. He took over the family business by the time he was 27.

At the same time, Jaster built a large collection of high-end comics, contemporary photography, original comic art, and illustration art. When the commercial art business took a downturn, Jaster leveraged his personal collection and soon was a major dealer. He joined Heritage Auction Galleries in 2002, and today is senior vice president at the company's New York offices.

Your parents met at the School of the Art Institute of Chicago in the 1940s, the same school you would later attend. Describe your childhood with artistic parents.

My father, who had an educated appreciation and professional insight, exposed me to great art and taught me what makes a picture a masterpiece. He also taught me principles of design, composition, and an overall appreciation for art. My fondest memories are of trips to his studio. My mother was a fashion designer. I think she influenced my audacious, flamboyant and romantic tendencies.

Why did you attend the School of the Art Institute? What did you want to do for a living?

I actually spent more time at Columbia College in Chicago studying design and photography. I only spent about a year at the School of the Art Institute. Throughout my art school days, I worked full time for my father, roughly 50 to 60 hours a week, making my pursuit of a degree impossible.

How did you go from owning your own art firm to collecting and trading photography, illustration art, and vintage comic books?

When the money was pouring into the business, I spent it! I built collections of high-end comics, contemporary photography, original comic art, and illustration art. When things went sour in the graphics business, I had a great inventory and sold most of my personal collection and bought new collections for resale. I turned into a major dealer within a few short years.

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Are you still a collector?

Unfortunately, I have sold almost all my personal collections. Some of my best pieces, such as photographs by Robert Mapplethorpe, Sally Mann and Richard Avedon, have been sold through Heritage. And, yes, I am a very happy consignor! I still buy the odd items, such as a Dave Manson game-used Chicago Blackhawks jersey, and I've won some movie posters and photographs through the years. I'll return to serious collecting one day. I am looking to acquire works by Maxfield Parrish, Thomas Hart Benton and William Robinson Leigh.

What are the trends in these areas? What are you looking at now that other collectors may not be looking at?

Illustration art, especially pin-ups, are red-hot. I think paperback cover art is greatly undervalued and presents a great opportunity for savvy collectors.

Where do you see the vintage comic market going?

Prices will always grow for blue-chip characters like Spider-Man, Batman and Superman.

What are some of the significant sales of the past year in the areas you handle?

Detective #27 for \$1,075,000, Robert Mapplethorpe's "Calla Lily" for \$131,000, and an Alberto Vargas *Playboy* pin-up selling for \$179,000 leap to mind.

Where do you see Heritage Auction Galleries going in the next 10 years and how will you help it get there?

I see us expanding our complete dominance in the collectibles categories and growing the traditional fine arts categories into industry-leading brands. I'll just continue what I've always done ... working hard and respecting the clients.

FORBES (from page 43)

In addition to Napoleon III memorabilia, do you collect other objects?

There was a brief period during which I collected stamps and coins, but I'm much more serious about my collection of *Flash* comic books, which probably consists of a few thousand pieces. I have complete runs. He was my favorite superhero when I was a child, and I became pretty serious about it around age 10. I remember sweating my way through boarding school where I wasn't allowed to have them. I'd stick them under my shirt and then bury them like contraband in my trunk.

How do you go about making your acquisitions? Do you attend auctions or work through dealers?

Fifteen years ago at a flea market in Paris, I met a dealer of royal memorabilia and I had a field day. He dangled temptations in front of me. Dealers are very much like drug pushers in that they take full advantage of one's afflictions.

Are you always intently focused on acquiring or do you go through surges followed by quiet periods?

I'm being rather virtuous for the time being, though I'm not quite totally on the wagon. Sometimes I'll find myself thumbing through an auction catalog and suddenly my own personal devil-lust sets in.

You garnered a lot of media attention for a bottle of wine you bought at auction years ago.

Yes, I still hold the Guinness World Record for the most money paid (£105,000) at auction for a bottle of wine. In 1985, I bought at a Christie's auction one of the now highly controversial bottles of 1787 Chateau Lafite purportedly owned by Thomas Jefferson. It had been put up for sale by the now infamous collector/dealer Hardy Rodenstock, who alleged that the bottle had been "discovered" in an old cellar. I beat out Marvin Shanken of the *Wine Spectator* in that purchase and it's a gift that just keeps on giving. It was perhaps my most memorable and visible acquisition. I went on several talk shows to discuss it. These days, I treat it as a presidential artifact rather than stowing it away in my wine cellar. I believe wine collector Bill Koch is still pursuing Rodenstock in a lawsuit that alleges the Jefferson bottles are not authentic. But having been a bystander, I really don't let it matter to me anymore. The story has been optioned as a movie in which I hope Johnny Depp will play the young Christopher Forbes.

How did the selling of your dad's collection of Faberge eggs affect you?

Pop always said that he had acquired in life more than he would have ever dreamed he could. He said that when the time came to divest, that he hoped to allow others to enjoy the pleasure of acquiring that he himself had experienced. He never had an intention of building a monument to himself. He would have made the same decision. The sale of the eggs allowed us to continue investing in dot coms, which in

2001 were becoming more profitable than print. Technology is now the bigger side of the business.

What is the greatest legacy your dad left to you and your siblings?

Our heritage is the business, the magazine. We had the privilege of being the custodians to these Russian works of art and the circumstances of parting with them were rather agreeable.

What is on exhibit in the Forbes Galleries now?

I happen to sit on the board of the American Jewelry Institute, and so we recently put together a fairly extensive presentation of costume jewelry. Faux bling seemed to be the right message for 2009 and 2010. In the lobby vitrines, we recently exhibited our collection of Cartier botanicals, which we will soon put up for sale. And in the permanent gallery, we are featuring "The Mortality of Immortality," which is a whimsical collection my dad amassed. These are items that have been engraved with detailed inscriptions to commemorate some great moment in time – trophy cups, oars, trowels, a 1937 relic from the Hindenburg disaster – and that collectively illustrate the concept of *sic transit gloria mundi* – "thus passes the glory of worldly possessions." He was fascinated by the idea that these objects symbolizing a great achievement in one's lifetime could then wind up in an attic or for sale at a flea market or yard sale.

What is the significance of the Cartier botanicals?

In the early 1900s, when Russian enamel was coming into fashion, Cartier was making small figurines of animals and flowers, such as lilies and magnolias and orchids, out of precious materials such as gold, jade, lapis and coral. They were made at only one factory in France and entirely hand-tooled. I think my dad acquired them by way of the close relationship he had with Claude Cartier. There are 12 or 15 of them in the collection and each is only 3 to 5 inches high and sits in a base of rock crystal. This is by far the largest private collection that exists, and I can remember them sitting on my dad's desk in his office.

What was your father's collecting philosophy?

He never got too arrogant or too big for his boots. I remember as a young kid hearing a reporter ask him if he ever felt guilty about his wealth or his collections. And he said, "Guilty? I have been so lucky in the lottery of life! Do I appreciate it? Yes!" My dad thought of his circumstances as the luck of the draw and that the fun of having these things lay in sharing them.



Suzanne Gannon has written for *Town & Country*, *The New York Times*, *The Wall Street Journal*, *Art & Antiques*, and the *Financial Times*. She has been a guest on NPR's "Talk of the Nation."

Consignment Deadlines

UPCOMING AUCTIONS

Prospective consignors and sellers of collectible memorabilia can visit HA.com/Sell. For all inquiries and deadlines for future auctions, call 800-872-6467.

COINS

U.S. COINS SIGNATURE®

AUCTION #1152

Auction dates:

Feb. 2-6, 2011

Consignment deadline:

DEC. 23, 2010

Contact: Leo Frese, ext. 1294

Leo@HA.com

U.S. COINS SIGNATURE®

AUCTION #1153

Auction dates:

March 14-15, 2011

Consignment deadline:

JAN. 29, 2011

Contact: Leo Frese, ext. 1294

Leo@HA.com

WORLD COINS C1CF SIGNATURE® AUCTION #3014

Auction dates:

April 14-18, 2011

Consignment deadline:

FEB. 16, 2011

Contact:

Warren Tucker, ext. 1287

Warren@HA.com

U.S. COINS CSNS SIGNATURE® AUCTION #1154

Auction dates:

April 27-May 1, 2011

Consignment deadline:

MARCH 18, 2011

Contact: Leo Frese, ext. 1294

Leo@HA.com

U.S. COINS SIGNATURE® AUCTION #1155

Auction dates:

June 1-5, 2011

Consignment deadline:

APRIL 22, 2011

Contact: Leo Frese, ext. 1294

Leo@HA.com

WORLD COINS SIGNATURE® AUCTION #3015

Auction dates:

Sept. 7-12, 2011

Consignment deadline:

JULY 12, 2011

Contact:

Warren Tucker, ext. 1287

Warren@HA.com

COMICS & COMIC ART

VINTAGE COMICS & COMIC ART SIGNATURE® AUCTION #7030

Auction dates:

Feb. 24-26, 2011

Consignment deadline:

JAN. 11, 2011

Contact: Lon Allen, ext. 1261

LonA@HA.com

VINTAGE COMICS & COMIC ART SIGNATURE® AUCTION #7033

Auction dates:

May 19-21, 2011

Consignment deadline:

APRIL 5, 2011

Contact: Lon Allen, ext. 1261

LonA@HA.com

CURRENCY

CURRENCY CSNS SIGNATURE®

AUCTION #3513

Auction dates:

April 27-May 2, 2011

Consignment deadline:

MARCH 11, 2011

Contact:

Dustin Johnston, ext. 1302

Dustin@HA.com

CURRENCY SIGNATURE® AUCTION #3514

Auction dates:

Sept. 7-12, 2011

Consignment deadline:

JULY 23, 2011

Contact:

Dustin Johnston, ext. 1302

Dustin@HA.com

ENTERTAINMENT & MUSIC

ENTERTAINMENT & MUSIC MEMORABILIA SIGNATURE® AUCTION #7031

Auction dates:

Feb. 18-20, 2011

Consignment deadline:

DEC. 28, 2010

Contact:

Kristen Painter, ext. 1149

KristenP@HA.com

Garry Shrum, ext. 1585

GarryS@HA.com

ENTERTAINMENT & MUSIC MEMORABILIA SIGNATURE® AUCTION #7034

Auction dates:

April 23-24, 2011

Consignment deadline:

MAR 1, 2011

Contact:

Kristen Painter, ext. 1149

KristenP@HA.com

Garry Shrum, ext. 1585

GarryS@HA.com

FINE & DECORATIVE ARTS

ILLUSTRATION ART SIGNATURE® AUCTION #5052

Auction dates:

Feb. 11-12, 2011

Consignment deadline:

DEC. 20, 2010

Contact: Ed Jaster, ext. 1288

EdJ@HA.com

FINE SILVER & VERTU SIGNATURE® AUCTION #5064

Auction dates:

May 3-4, 2011

Consignment deadline:

MARCH 1, 2011

Contact: Tim Rigdon, ext. 1119

TimR@HA.com

FURNITURE & DECORATIVE ART SIGNATURE® AUCTION #5065

Auction dates:

May 4-5, 2011

Consignment deadline:

MARCH 2, 2011

Contact:

Meredith Meuwly, ext. 1631

MeredithM@HA.com

ILLUSTRATION ART SIGNATURE® AUCTION #5059

Auction dates:

May 12-13, 2011

Consignment deadline:

MARCH 10, 2011

Contact: Ed Jaster, ext. 1288

EdJ@HA.com

ART OF THE AMERICAN WEST & TEXAS SIGNATURE® AUCTION #5061

Auction dates:

May 14-15, 2011

Consignment deadline:

MARCH 19, 2011

Contact:

Michael Duty, ext. 1712

MichaelD@HA.com

FINE AMERICAN & EUROPEAN ART SIGNATURE® AUCTION #5062

Auction date:

May 17, 2011

Consignment deadline:

MARCH 8, 2011

Contact: Michael Duty,

ext. 1712

MichaelD@HA.com

FINE MODERN & CONTEMPORARY ART SIGNATURE® AUCTION #5063

Auction date:

May 24, 2011

Consignment deadline:

MARCH 22, 2011

Contact: Frank Hettig, ext. 1157

FrankH@HA.com

VINTAGE & CONTEMPORARY PHOTOGRAPHY SIGNATURE® AUCTION #5060

Auction date:

May 25, 2011

Consignment deadline:

MARCH 23, 2011

Contact: Ed Jaster, ext. 1288

EdJ@HA.com

HISTORICAL

TEXANA SIGNATURE® AUCTION #6059

Auction date:

March 12, 2011

Consignment deadline:

JAN. 18, 2011

Contact:

Sandra Palomino, ext. 1107

SandraP@HA.com

RARE BOOKS GRAND FORMAT AUCTION #6053

Auction dates:

April 7-9, 2011

Consignment deadline:

FEB. 13, 2011

Contact:

James Gannon, ext. 1609

JamesG@HA.com

MANUSCRIPTS GRAND FORMAT AUCTION #6054

Auction dates:

April 8-9, 2011

Consignment deadline:

FEB. 14, 2011

Contact:

Sandra Palomino, ext. 1107

SandraP@HA.com

SPACE EXPLORATION SIGNATURE® AUCTION #6052

Auction date:

April 12, 2011

Consignment deadline:

FEB. 18, 2011

Contact: Tom Slater, ext. 1441

TomS@HA.com

POLITICAL & AMERICANA GRAND FORMAT AUCTION #6060

Auction date:

April 16, 2011

Consignment deadline:

FEB. 22, 2011

Contact: Tom Slater, ext. 1441

TomS@HA.com

ARMS & MILITARIA SIGNATURE® AUCTION #6055

Auction date:

June 11, 2011

Consignment deadline:

APRIL 19, 2011

Contact:

Dennis Lowe, ext. 1441

DennisL@HA.com

RARE BOOKS GRAND FORMAT AUCTION #6057

Auction dates:

June 17-18, 2011

Consignment deadline:

APRIL 25, 2011

Contact:

James Gannon, ext. 1609

JamesG@HA.com

MANUSCRIPTS GRAND FORMAT AUCTION #6058

Auction dates:

June 17-18, 2011

Consignment deadline:

APRIL 25, 2011

Contact:

Sandra Palomino, ext. 1107

SandraP@HA.com

FINE AMERICAN INDIAN ART SIGNATURE® AUCTION

Auction date:

Spring 2011

Consignment deadline:

JAN. 15, 2011

Contact:

Delia Sullivan, ext. 1343

DeliaSHA.com

JEWELRY & TIMEPIECES

JEWELRY SIGNATURE® AUCTION

Auction date:

Spring 2011

Consignment deadline:

FEB. 1, 2011

Contact: Jill Burgum, ext. 1697

JillB@HA.com

TIMEPIECES SIGNATURE® AUCTION #5049

Auction date:

Spring 2011

Consignment deadline:

FEB. 1, 2011

Contact: Jim Wolf, ext. 1659

JWolf@HA.com

MOVIE POSTERS

VINTAGE MOVIE POSTERS SIGNATURE® AUCTION #7040

Auction dates:

Nov. 17-19, 2011

Consignment deadline:

Sept. 25, 2011

Contact: Grey Smith, ext. 1367

Grey@HA.com

SPORTS

SPORTS SIGNATURE®

AUCTION #7032

Auction date:

April 22, 2011

Consignment deadline:

Feb. 27, 2011

Contact:

Chris Ivy, ext. 1319

Chvy@HA.com

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Phil Collins

By Hector Cantú

"I'm not a historian," British pop star Phil Collins likes to say. "I'm just a drummer who loves the Alamo." That love has led to what's been called the largest private collection of Alamo artifacts in the world. The former drummer for the rock band Genesis has amassed nearly 1,000 objects, including a letter signed by Alamo defender Jim Bowie, a book signed by Davy Crockett, and a receipt signed by Alamo commander William B. Travis for 32 head of cattle used to feed Alamo defenders. **Collins spoke to the Dallas Historical Society about his Alamo collection.**

When did your fascination with the Alamo begin?

I grew up watching Fess Parker as Davy Crockett. The TV series was huge. That was my little secret. I was drawn to this thing. I fell in love. I took every opportunity to dress up as Davy Crockett. Later, as life went on, I found others who loved the Alamo as well. After I saw John Wayne [in the 1960 film *The Alamo*], I was gone.

When did the Alamo become an obsession?

In 1973, I was in Texas, on tour with Genesis. Me and Peter Gabriel and our tour manager had a day off. Peter wanted to

go to some hot springs. I wanted to go to the Alamo. Turning that corner and seeing the place was pretty mind-blowing for me. I've been to the Alamo maybe 30 times since then.

What was the first Alamo-related item in your collection?

It was a receipt for John W. Smith's saddle. Although there were many scouts, he was one of the better-known Alamo messengers. He took out the last letters from the Alamo. He was also San Antonio's first mayor. This receipt started me off. I got serious. I just built and built my collection. That's what I spend my money on now!

Is it true that you purchased a building near the Alamo and started digging from the bottom floor down?

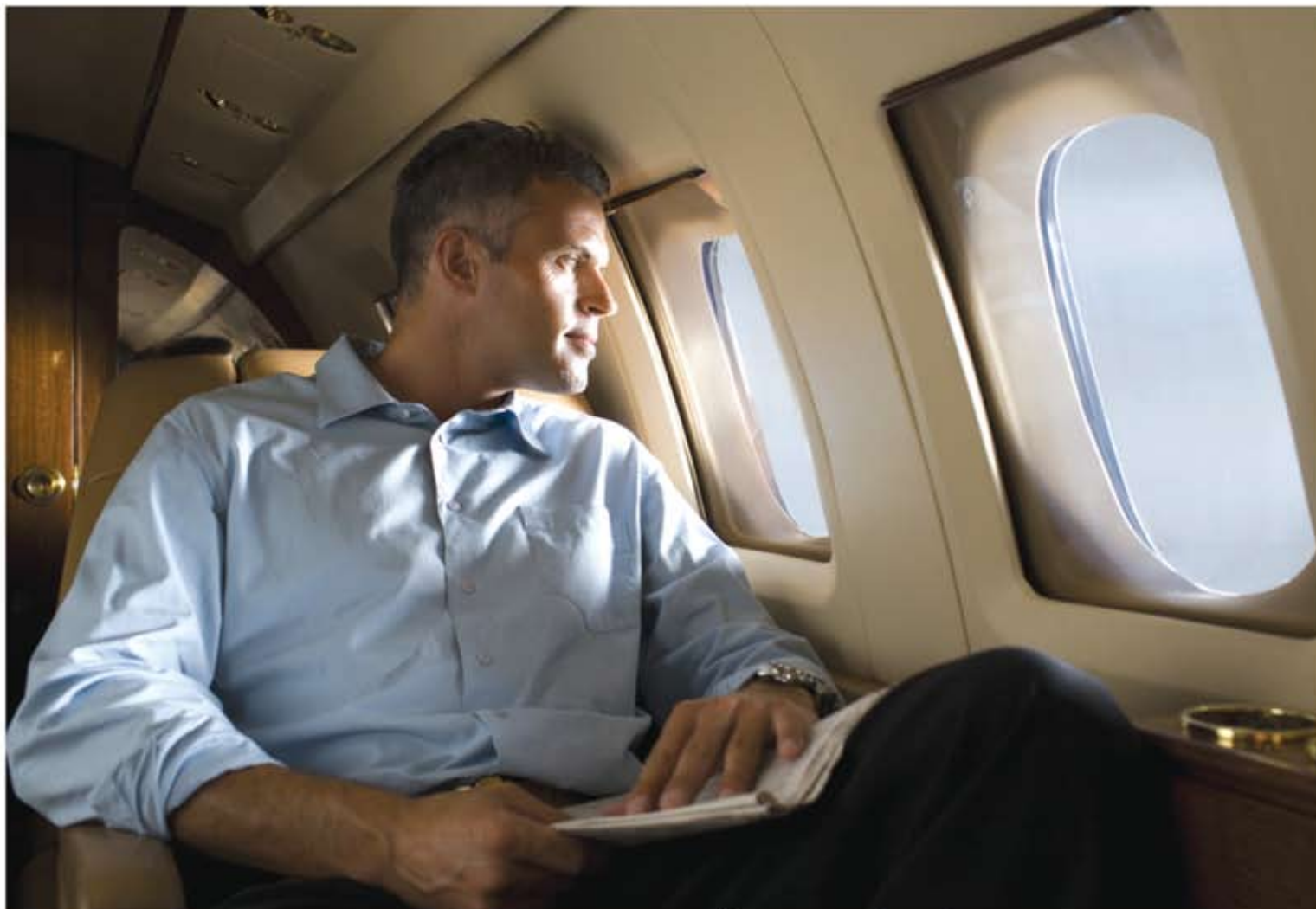
We found lots of evidence of battleware, hundreds of horse-shoes and cannonballs. Once we dug as far as we could go, we re-floored it.

Where do you keep your Alamo artifacts?

I had some museum cases made. The kids love it. I say, "Come see what I got!" It's all very well insured. I never sell. I give these things a home.

What do you think of director John Lee Hancock's controversial 2004 film about the Alamo, in which Billy Bob Thornton played Davy Crockett?

I loved the film. I could watch pretty much anything about the Alamo and get something out of it. I think Billy Bob was incredible. If it turns out that Davy Crockett didn't go down swinging, I don't think any less of him for that. I think it's a smart thing to talk your way out of it and take another crack another day.



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