

HERITAGE MAGAZINE FOR THE

INTELLIGENT COLLECTOR

Summer/Fall 2011 ♦ No. 14 ♦ \$9.95

HeritageMagazine.com

Family opens vault to collectors and fans of **JOHN WAYNE**

Exclusive preview of the
once-in-a-lifetime auction

Costumes, awards,
props, hats, scripts,
personal items

True Grit, Hondo,
The Man Who Shot
Liberty Valance,
The Searchers,
Stagecoach,
The Alamo,
Chisum

► 44

ETHAN WAYNE

on growing up
with a legend

Also:

Ben Franklin

David Crockett

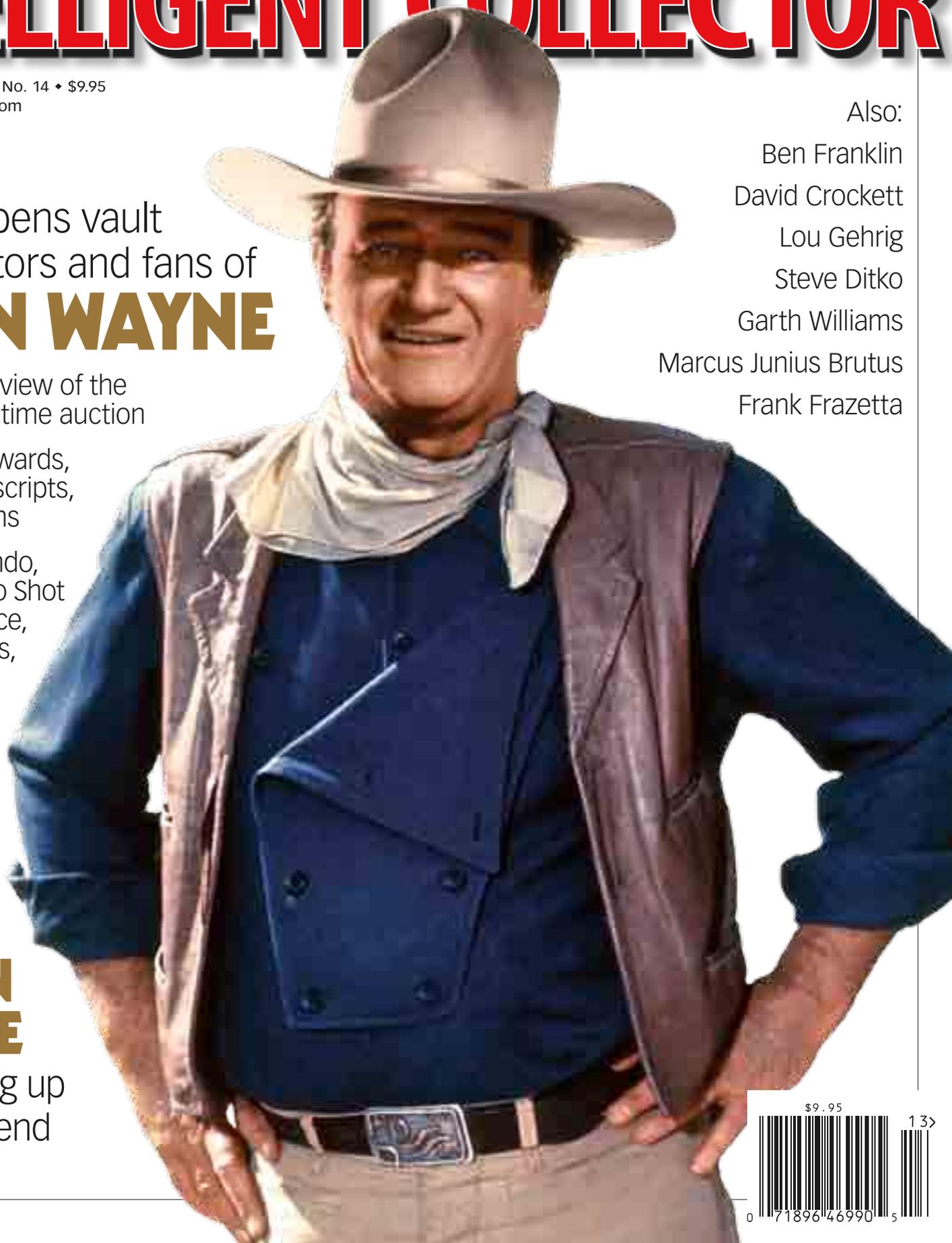
Lou Gehrig

Steve Ditko

Garth Williams

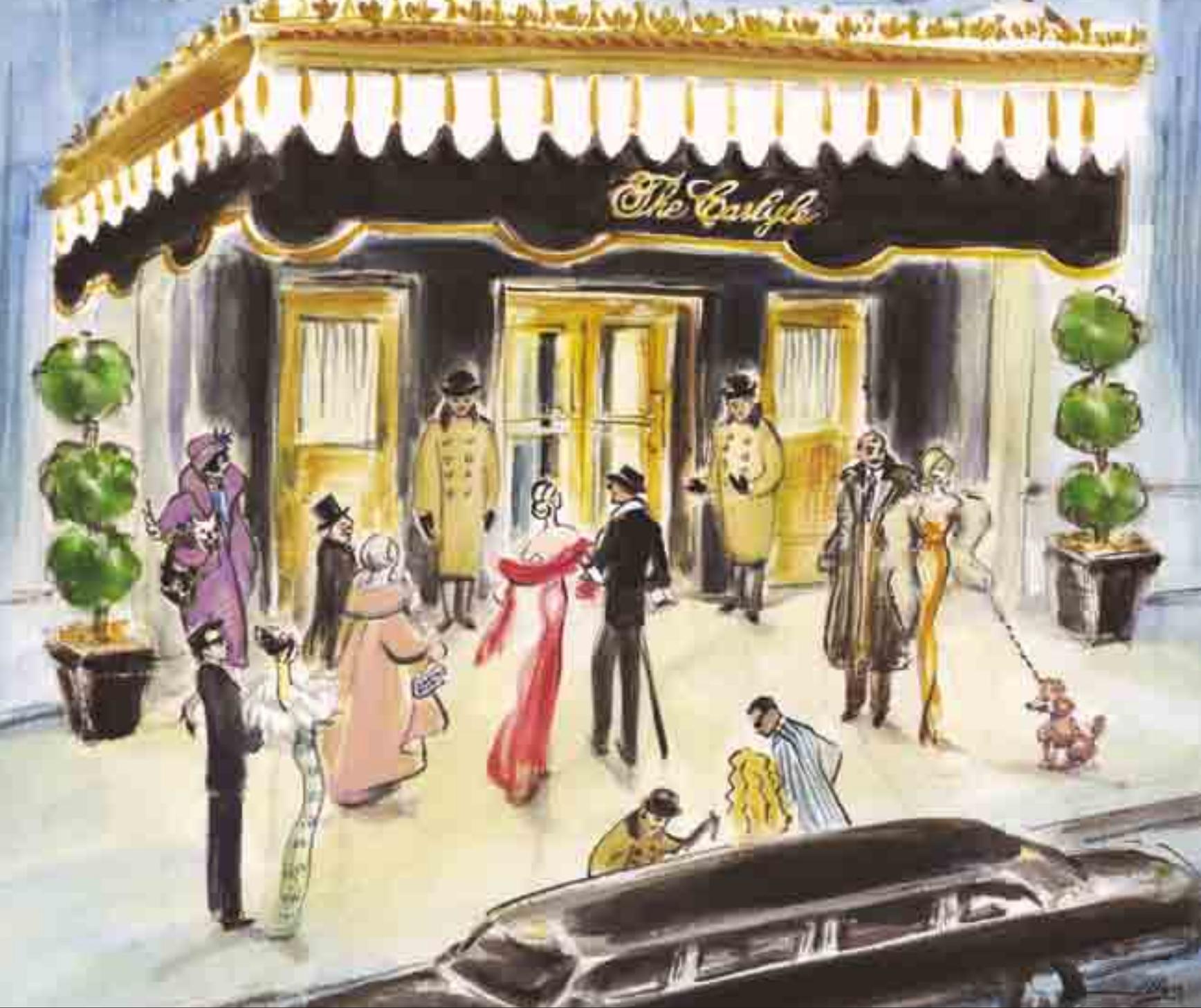
Marcus Junius Brutus

Frank Frazetta



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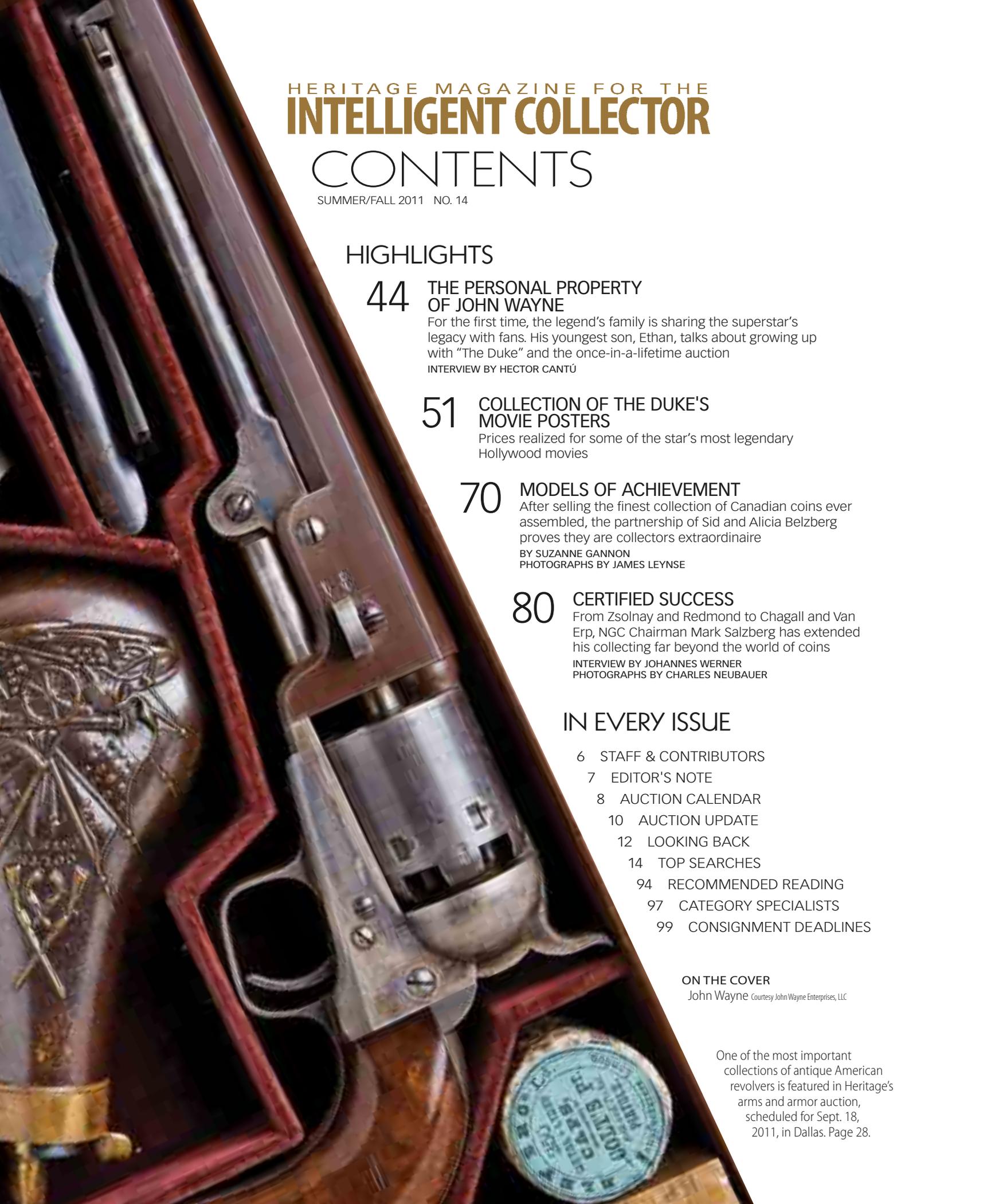


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HERITAGE MAGAZINE FOR THE
INTELLIGENT COLLECTOR

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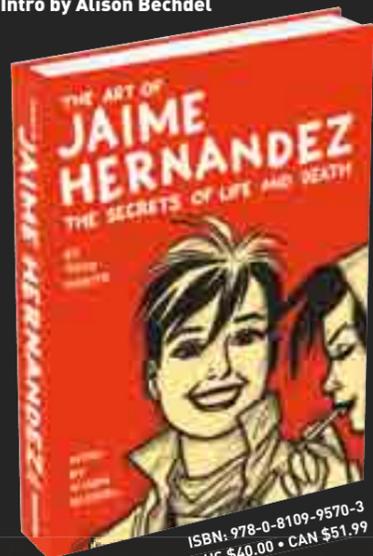
CHALLENGER

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The Art of Jaime Hernandez

By Todd Hignite
Intro by Alison Bechdel



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HeritageMagazine.com

Heritage Magazine for the Intelligent Collector, Vol. 4, No. 3, is published three times a year by Heritage Auctioneers & Galleries Inc., 3500 Maple Ave., Dallas, TX 75219-3941. ISSN 1941-1790. Subscriptions are \$29.85 for three issues. Send subscription orders to Heritage Magazine, 3500 Maple Ave., Dallas, TX 75219-3941. If you have questions about your subscription, or for address change, please call 1-866-835-3243. Back issues are available for \$15 each. Call 1-866-835-3243 to order. Postage paid at Dallas, TX, and additional mailing offices.

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LETTERS

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Maggie Awards

FROM THE EDITOR

An Iconic Event

AUCTION OF JOHN WAYNE PROPERTY CREATES ONCE-IN-A-LIFETIME OPPORTUNITY FOR FANS

By Hector Cantú

THERE ARE FEW AMERICANS more famous than the man on the cover of this month's *Heritage Magazine for the Intelligent Collector*.

In the three decades since losing his battle with cancer, John Wayne's iconic status as an American hero has only grown. For millions of fans, he epitomizes the American man. Tough. Rugged. Adventurous. Compassionate.

All the more reason that the upcoming auction of The Personal Property of John Wayne is a once-in-a-lifetime event. Costumes, hats, movie scripts, books, awards, letters, art. It's all here, more than 750 lots. It's a collector's dream. Each item is unique, whether it's the cowboy hat The Duke wore as Rooster Cogburn or the Spencer Tracy biography that was a part of his personal library. Everything comes directly from the Estate of John Wayne. Provenance is not an issue.

Even more of a non-issue is access to the auction. Of course, the folks at Heritage Auctions expect the auction floor at the Hyatt Regency Century Plaza in Los Angeles to be packed when floor bidding begins in early October. But the auction house is a pioneer in real-time Internet bidding. Which means anyone from anywhere in the world – sitting in an office, in their home or at a local coffee shop – can take part in the bidding as it happens.

With pre-auction estimates beginning at around \$200, everyone will have an equal chance to own an artifact from the life of the big-screen legend.



John Wayne's passport, page 57

And that's the way it should be, says Ethan Wayne, the actor's son. John Wayne, after all, sincerely appreciated his fans. "They are the ones who allow me to keep doing this and allow me to live my life and provide for my family," Ethan recalls his dad saying (for the full interview, see page 44).

"This auction," Ethan adds, "is for the fans." The Personal Property of John Wayne. Millions of fans worldwide. Simply put, an event like this will never happen again.



► THIS ISSUE REFLECTS two important changes. First, this magazine has always been *Heritage Magazine for the Intelligent Collector*. You'll notice that we've now placed an emphasis on the *Intelligent Collector* part of the cover title. We believe this more succinctly tells readers what we're all about. And that leads to our second announcement: *Heritage Magazine for the Intelligent Collector* is now available on newsstands nationwide. These two developments reflect our ongoing mission to bring you the best collectibles magazine possible.

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All of these colorful characters, and many others from the comics, pulps, and radio, made their silver screen debuts as multi-part serials, in which the hero would face certain death at the end of each chapter, urging their fans to return week after week to continue their thrilling adventures.

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CAPES, CROOKS & CLIFFHANGERS: HEROIC SERIAL POSTERS OF THE GOLDEN AGE

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"I was totally obsessed with a burning desire to read it again and again because there's just no way to absorb all the excitement and wonder and stirrings of nostalgia that lie within its compelling covers."

— Stan Lee

"Without the Saturday matinee serials we wouldn't have 'Star Wars' or 'Indiana Jones.' These wonderful films deserve to be remembered and celebrated, as they are in this welcome book."

— Leonard Maltin

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► **Coins**

JULY 6-10, 2011
U.S. Coins Summer FUN Signature® Auction #1157
 Orlando, FL
 Viewing dates:
 Dallas, June 13-17, 2011
 Beverly Hills, June 23-24, 2011
 New York, June 30-July 1, 2011
 Orlando, July 5-9, 2011
 HA.com/Coins

AUG. 11-12, 2011
U.S. Coins Signature® Auction #1158
 Rosemont, IL
 Viewing dates:
 Dallas, July 25-29, 2011
 Beverly Hills, Aug. 1-2, 2011
 New York, Aug. 4-5, 2011
 Rosemont, Ill., Aug. 9-12, 2011
 HA.com/Coins

SEPT. 7-12, 2011
World Coins Signature® Auction #3015
 Long Beach, CA
 Viewing dates: Sept. 6-10, 2011
 HA.com/Coins

SEPT. 7-11, 2011
U.S. Coins Signature® Auction #1159
 Long Beach, CA
 Viewing dates:
 Dallas, Aug. 22-26, 2011
 New York, Aug. 31-Sept. 1, 2011
 Beverly Hills, Sept. 4-5, 2011
 Long Beach, Sept. 6-10, 2011
 HA.com/Coins

OCT. 13-16, 2011
U.S. Coins ANA Signature® Auction #1160
 Pittsburgh, PA
 Viewing dates:
 Dallas, Sept. 19-23, 2011
 Beverly Hills, Sept. 29-30 2011
 New York, Oct. 6-7, 2011
 Pittsburgh, Oct. 12-15, 2011
 HA.com/Coins



Maynard Dixon (1875-1946), *Calico Hills*
 Oil on canvas, 16 x 20 in. Estimate: \$30,000-\$50,000
Art of the American West Signature® Auction #5085
 Nov. 5, 2011, Dallas

NOV. 20-22, 2011
U.S. Coins Signature® Auction #1161
 Baltimore, MD
 Viewing dates:
 Dallas, Oct. 26-Nov. 3, 2011
 Beverly Hills, Nov. 7-8, 2011
 New York, Nov. 10-11, 2011
 Baltimore, Nov. 16-20, 2011
 HA.com/Coins

DEC. 7-11, 2011
U.S. Coins Signature® Auction #1162
 New York, NY
 Viewing dates:
 Dallas, Nov. 14-18, 2011
 New York, Dec. 7-10, 2011
 HA.com/Coins

► **Currency**

SEPT. 7-12, 2011
Currency Signature® Auction #3514
 Long Beach, CA
 Viewing dates: Sept. 6-10, 2011
 HA.com/Currency

► **Entertainment & Music**

JULY 29-30, 2011
Music & Entertainment Memorabilia Signature® Auction #7038
 Dallas
 Viewing dates: July 28-30, 2011
 HA.com/Entertainment

JULY 16-17, 2011
Vintage Guitars & Instruments Signature® Auction #7044
 Philadelphia
 Viewing dates: July 15-17, 2011
 HA.com/Entertainment

AUG. 19-21, 2011
Vintage Guitars & Instruments Signature® Auction #7048
 Dallas
 Viewing dates: Aug. 17-20, 2011
 HA.com/Entertainment

SEPT. 16-18, 2011
Vintage Guitars & Instruments Signature® Auction #7049
 Dallas
 Viewing dates: Sept. 15-17, 2011
 HA.com/Entertainment

OCT. 3-6, 2011
Music & Entertainment Signature® Auction #7045 Featuring the Personal Property of John Wayne
 Los Angeles
 Viewing dates:
 Dallas, Sept. 16-18, 2011
 New York, Sept. 23-25, 2011
 Los Angeles, Oct. 3-6, 2011
 HA.com/Entertainment

OCT. 14-16, 2011
Vintage Guitars & Instruments Signature® Auction #7050
 Arlington, TX
 Viewing dates: Oct. 13-15, 2011
 HA.com/Entertainment

DEC. 2-4, 2011
Music & Entertainment Memorabilia Signature® Auction #7042
 Dallas
 Viewing dates: Dec. 1-3, 2011
 HA.com/Entertainment

► **Fine & Decorative Arts**

SEPT. 10, 2011
Rare Wine Signature® Auction #5082
 Beverly Hills
 Viewing dates: Sept. 8-10, 2011
 HA.com/FineArt

SEPT. 26, 2011
Fine Silver & Vertu Signature® Auction #5076
 Dallas
 Viewing dates: Sept. 23-26, 2011
 HA.com/FineArt

SEPT. 27, 2011
The Estate Signature® Auction #5078
 Dallas
 Viewing dates: Sept. 24-27, 2011
 HA.com/FineArt

Internet-Only Auctions on HA.com

► **SUNDAY INTERNET COMICS**
 Online only, no floor auction, lots close every Sunday evening.

► **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 WATCH & JEWELRY**
 Online only, no floor auction, lots close every Tuesday evening.

► **THURSDAY VINTAGE GUITAR & MUSICAL INSTRUMENTS**
 Online only, no floor auction, lots close every Thursday evening.

► **THURSDAY INTERNET RARE BOOKS**
 Online only, no floor auction, lots close every Thursday evening.

► **MONTHLY INTERNET WORLD COINS**
 Online only, no floor auction, lots close the first Tuesday of each month.

► **MONTHLY INTERNET SILVER**
 Online only, no floor auction, lots close second Wednesday of each month.

► **MONTHLY INTERNET WINE**
 Online only, no floor auction, lots close second Thursday of each month.

► **Historical**

JULY 30, 2011
Internet-Only Arms & Armor Auction #6070
 Dallas
 HA.com/Historical

AUG. 21, 2011
NRA Firearms for Freedom Signature® Auction #6072
 Dallas
 Viewing dates: Aug. 29-30, 2011
 HA.com/Historical

SEPT. 12, 2011
The Jerry Weist Collection of Science Fiction, Fantasy Art & Rare Books Signature® Auction #6069
 Beverly Hills
 Viewing dates: Sept. 11-12, 2011
 HA.com/Books

SEPT. 12-14, 2011
Historical Manuscripts Signature® Auction #6057
 Beverly Hills
 Viewing dates: Sept. 11-13, 2011
 HA.com/Manuscripts

SEPT. 12-14, 2011
Rare Books Signature® Auction #6058
 Beverly Hills
 Viewing dates: Sept. 11-13, 2011
 HA.com/Books

SEPT. 16-17, 2011
American Indian Art Signature® Auction #6062
 Dallas
 Viewing dates: Sept. 15-17, 2011
 HA.com/AmericanIndian

OCT. 22-23, 2011
Illustration Art Signature® Auction #5066
 New York
 Viewing dates: Oct. 20-22, 2011
 HA.com/Illustration

OCT. 26, 2011
Modern & Contemporary Art Signature® Auction #5083
 Dallas
 Viewing dates: Oct. 24-26, 2011
 HA.com/FineArt

NOV. 5, 2011
Art of the American West Signature® Auction #5085
 Dallas
 Viewing dates: Nov. 3-5, 2011
 HA.com/FineArt

NOV. 5, 2011
Texas Art Signature® Auction #5070
 Dallas
 Viewing dates: Nov. 3-5, 2011
 HA.com/FineArt

NOV. 9, 2011
Fine American, European Art Signature® Auction #5069
 Dallas
 Viewing dates: Nov. 8-9, 2011
 HA.com/FineArt

NOV. 19, 2011
Art Glass Signature® Auction #5075
 New York
 Viewing dates: Nov. 17-18, 2011
 HA.com/FineArt

NOV. 19, 2011
Vintage Photography Signature® Auction #5077
 New York
 Viewing dates: Nov. 17-19, 2011
 HA.com/ArtPhotography

► **Sports**

AUG. 4, 2011
Vintage Sports Collectibles Platinum Signature® Auction #7037
 Chicago (Rosemont, IL)
 Viewing dates: Aug. 3-4, 2011
 HA.com/Sports

NOV. 11, 2011
Vintage Sports Collectibles Signature® Auction #7041
 Dallas
 Viewing dates: Nov. 9-11, 2011
 HA.com/Sports

► **Movie Posters**

NOV. 18-19, 2011
Vintage Movie Posters Signature® Auction #7043
 Dallas
 Viewing dates: Nov. 16-18, 2011
 HA.com/MoviePosters

► **Comics & Comic Art**

AUG. 17-19, 2011
Vintage Comics & Comic Art Signature® Auction #7036
 Dallas
 Viewing dates: Aug. 8-12, 2011
 HA.com/Comics

NOV. 10-12, 2011
Vintage Comic Books & Comic Art Signature® Auction #7039
 Dallas
 Viewing dates: Nov. 9-11, 2011
 HA.com/Comics

SEPT. 18, 2011
Arms & Armor Signature® Auction #6073
 Featuring the Alfred Cali Collection of Important Colt Firearms
 Dallas
 Viewing dates: Sept. 17-18, 2011
 HA.com/Historical

NOV. 12, 2011
Political & Americana Signature® Auction #6066
 Dallas
 Viewing dates: Nov. 11-12, 2011
 HA.com/Historical

DEC. 8-9, 2011
Rare Books Signature® Auction #6064
 New York
 Viewing dates: Dec. 7-9, 2011
 HA.com/Books

DEC. 8-9, 2011
Historical Manuscripts Signature® Auction #6063
 New York
 Viewing dates: Dec. 7-9, 2011
 HA.com/Manuscripts

WINTER 2012
Space Exploration Signature® Auction
 Dallas
 HA.com/Historical

► **Jewelry, Timepieces & Luxury Accessories**

NOV. 18, 2011
Timepieces Signature® Auction #5081
 New York
 Viewing dates: Nov. 17-18, 2011
 HA.com/Timepieces

DEC. 5, 2011
Jewelry Signature® Auction #5079
 Dallas
 Viewing dates:
 New York, Nov. 17-19, 2011
 Dallas, Dec. 2-5, 2011
 HA.com/Jewelry

DEC. 5, 2011
Handbags & Luxury Accessories Signature® Auction #5080
 Dallas
 Viewing dates:
 New York, Nov. 17-19, 2011
 Dallas, Dec. 3-5, 2011
 HA.com/Luxury

► **Natural History**

JAN. 8, 2012
Natural History Signature® Auction #6068
 Beverly Hills
 Viewing dates: Jan. 5-7, 2012
 HA.com/NaturalHistory

All dates and auctions subject to change after magazine goes to press. All auctions subject to conditions as printed in catalogs. Visit HA.com/Auctions for updates.



Edmund Darch Lewis (1835-1910). *View of Cuba, 1874*. Oil on canvas, 22 x 36 in. Estimate: \$25,000-\$35,000
Fine American, European Art Signature® Auction #5069. Nov. 9, 2011, Dallas



Rare California Gold and Gold Quartz Match Safe, Attributed to Shreve & Co. San Francisco, circa 1875. Unmarked, 2 3/8 x 1 1/8 x 3/8 in., 1.8 gross ounces
 Estimate: \$6,000-\$9,000
Fine Silver & Vertu Signature® Auction #5076
 Sept. 26, 2011, Dallas

Firearms Merger

HERITAGE AUCTIONS ACQUIRES GREG MARTIN AUCTIONS, EXPANDING REACH IN ARMS & ARMOR CATEGORY



Greg Martin

THE ASSETS of Greg Martin Auctions of San Francisco, one of the nation's top auction houses of antique firearms and historic memorabilia, have been acquired by Heritage Auctions, the world's largest collectibles auctioneer.

"The acquisition by Heritage is a natural fit with advantages for all stakeholders," says Greg Martin, a founder of Greg Martin Auctions. "We tap in to Heritage's greater strength, reach and access to achieve more significant results in the future, while Heritage gains immediate expertise and exposure in the arms and armor segment through our past successes and the long legacy of our team. Moreover, thanks to our shared business values of high quality and customer service, both buyers and sellers will benefit as well."

For Heritage, the acquisition meshes with the company's steady expansion over the last decade.

"Fine firearms is a market we've been

looking to increase our reach for quite some time, just waiting for the right opportunity," says Heritage CEO Steve Ivy. "With that goal in mind, this situation is ideal. This association with Greg Martin allows us to expand our portfolio and product offerings in a key market segment with a leading company, further enhancing our presence in the marketplace and providing increased opportunities to collect and consign for our valued clients."

Greg Martin Auctions was founded in 2002 by Greg Martin, John Gallo and Bernard Osher, the same management team that built at Butterfields & Butterfields (now Bonhams & Butterfields) the world's largest department of antique arms and armor, a position it held for decades. Greg Martin and staff will continue to office in San Francisco. Live firearms auctions will be conducted at Heritage offices in Dallas, New York and Beverly Hills.

UPCOMING AUCTIONS

► **Firearms for Freedom Auction** held in concert with the National Rifle Association, in Dallas, Aug. 21, 2011, featuring approximately 1,000 antique and modern firearms.

► **The Alfred (Al) Cali Collection of Important Colt Firearms**, in Dallas, Sept. 18, 2011, featuring more than 30 rare and exceptional Colt firearms of the ultimate condition and desirability.

For details, visit HA.com



The Alfred (Al) Cali Collection of Important Firearms will be among the first significant auctions from the partnership of Greg Martin Auctions and Heritage Auctions

► LUXURY ACCESSORIES

An Hermès 40cm Matte *Bleu de Malte* Alligator Birkin Bag with Palladium Hardware realized \$71,700 at Heritage's May 2011 Handbags & Luxury Accessories auction. The bag remained in unused condition, with plastic still protecting all hardware.



► ILLUSTRATION ART

An oil on canvas by Gil Elvgren (1914-1980) realized \$286,800 at Heritage's May 2011 Illustration Art auction. The price for *Gay Nymph*, completed in 1947, is the highest paid at auction for a work by the legendary pin-up illustrator.



NUMISMATIC ASSOCIATION PARTNERS WITH HERITAGE

HERITAGE AUCTIONS IS THE OFFICIAL auctioneer for the next four American Numismatic Association fall National Money Shows, beginning October 13-15, 2011, in Pittsburgh, ANA Executive Director Larry Shepherd has announced.



"Our new fall National Money Show is quickly becoming a premier event," Shepherd says, "and we expect Heritage will help ensure that it is truly memorable."

"This is a great opportunity for Heritage to deliver first-rate auctions at a critical time as the ANA introduces a major new show to the numismatic community," adds Heritage CEO Steve Ivy. "We look forward to holding spectacular auctions at fall ANA conventions beginning with Pittsburgh this year."

As part of the agreement, Heritage will help promote ANA educational programs and, in particular, the annual Summer Seminar in Colorado Springs. "We believe strongly that the ANA provides the best

education available in the hobby," says Heritage President Greg Rohan. "We look forward to encouraging more hobbyists to join the ANA and develop their knowledge base through ANA programs."

AUCTION TO BENEFIT CHARITY GROUP

THE AUCTION OF A STUNNING diamond, platinum and gold ring set in Heritage Auction's upcoming Fine Jewelry auction will benefit Aliento de Vida, a non-governmental Christian organization dedicated to establishing and nurturing active faith communities in Peru.

This ring set is being donated by Courtney Rainwater, a Dallas philanthropist and founder of the James and Lillian Webb Foundation.

The engagement ring includes an emerald-cut diamond enhanced by square-cut diamonds set in platinum with gold trim. It is paired with a matching eternity band. "This set has an elegant, timeless design," says Jill Burgum, Heritage Auctions' director of fine jewelry. "In addition to the ring's overall beauty, the center diamond is accompanied by a GIA Laboratory report stating the diamond has 1 color and VS1 clarity. It is a wonderful item to showcase and is being sold for a worthy charitable cause."



Visit HA.com/5079 for more information on the ring set and auction, set for Dec. 5, 2011, in Dallas.

WEEKLY BOOKS, PRINTS, MAPS AUCTION LAUNCHED

HERITAGE AUCTIONS HAS LAUNCHED a weekly Internet Rare Books auction, featuring more than 300 lots of rare books, prints and maps each week, all sold without reserve and with bids starting at \$1.

The auctions include a variety of material for collectors at all levels, says Heritage's director of rare books James Gannon. Auctions conclude every Thursday evening, with the following week's offerings starting at exactly the same time.



Gannon

"Heritage's website sees more traffic each day than our top competitors combined," Gannon says. "What we're doing is coupling that Internet reach with a rare-book market that's hungry for a steady stream of moderately priced material – along with some better books and the occasional sleeper – to create must-bid events every Thursday evening."

To view each week's offerings, visit www.HA.com/Books.

PEOPLE

► **DEREK GRADY** has joined Heritage Auctions as Vice President of Sports Auctions. He previously was Vice President Director of Grading at Sports-card Guaranty. At Heritage, he will assist with management of day-to-day operations of the Sports Collectibles department and utilize his extensive background in the trading card field to expand the breadth and quality of sports offerings.



► **AL PINKALL** is Heritage Auctions' new Director of Numismatic Sales. Pinkall previously was president of Gold Rarities Gallery of Bedford, N.H. A collector since childhood, Pinkall has been a full-time coin dealer for 25 years, with extensive experience in high-grade and proof classic U.S. coins.



► **JOHN HUBBS III** has joined Heritage Auctions as Director of Security. Hubbs will develop, direct and implement Heritage's security operations strategy and provide oversight, guidance and best practices to security and business managers at Heritage's operating locations throughout the U.S. and around the world.



Prices Realized



► COMIC ART

The original art from page 10, issue #3 of Frank Miller and Klaus Janson's *Batman: The Dark Knight Returns* (DC, 1986) realized \$448,125 at Heritage's May 2011 Vintage Comics & Comic Art auction in New York. It's the highest price ever paid at auction for a piece of American comic art. The art was purchased by an anonymous collector.

► FINE ART

Late Moon Rising (Wild Horse Creek), an oil on canvas completed in 1932 by Birger Sandzén (1871-1954), realized \$262,900 at Heritage's May 2011 American, European Art & Western Art auction. It's the second-highest auction price realized for the artist.



► SPORTS

The Milwaukee Braves jersey worn by Hall of Fame outfielder Hank Aaron during his rookie season realized \$167,300 at Heritage's April 2011 Sports Collectibles auction. It was the highest price ever paid at auction for Aaron game-used memorabilia.



1968

PRESIDENT LYNDON B. JOHNSON announces he will not seek or accept the presidential renomination. Civil rights leader Martin Luther King Jr. is assassinated in Memphis, and shortly afterward, Sen. Robert F. Kennedy is fatally wounded in Los Angeles. In sports, Green Bay defeats Oakland in the Super Bowl, and Boston defeats the Los Angeles Lakers in the NBA championship. In entertainment, *2001: A Space Odyssey* and *Barbarella* open in movie theaters, and the Beatles' *Sgt. Pepper's Lonely Hearts Club Band* wins the Grammy Award for Album of the Year.

ENTERTAINMENT

BEGINNING IN 1968, the demands of touring and studio work were taking their toll on Jimi Hendrix and his bandmates, with the Jimi Hendrix Experience disbanding a year later. But the year began with a bang, with the group performing shows nationwide. A near-mint, first edition psychedelic concert poster by artist Rick Griffin (1944-1991) promoting the band's San Francisco shows realized \$9,560 in an October 2007 Heritage auction.

COINS

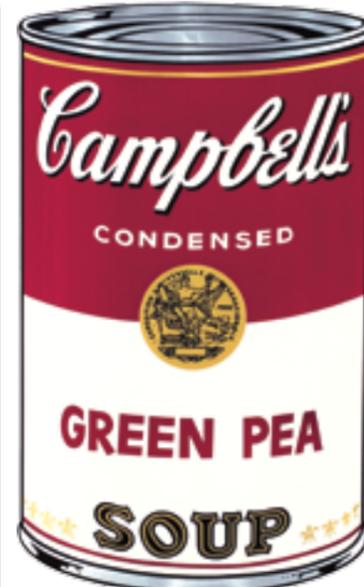
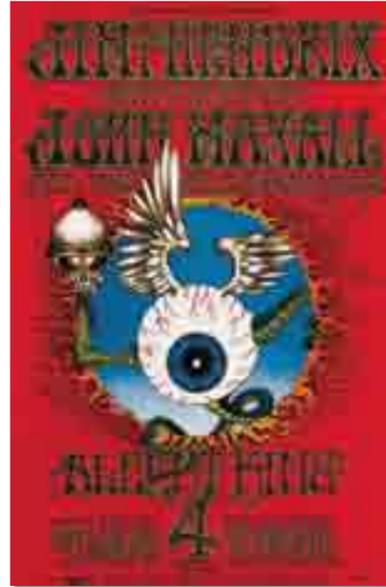
THE MANUFACTURE OF PROOF COINS moved from Philadelphia to San Francisco. Those coins bear an "S" mintmark for San Francisco, but one of the dies used to make dimes had its mintmark left off by mistake. Of more than 3 million 1968-S proof dimes made, fewer than two dozen "No S" dimes survive today. An example graded PR68 Cameo by PCGS realized \$48,875 at a September 2006 Heritage auction.

FINE ART

BY 1968, ANDY WARHOL (1928-1987) was at a creative peak, creating images of iconic products like Campbell's Soup Cans and painting celebrities such as Marilyn Monroe, Elvis Presley and Elizabeth Taylor. In December 2008, a signed artist proof of *Campbell's Soup: Green Pea*, 1968, realized \$10,755 at a Heritage auction.

MOVIES

THE MODERN ZOMBIE AGE can be traced to writer/director George Romero's *Night of the Living Dead*. The independent black-and-white movie popularized the idea of reanimated, flesh-eating cannibals – launching a horror genre that today includes movies, TV shows, video games, novels and comic books. A rare and complete set of eight lobby cards from the 1968 movie realized \$2,629 at a November 2010 Heritage auction.



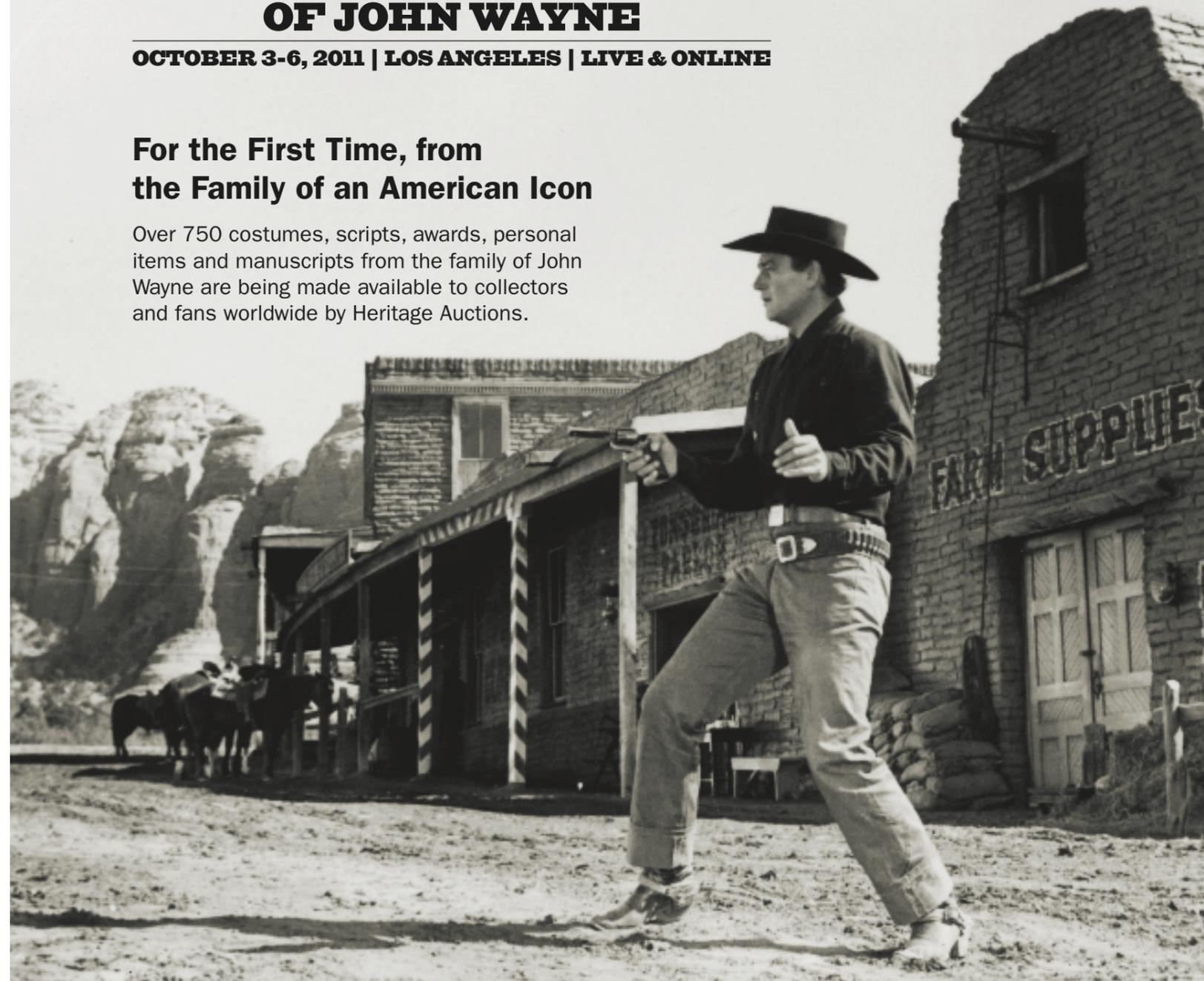
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TX & NY Auctioneer license: Samuel Foote 11727 & 0952360, Heritage Auction Galleries CA Bond #RSB2004175; CA Auctioneer Bond: Leo Frese #RSB2004176. This auction is subject to a 19.5% buyer's premium.



HA.com

WHAT COLLECTORS ARE RESEARCHING ON THE WEBSITE OF THE WORLD'S LARGEST COLLECTIBLES AUCTIONEER

Searches conducted between February 2010 and May 2011.



GUITARS

VINTAGE GUITARS GRABBED COLLECTOR ATTENTION in the first half of 2011, with Gibson, Fender, Les Paul, Martin and Gretsch the leaders among the top searches. "There's a re-growth of interest in vintage musical instruments, especially electric guitars, and the market is definitely coming back," says Heritage consignment director Mike Gutierrez. "Collectors and dealers are looking for the quality manufacturers and their top models." A 1960 Gibson Les Paul Standard Sunburst Guitar realized \$131,450 at a February 2011 Heritage auction.

CONFEDERATE

THE 150TH ANNIVERSARY OF THE CIVIL WAR has piqued collector interest. Confederate uniforms and equipment were under-maintained toward the end of the war, so few remain, says Heritage's Americana expert Marsha Dixey. "In addition, Southern families have held on to items as a tribute to relatives, so this also has limited the number of goods available to collectors," Dixey says. A half plate ambrotype of Confederate hero John Pelham realized \$41,825 at a June 2010 Heritage auction.

TWIN CITIES

COMICS FROM CERTIFIED GUARANTY COMPANY'S newest pedigree collection hit the market in early 2011 and collectors looking for top-grade comics soon followed. "It's one of the very best we have ever brought to market," Heritage Auctions' Ed Jaster says of the collection of original-owner Gary Dahlberg of Minneapolis. A "Twin Cities" *Amazing Spider-Man* #4, graded 9.6 by CGC, realized \$77,675 at a May 2011 Heritage auction.

ROBERT CRUMB

ROBERT CRUMB (B. 1943) CONTINUES GAINING prominence as America's top "underground comix" creator. His stories in *Zap Comix*, first published in 1968, established him as the father of the movement. Crumb's original art for a two-page story titled "Street Corner Daze," published in *Zap Comix* #3, realized \$95,600 in a May 2011 Heritage auction.





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Cory Frampton

HAS SEEN THE VALUE OF QUALITY MEXICAN CURRENCY INCREASE STEADILY OVER THE PAST DECADE

INTERVIEW BY HECTOR CANTÚ

THE FIRST MINT ON THE NORTH American continent was established in Mexico in 1536.

"It was in existence 80 years before the Pilgrims landed and 250 years before the establishment of the first U.S. mint," says author and collector Cory Frampton.

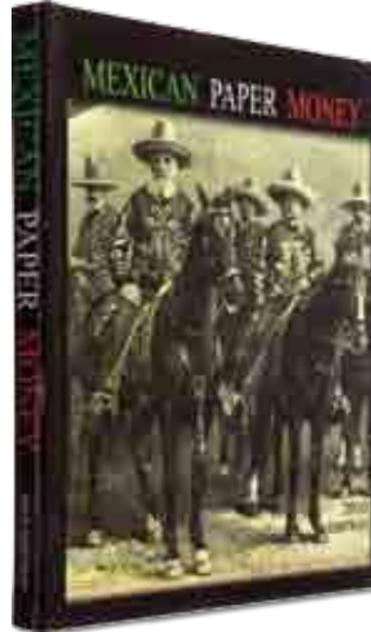
Coins produced by Mexico, in fact, were legal tender in the United States through the early 1800s. "Mexico was incredibly rich in silver and exported much of their production in the form of coinage," Frampton says. "Before silver was found in abundance in the American west, it was common practice for the U.S. mints to melt Mexican coins and restrike them as U.S. silver dollars."

Frampton began collecting Mexican currency in the early 1990s and later founded Mexican Coin Company. When he discovered a shortage of updated information on the category, he set out to write his own book on the subject.

Mexican Paper Money (Mexican Coin Company, \$125, hardcover) by Frampton and co-editors Duane Douglas, Alberto Hidalgo and Elmer Powell, includes 424 pages of Mexican banking history, translations of terms, full-color images, rarity scales and, in the main section, the cataloging of every known bill. Smithsonian curator and numismatic expert Dr. Richard Doty has called Frampton's book "the most complete, lavishly illustrated work on this subject we are ever likely to see."



One reason for *Mexican Paper Money* is the surprising number of Americans interested in the category, says editor Cory Frampton.



How long have you been a collector?

I started with Lincoln cents when I was about 10 years old. I lost interest for quite a while until about 1980, when I saw a nice type set of early Mexican coins and was immediately hooked on Mexico. The incredible diversity of material and sometimes crude minting conditions resulted in coinage with a lot more personality than the U.S. material I collected as a youth.

How did you progress from Mexican currency collector to Mexican currency specialist?

I started collecting early Mexican bank notes issued between 1870 and 1915, which is a great series and relatively



The large format Banco de Mexico 1,000 peso in Uncirculated is among the most iconic of Mexican notes, says Frampton. "It is a timeless design that collectors immediately recognize."

easy to learn. I then started on notes issued during the Mexican Revolution, which is a very interesting period of Mexican history. Luckily for me, I had no idea how difficult this area would be or I probably would have quit in frustration. While the revolutionary notes were fascinating, the catalogs were very out-of-date and market pricing was multiples of catalog. Given a lot of curiosity and a compulsive personality, I set about trying to understand the full spectrum of Mexican issues. In the late 1990s, I was able to open Mexican Coin Company and spend the bulk of my time doing what I like best.

Your book is the first serious effort in more than 20 years to catalog all known Mexican currency. Why now?

As I became more involved as a dealer, a number of things about the market disturbed me. In addition to Mexicans interested in collecting their own currency, there are a surprising number of Americans who are interested in the area and some of the best collections are here in the U.S. Prior to my book, entering the area required a huge leap of faith. [There were] two available

references ... [and] pricing in both was significantly out of date. A new collector was faced with buying notes priced at several times catalog and no way to verify market values. In order for the market to thrive, collectors needed much more information and transparency in pricing.

What's happening right now in Mexican currency?

Values of quality Mexican currency have increased steadily over the past decade. I have seen steady increases on the order of 10 percent per year without the crazy swings seen in other segments of the market. In addition to new interest in Mexican currency brought about by my book, I am seeing a lot of interest from U.S. currency collectors looking for something new and interesting. There is adequate current inventory to supply a small number of serious new collectors. There are segments of the Mexican coin market that are exploding upwards right now and it will be interesting to see if the Mexican currency market continues its steady pace or if enough new players enter the field to drive it upward in a more dramatic fashion.

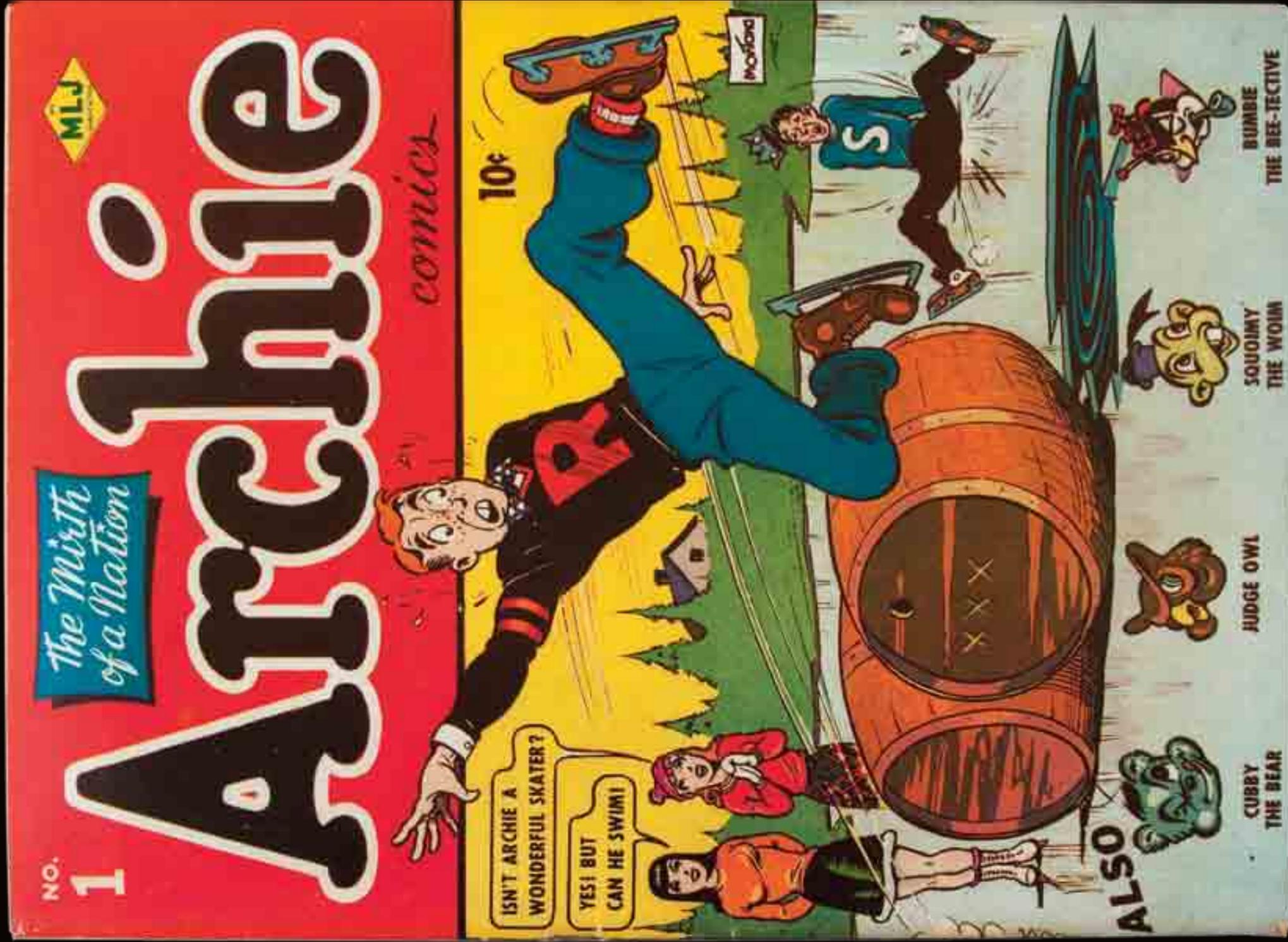
Mexico is a country in turmoil. Does this help or hurt Mexican currency as a collectibles category?

Good question and not an easy one to answer. Mexicans have historically been distrustful of their government and its fiscal policies (sound familiar?). In times of trouble, they tend to store assets in nontraditional forms such as gold and silver coins and collectible currency. Interestingly, a number of the larger Mexican coin and currency collections owned by Mexicans reside in U.S. bank safe-deposit boxes.

So what does that mean to collectors?

Over the past 50 years, there has been a steady stream of rare and high-grade Mexican currency flowing northward to quality-conscious U.S. collectors. That stream was a flood in the 1970s and '80s and it has slowed down to a trickle in the past decade or so. I think the days of new hoards being found in rural Mexico are pretty much over. I attend Mexico City coin shows twice a year and quality currency is very scarce there. In fact, I regularly hear the

continued on p. 93



Archie Comics #1
MLJ, 1942
CGC VF++ 8.5
Sold: February 2011
\$167,300

Archie Comics #1

CARROT-TOP'S FIRST TITLE FETCHES HIGHEST PRICE PAID FOR A NON-SUPERHERO COMIC BOOK

A YEAR AFTER HE DEBUTED in *Pep Comics*, the Riverdale teenager known as Archie Andrews was headlining his own comic book.

Archie Comics #1 was released in late 1942. Soon, Archie was "everyone's favorite carrot-top." A newspaper comic strip, a radio show, scores of related comic books and animated TV shows followed as Archie, Jughead, Betty and Veronica became iconic characters in American pop culture.

In February 2011, a copy of *Archie Comics* #1 graded 8.5

by CGC, realized \$167,300 at Heritage Auctions' Vintage Comics & Comics Art auction. GPA Analysis, which tracks sales of CGC-certified comics, reports it's the highest price ever paid for a non-superhero comic book.

The West Coast collector who purchased the book, and who asked to remain anonymous, has been collecting Archie comics for 40 years. "I've been looking for a high-grade *Archie* #1 for some time," he says, "and this is the first I've come across that I feel good about owning. It's not going to leave my possession until I die."

SILVER TETRADRACHM

ANCIENT GREEK SILVER COIN DEPICTS DIONYSUS, GOD OF WINE, AND HIS COMPANION AND TUTOR SILENUS

THE ANCIENT COINS STRUCK on Greek Sicily are among the most beautiful works of numismatic art ever created.

Located in the shadow of Mount Etna on the eastern coast, Naxos was founded in the 700s BC by Greek colonists from the Cycladic island of Naxos, from which the new colony took its name. The new denizens found that vines grown in the fertile volcanic soil yielded exceptionally sweet grapes, from which a highly prized wine was produced. Naxos was soon among the most prosperous cities in Magna Graecia, and wine figured prominently in its associated imagery.

Beginning about 470 BC, Naxos began striking silver coins. From the beginning, the coins of Naxos depicted Dionysus, god of wine, and his companion and tutor Silenus, represented as a pudgy, bald and visibly inebriated old man. These early tetradrachms depicted Dionysus by the conventions of archaic art, with bold, straight lines, a voluminous beard and an "archaic smile" playing on his full lips.

Over succeeding decades, artistic sensibilities shifted toward what is now termed "classical" art. An outstanding example from this era, a silver tetradrachm struck circa 415 BC, sold in Heritage's Chicago International Coin Show auction in April 2011 for \$174,800 – a record for an ancient coin sold by Heritage.

"This tetradrachm serves as poignant testimony to an age when religious piety, civic pride and artistic innovation combined to create coins of incomparable beauty that are still admired today," says David Michaels, director of ancient coins at Heritage Auctions.



Silver Tetradrachm
Naxos, Sicily, circa 415 BC
Sold: April 2011
\$174,800

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HERITAGE AUCTION PREVIEWS

IMPORTANT LOTS FROM UPCOMING AUCTIONS

Franklin's Newspaper Cartoon

May 9, 1754, edition of
The Pennsylvania Gazette
includes now-famous
call for unity ► 25



- **Steve Ditko's Spider-Man** 27
- **David Crockett Signature** 32
- **Brutus Silver Denarius** 33
- **Garth Williams' 'Rabbits'** 38
- **Lou Gehrig's Watch** 41

Detail of engraved portrait of Benjamin Franklin after the painting
by Joseph-Siffred Duplessis (1725-1802), Paris, circa 1790

1 ► **Bid by Internet**

You can bid online for all upcoming auctions at HA.com. Every lot is listed with full descriptions, with most accompanied by high-quality images. For Signature® auctions, which have a live floor session component, Internet bids will be accepted until 10 p.m. CT the day before the live auction session takes place.

2 ► **Bid by e-Mail**

You can e-mail your bids to Bid@HA.com. List lot numbers and bids in columns, and include your name, address, phone, customer # (if known), and dealer references, as well as a statement of your acceptance of the Terms and Conditions of Sale. E-mail bids will be accepted up to 24 hours before the live auction.

3 ► **Bid by Postal Mail**

Simply complete the Bid Sheet with your bids on the lots you want, sign it and mail it in. If yours is the high bid on any lot, we act as your representative at the auction and buy the lot as cheaply as competition permits. On the auction home page, scroll to "Other Information" along the left side of your computer screen and click on "Mail or Fax Your Bids" for a copy of that auction's bid sheet.

4 ► **Bid in Person**

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

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.

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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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Auctions designated as "Heritage Live Enabled" have continuous bidding from the time the auction is posted on our site through the live event. When normal Internet bidding ends, visit HA.com/Live and continue to place Live Proxy bids. When the item hits the auction block, you can continue to bid live against the floor and other live bidders.

For additional bidding tips, visit HA.com, click on the "FAQ" tab and see topics in the "Auctions and Bidding" box. Because of the various avenues by which bids are 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.

CONSIGNING TO FUTURE AUCTIONS

As the world's largest collectibles auctioneer, Heritage Auctions brings diverse collecting expertise, a huge client base, technical savvy, marketing prowess and financial power to the table in order to make sure you get the most for your treasures. Call the Consignor Hotline at 1-800-872-6467. For more information, visit HA.com/Consign. Do not ship your collectibles to Heritage without first talking to one of our Consignment Directors. See page 99 for consignment deadlines.



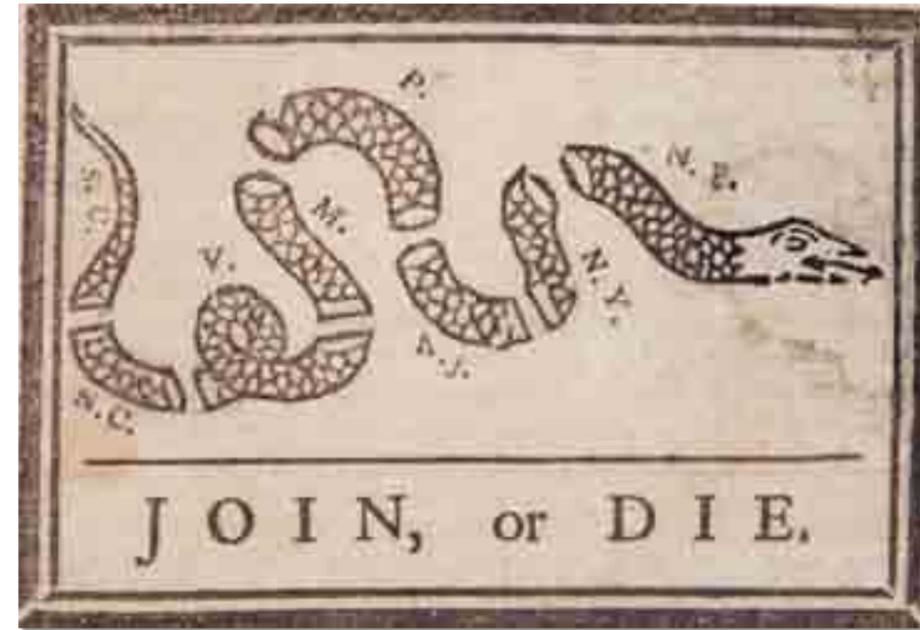
HERITAGE AUCTIONS CATALOGS

For a free auction catalog in any category, plus a copy of *The Collector's Handbook* (a combined value of \$65), visit HA.com/HM21716 or call 866-835-3243 and reference code HM21716.

For a calendar of upcoming auctions, see page 8.

How to Bid

HERITAGE AUCTIONS OFFERS SEVERAL WAYS TO BID ON LOTS IN UPCOMING AUCTIONS



Benjamin Franklin (1706-1790)
"Join, Or Die" Political Cartoon as it
Appears in *The Pennsylvania Gazette*
May 9, 1754
Estimate: \$100,000-\$200,000

Franklin's 'Join, Or Die'

FIRST POLITICAL CARTOON IN AMERICAN HISTORY RALLIED COLONIES AROUND STRUGGLE FOR INDEPENDENCE

THE POWER OF A POLITICAL CARTOON was never more evident than when Benjamin Franklin first published his "Join, Or Die" message in *The Pennsylvania Gazette* on May 9, 1754.

The illustration and its accompanying editorial vividly explained the importance of colonial unity shortly before the French and Indian War. Later, a similar image would call for the unification of the colonies in their fight for independence from Britain.

"This rare and historic newspaper holds the earliest publication of the first and most celebrated editorial cartoon in American history," says Sandra Palomino, director of historical manuscripts at Heritage Auctions, which is offering the newspaper without reserve at its historical manuscripts auction scheduled for Sept. 12-14, 2011, in Beverly Hills.

After its publication, a conference of colonial delegates was called to meet in Albany, N.Y., to discuss ways the colonies could establish a united front against the French and Indian nations. As a delegate, Franklin crafted a plan that called for a type of federal government that would tend to colonial defense and expansion. But rifts between the colonies remained and

the delegation rejected the plan. The movement for unity would re-emerge, and the image of the severed snake was used again as a symbol of unity against the British.

Copies of *The Pennsylvania Gazette* in which the "Join, Or Die" image first appeared are among the rarest pieces of early American history. "No copy of this issue has been offered at auction before now," Palomino says, "and we know of only one other surviving copy, which is held at the Library of Congress."

In the cartoon, the eight sections are labeled with abbreviations for New England, New York, New Jersey, Pennsylvania, Maryland, Vermont, North Carolina and South Carolina. The individual names of the four New England colonies were not used and Delaware and Georgia were omitted.

EVENT

► **HISTORICAL MANUSCRIPTS SIGNATURE® AUCTION #6057** is scheduled for Sept. 12-14, 2011, in Beverly Hills. For information, contact Sandra Palomino at 214-409-1107 or SandraP@HA.com. For a free auction catalog in any category, plus a copy of *The Collector's Handbook*, visit HA.com/HM21716 or call 866-835-3243 and reference code HM21716.

1814 Platinum Half Dollar

U.S. MINT EXPERIMENTED WITH METAL BEFORE
ABANDONING IDEA FOR 180 YEARS



1814 Platinum Half Dollar, Judd-44, Pollock-48, R.8, NGC, no grade assigned
Estimate: \$75,000-\$100,000

NOT LONG AFTER THE U.S. MINT WAS ESTABLISHED, it began producing experimental pieces now called “patterns.” These typically took the form of rejected designs, design variations prior to approval, or accepted designs struck in various metals.

In 1814, platinum was a relatively new metal, and not particularly valuable. “Whatever the Mint thought of its striking characteristics, it seems it was never seriously considered for replacing silver in U.S. coinage,” says Heritage Auctions’ senior cataloger Mark Borckardt.

It’s believed that three platinum halves were struck in 1814 with regular production dies (of the Overton-107 50¢ variety). One is being offered at Heritage Auction’s pre-PNG/ANA U.S. Coins Signature® Auction scheduled for Aug. 11-12, 2011, in Rosemont, Ill. The second example resides in the Smithsonian Institution; the whereabouts of the third are unknown.

After striking, only the example offered by Heritage Auctions had 33 backward “P” letters punched into the obverse and “Platina” engraved in script on the reverse.

“The historic significance of this coin has been long known, and its pedigree stretches back through more than a century of important collections,” Borckardt says. The coin was also in the cabinet of Dr. J. Hewitt Judd, author of the notable reference book *United States Pattern Coins*.

Incidentally, platinum became a more valuable metal in the late 1800s. Today, the price of platinum exceeds that of silver by more than \$1,700 per ounce. America’s first official platinum coins were not struck until 1997.

EVENT

► **U.S. COINS SIGNATURE® AUCTION #1158** is scheduled for Aug. 11-12, 2011, in Rosemont, Ill. For information, contact Mark Borckardt at 214-409-1345 or MarkB@HA.com. For a free auction catalog in any category, plus a copy of *The Collector’s Handbook*, visit HA.com/HM21716 or call 866-835-3243 and reference code HM21716.

Steve Ditko’s Spider-Man

ORIGINAL ART FROM 1966 ISSUE HAS BEEN
LOCKED AWAY IN A PRIVATE COLLECTION FOR DECADES

THE THREE-PART STORY “If This Be My Destiny” beginning with *The Amazing Spider-Man* #31 is considered by many the most dramatic comic-book storyline of the 1960s.

The setup: Peter Parker’s Aunt May is ill and only an expensive serum can save her. Peter spends his last dollar to buy it, but Doctor Octopus steals it. That forces a showdown between “Doc Ock” and an enraged Spider-Man, one that ends with Spidey hopelessly pinned under tons of wreckage, with time slipping away.

Near the end of his run on *Spider-Man*, co-creator and plotter Steve Ditko was at an artistic peak. He and Stan Lee launched Spider-Man in *Amazing Fantasy* #15, with Ditko staying behind the helm of *Amazing Spider-Man* until issue No. 38.

The second chapter of “If This Be My Destiny” features an all-out battle between Spider-Man and Doctor Octopus. A page of original art from this issue is a highlight of Heritage’s vintage comics and comic art auction scheduled for Aug. 17-19, 2011, in Dallas.

“If you ask a Marvel fan to name one of the most dramatic storylines of all time, this one will probably be mentioned,” says Heritage Auctions comic expert Barry Sandoval. “Ditko was a very talented storyteller, and some consider him the best Spider-Man artist to this day. Owners of prime Ditko pages seldom want to part with them, so this page represents a rare opportunity.”



Amazing Spider-Man #32

EVENT

► **VINTAGE COMICS & COMIC ART SIGNATURE® AUCTION #7036** is scheduled for Aug. 17-19, 2011, in Dallas. For information, contact Barry Sandoval at 214-409-1377 or BarryB@HA.com. For a free auction catalog in any category, plus a copy of *The Collector’s Handbook*, visit HA.com/HM21716 or call 866-835-3243 and reference code HM21716.



Steve Ditko (b.1927)
The Amazing Spider-Man #32 original art
Marvel, 1966
Estimate: \$30,000-\$50,000



Historic Cased, Inscribed and Custom Made Set of Colt Model 1851 Navy and Model 1855 Pocket Sidehammer Revolvers, Property of Loren Ballou, a Trusted Employee of Samuel Colt, includes Rampant Colt Sculptures
Estimate: \$500,000-\$700,000

The Alfred Cali Collection

REVOLVERS FROM ONE OF THE MOST IMPORTANT COLT COLLECTIONS EVER TO COME TO AUCTION

ALFRED CALI BEGAN COLLECTING antique percussion revolvers in 1959 quite by accident. The year he was married, his wife Carol gifted him a Colt revolver for Christmas. "I tried to look excited and surprised, but the gun did not interest me at all," Cali writes in the book *American Arms Collectors: Percussion Colts and Their Rivals – The Al Cali Collection* (Greg Martin Auctions, \$99.50, hardcover).



Alfred Cali

But Cali's interest was piqued, and over the next five decades, he and his wife would amass one of the most important collections of antique American revolvers. "The early period of our collecting was not easy," Cali reflects, "but with both of us working together, besides our family, it made for many of the most satisfying experiences of our lives ... still exciting for us every single day."

More than 30 lots from the Alfred (Al) Cali Collection are being offered in Heritage Auctions' arms and armor auction scheduled for Sept. 18, 2011, in Dallas.

Among the items is Samuel Colt's first revolver, produced in 1836 in Paterson, N.J. The Cased and Shell Carved Ivory-gripped Texas or Holster Model Paterson Revolver with 9-inch Barrel and Attached Loading Lever is expected to realize between \$700,000 and \$900,000. "Probably 3,000 of these were made,"

says Greg Martin of Greg Martin Auctions, which is partnering with Heritage for the auction. "This one, with a rare 9-inch barrel, is cased with all its accessories. The condition is mint throughout. It's one of the best Colt revolvers known, both historically and condition-wise."

In 1847, Colt and Capt. Samuel Walker of the U.S. Dragoons designed what would be known as the Colt Walker Revolver. The U.S. government ordered 1,000 Colt Walker revolvers for use in the Mexican-American War and on the Texas frontier. One hundred civilian revolvers were manufactured at the same time.

A Colt Walker Model 1847 Civilian Series Revolver with Period Flap Leather Holster, Serial No. 1078, is among the auction highlights. It's known as "The Thumbprint Walker" – because a workman's fingerprint, possibly that of Samuel Colt himself, was imbedded on the left side of the frame during the finishing of the gun. It is accompanied by the finest-known Walker Colt holster of exquisite brown leather. The civilian revolver offered "is one of the finest, most original and rare examples of the Walker model known," Martin says. "It is clearly among the most desirable examples of the most celebrated single models of percussion Colt revolver ever produced." Its pre-auction estimate is \$600,000-\$800,000.



Colt Walker Model Civilian Series Revolver with Period Flap Leather Holster
Serial No. 1078, 1847
Known as "The Thumbprint Walker"
Estimate: \$600,000-\$800,000



Cased and Shell Carved Ivory-gripped Texas or Holster Model Paterson Revolver with 9-inch Barrel and Attached Loading Lever
Estimate: \$700,000-\$900,000



Historic Cased, Engraved and Inscribed Colt Model 1855 Pocket Sidehammer Revolver with Charter Oak Grip, Presented by the Inventor to Arms Dealer J.I. Spies, includes Charter Oak artifacts, a cane, books and various documents concerning Colt and the Charter Oak
Estimate: \$250,000-\$350,000

Other auction highlights include two revolvers presented to trusted Colt employee and chief engineer Loren Ballou, and a Colt revolver with a grip made from the historic Charter Oak tree of Hartford, Conn. "The Ballou revolvers include the only-known rampant Colt sculptures, which were presented to Ballou. The Charter Oak tree, of course, is famous because in colonial days, the royal charter for Connecticut was hidden in a cavity within the tree during a dispute with England in 1687."

After it fell in 1856, a piece of wood from the tree was used for the grip of a revolver presented by Colt to arms dealer J.I. Spies. The lot also includes Charter Oak artifacts, a cane, books and various documents concerning Colt and the Charter Oak.

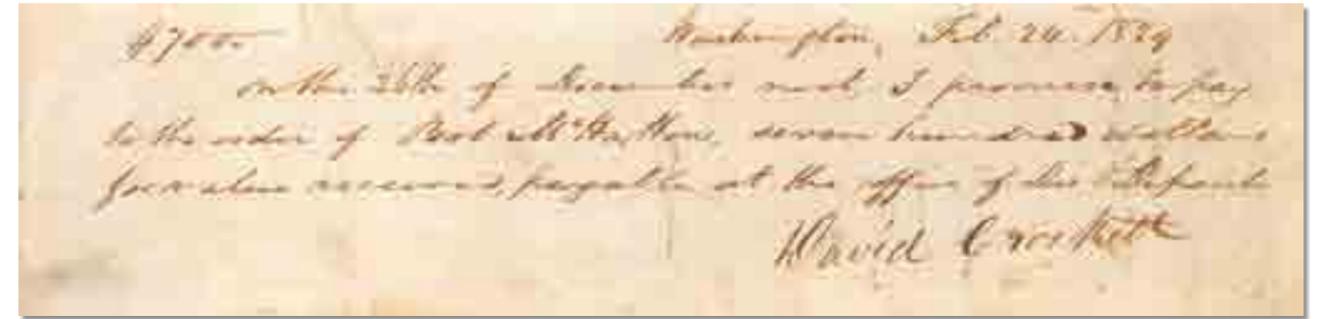
The Cali Collection, Martin adds, is one of the most important Colt collections ever to come to auction. "It's a collection 50 years in the making," Martin says. "Condition, rarity and historical importance are three main ingredients that create value – and this collection has all of those ingredients."

EVENT

► **ARMS & ARMOR SIGNATURE® AUCTION #6073**, featuring the Alfred (Al) Cali Collection, is scheduled for Sept. 18, 2011, in Dallas. For information, contact Greg Martin at 415-203-4268. For a free auction catalog in any category, plus a copy of *The Collector's Handbook*, visit HA.com/HM21716 or call 866-835-3243 and reference code HM21716.

David Crockett Signature

NOTE SIGNED WHILE A MEMBER OF CONGRESS, BEFORE HIS DEPARTURE FOR TEXAS AND THE ALAMO



David Crockett (1786-1836)
Document Signed by David Crockett
Feb. 24, 1829
Estimate: \$25,000-\$35,000

FEW FOLK HEROES RIVAL the standing of David Crockett, whose celebrated public life began as a member of the Tennessee state legislature and ended as freedom fighter at the Alamo.



Crockett "cut a huge swath across early 19th century America — as a bear hunter, a frontier explorer, a soldier serving under Andrew Jackson, an unlikely congressman, and, finally, a martyr in his now-controversial death at the Alamo," notes the book *David Crockett: The Lion of the West* by historian Michael Wallis.

Before leaving Tennessee for Texas, Crockett served in the U.S. House of Representatives. Just days before the end of his first term, Crockett was forced to borrow money. "Money was always hard to come by for the frontiersman," explains Sandra Palomino, director of historical manuscripts at Heritage Auctions. "He put himself in a financial bind in 1828 when he bought land in western Tennessee, and he also needed funds for his re-election campaign."

The promissory note, signed to payee Bob McHatton for the sum of \$700, is featured in Heritage Auction's Texana auction, scheduled for March 3, 2012, in Houston. Palomino notes the frontiersman was never known as "Davy" during his lifetime;

that only came later when Hollywood popularized his story. "His true name was David and he never signed his name any other way," Palomino says.

Crockett's years in Congress were marked by conflicts with President Jackson and opposition to many of the president's policies. It eventually led to his defeat in 1834. Just days later, Crockett met one last time with his Tennessee constituents and delivered a short speech. "I put the ingredients in the cup pretty strong," he writes in his autobiography. "I concluded my speech by telling them that I was done with politics for the present, and that they might all go to hell, and I would go to Texas."

It was there that the legend was born, with Crockett taking his place among American history's most colorful characters.

EVENT

► **TEXANA SIGNATURE® AUCTION #6067** is scheduled for March 3, 2012, in Houston. For information, contact Sandra Palomino at 214-409-1107 or SandraP@HA.com. For a free auction catalog in any category, plus a copy of *The Collector's Handbook*, visit HA.com/HM21716 or call 866-835-3243 and reference code HM21716.



A portion of proceeds from Heritage Auctions' Texana Signature® Auction #6067 will benefit the Texas State Historical Association.

Silver Denarius

'EID MAR' ISSUE STRUCK BY BRUTUS TO COMMEMORATE CAESAR'S DEATH AMONG THE GREATEST OF ANCIENT COINS

WHEN JULIUS CAESAR WAS ASSASSINATED, Marcus Junius Brutus, one of the plot ringleaders, believed Romans would welcome the dictator's death. He was wrong.

Brutus was born about 85 BC, the product of two of Rome's most distinguished families. The themes of Republican liberty and the defeat of tyrants ran strong in his bloodline, with one of his distant ancestors, L. Junius Brutus, expelling the last Tarquin king of Rome.

He joined the army of Pompey against Caesar during the great Roman Civil War (49–45 BC), sparked by a series of political and military confrontations within the Roman Republic. After Pompey's defeat at Pharsalus, Brutus sought and obtained Caesar's pardon. During the dictatorship, he stood in high favor and won plum positions in the regime.

As Caesar's megalomania increased, Brutus' misgivings about the fate of his beloved Republic grew. When his friend Gaius Cassius Longinus asked him to join a conspiracy against the dictator, Brutus accepted. On the Ides of March, 44 BC, a cabal of senators led by Brutus and Cassius surrounded Caesar during a session of the Senate and, in a bloody, frenzied scene reenacted countless times since, stabbed him to death. Caesar's poignant last words were delivered in Greek as Brutus delivered the fatal thrust: "Kai su, teknon?" ("You too, my child?"). Shakespeare would later translate this to Latin and change it slightly to create the immortal line, "Et tu, Brute?"

The conspirators expected to be hailed as liberators, but the Roman populace was horrified by Caesar's murder. Brutus left Rome in April barely ahead of a lynch mob. He joined with Cassius in assembling a pro-Republic power base in Macedonia and the East, where they could wage war against Caesar's successors, Mark Antony and Octavian.

A successful campaign against the Bessi in Thrace won him acclamation as Imperator (victorious general), after which he began striking coins to pay his growing army. His early coinage follows traditional themes, but his final type, the Eid Mar issue of mid-42 BC, broke the old Republican taboo by placing his own portrait on the obverse, coupled with the pileus or cap



Marcus Junius Brutus, Assassin of Caesar (44-42 BC) Silver Denarius, Northern Greece, 42 BC Crawford 508/3. CRI 216 Estimate: \$400,000-\$500,000

of liberty, traditionally given to slaves who had received their freedom, between the daggers that executed Caesar.

In a final twist of fate, Brutus used the same dagger he had plunged into Caesar to take his own life following final defeat of the assassins at the second battle of Philippi on Oct. 23, 42 BC. The great rarity of the Eid Mar denarii today is doubtless because the coin was recalled and melted down by the victors, Marcus Antonius and Octavian.

One of these coins struck by Brutus is featured in Heritage's World Coin auction scheduled for Sept. 7-10, 2011, in Long Beach, Calif. The coin in 2008 was ranked No. 1 by numismatists on a list of the "100 Greatest Ancient Coins."

"The Eid Mar offered here has perhaps the most distinguished pedigree of all surviving specimens, with auction records dating back to 1930," says David Michaels, director of ancient coins at Heritage Auctions. "It has resided in the collections of Hall Park McCollough, Sy Weintraub, Nelson Bunker Hunt and Peter Weller. Of all known Eid Mar denarii, this example inarguably has the best metal quality — important since most Eid Mars were apparently struck in slightly base silver and survive in a highly porous state that is subject to cracking and delamination."

EVENT

► **WORLD COIN SIGNATURE® AUCTION #3015** is scheduled for Sept. 7-10, 2011, in Long Beach, Calif. For information, contact David Michaels at 214-409-1606 or DMichaels@HA.com. For a free auction catalog in any category, plus a copy of *The Collector's Handbook*, visit HA.com/HM21716 or call 866-835-3243 and reference code HM21716.



Red Raven Comics #1 Timely, 1940 CGC VF/NM 9.0 Estimate: \$75,000-\$125,000



The Spirit #22 Quality, 1950 CGC NM+ 9.6 Estimate: \$10,000-\$15,000

The Mile High Collection

DEALER WHO DISCOVERED GREATEST COLLECTION OF GOLDEN AGE COMICS RELEASING FINAL PIECES IN HIS POSSESSION

SOME HAVE CALLED IT THE GREATEST COLLECTION to be put together in any field: the 20,000-plus comic books of Edgar Church, known ever since as the Mile High Collection.

Chuck Rozanski was a young comic dealer when he purchased the books after they were found in a Colorado home more than 30 years ago. The collection has since yielded some of comics' biggest sales, including a 9.6 CGC-graded *Flash Comics* #1 from 1940 that recently changed hands for \$450,000.

Rozanski sold off 99 percent of the collection over the years to help finance the ascent of his business, Mile High Comics, which has become America's largest comics retailer. Today, he has about 140 remaining from the Church collection, mostly issues that have piqued his personal interest, but including perhaps the finest-known copy of the famously hard-to-find *Red Raven Comics* #1.

The final pieces of the Edgar Church collection are finally being auctioned, along with superb original art produced by Church, who was an illustrator by trade. The items are being offered without reserve at Heritage's comics and comic art auction scheduled for Nov. 10-12, 2011, in Beverly Hills.

Rozanski has been holding on to the pieces since January 1977, when he got a lead on a real estate agent who was trying to sell a house for the heirs of an estate that was overflowing with "junk." Included in the so-called junk was a closet full of old comics. Once Rozanski saw everything, he realized: "This was the best collection of comics ever discovered in the history of comics collecting."

Heritage comics expert Steve Borock says Rozanski's original judgment hasn't changed. "Very often, the Edgar Church/Mile High copy of a comic is the finest known copy of that issue."

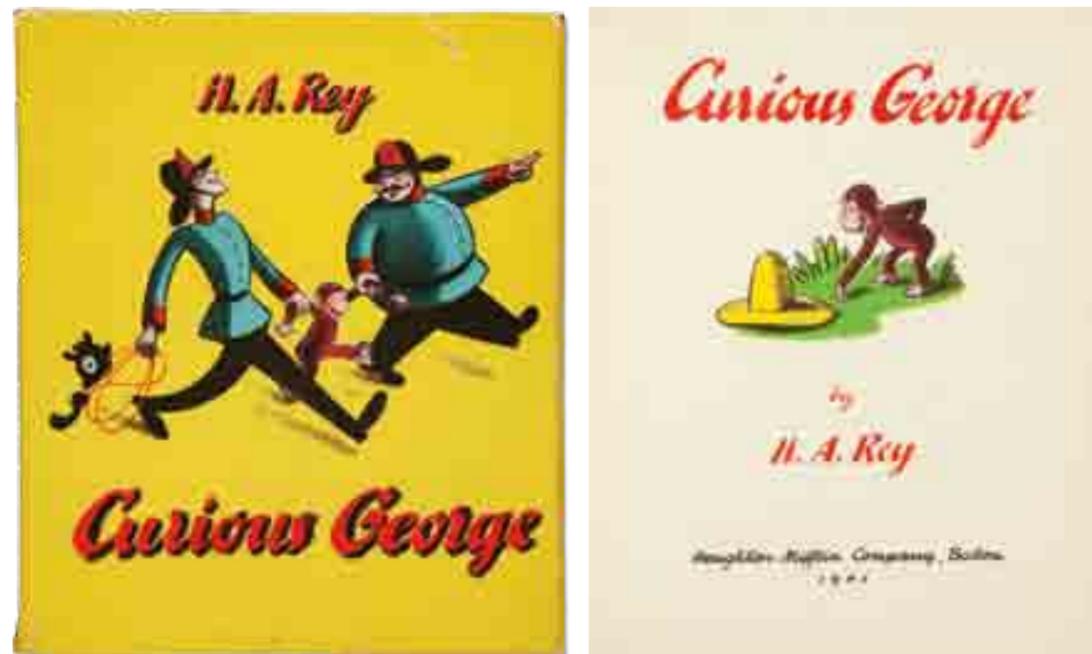
BARRY SANDOVAL

EVENT

► **COMICS & COMIC ART SIGNATURE® AUCTION #7039** is scheduled for Nov. 10-12, 2011, in Beverly Hills. For information, contact Steve Borock at 214-409-1337 or SteveB@HA.com. For a free auction catalog in any category, plus a copy of *The Collector's Handbook*, visit HA.com/HM21716 or call 866-835-3243 and reference code HM21716.

'Curious George' First Edition

LANDMARK BOOK ABOUT THE MISCHIEVOUS MONKEY
INCLUDES ORIGINAL DUST JACKET



Margret Rey (1906-1996) and H.A. Rey (1898-1977) *Curious George* (Houghton Mifflin, 1941) First edition, first printing, with original dust jacket Estimate: \$15,000+

BY 1941, GERMANY HAD CONQUERED or subdued much of Europe. Later that year, the Imperial Japanese Navy attacked Pearl Harbor, leading to America's entry into World War II.

It was in this environment that Americans first read the story about a monkey and his adventures with the man in a yellow hat. Over the following decades, *Curious George* would take its place among the most beloved and recognizable characters in children's literature.

A 1941 first edition of *Curious George* is featured in Heritage Auctions' rare books auction scheduled for Sept. 12-13, 2011, in Beverly Hills.

"A first edition from the first printing of this book is extremely rare," says Heritage Auctions' rare books expert James Gannon. "What makes this book even more unique is its original first issue dust jacket, showing the original \$1.75 price. A book like this rarely comes to market."

Curious George creators Margret Rey (1906-1996) and husband H.A. Rey (1898-1977) were a writer/artist team in France, fleeing Paris before Nazis seized the city. They arrived in New York City with their sketches and a story about a mischievous monkey. Publishers were intrigued, the story was published and *Curious George* was an instant hit. Since then, *Curious George* has spawned toys, movies, TV shows, a stage show, video games and a book franchise with more than 25 million copies sold.

EVENT

RARE BOOKS SIGNATURE® AUCTION #6058 is scheduled for Sept. 12-14, 2011, in Beverly Hills. For information, contact James Gannon at 214-409-1609 or JamesG@HA.com. For a free auction catalog in any category, plus a copy of *The Collector's Handbook*, visit HA.com/HM21716 or call 866-835-3243 and reference code HM21716.

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The Jerry Weist Collection

NOTED SCIENCE-FICTION, FANTASY HISTORIAN LEFT BEHIND ONE OF THE MOST IMPORTANT COLLECTIONS OF ITS KIND

By Noah Fleisher

OVER FOUR DECADES, Jerry Weist established himself as a top-flight collector, publisher, historian and scholar in the field of science-fiction, fantasy and comic art. He was the author of *The Comic Art Price Guide*, *Bradbury: An Illustrated Life* and *The 100 Greatest Comic Books*, in addition to publishing the seminal — and hugely influential — fanzine *Squa Tront*.

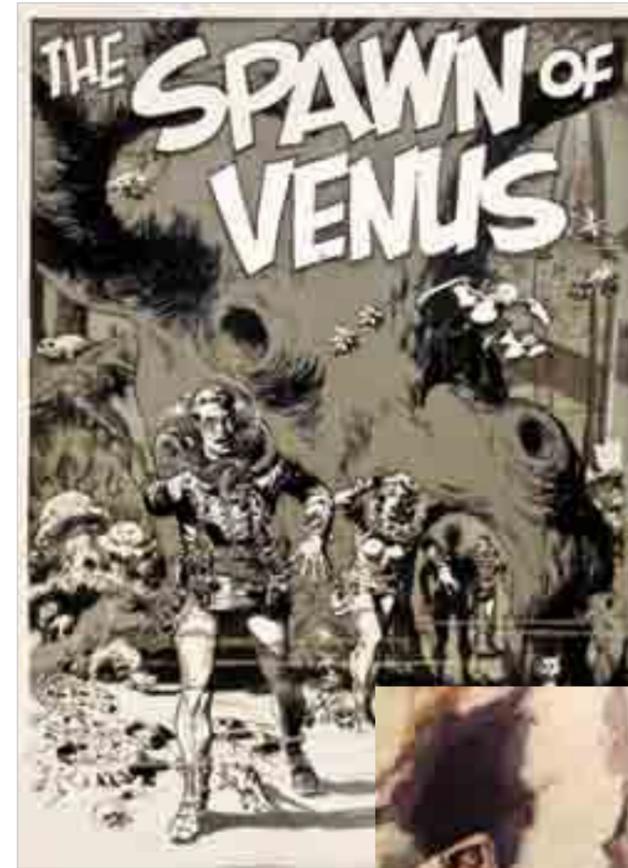
Weist began collecting comic books and science fiction in the late 1950s when he picked up a monster film magazine at his father's grocery store. In the following years, he began amassing an incredible collection, says Heritage Auctions illustration and comic art expert Todd Hignite. "In the decades that he was an active collector, he was in close contact with artists, writers and their estates as well as every major collector and important figure in the field," Hignite says. "He was always upgrading and seeking out rarer items."

After a long battle with cancer, Weist died in early 2011. He left behind one of the most important collections of its kind. The Jerry Weist Collection of Science Fiction, Fantasy Art and Rare Books is featured in Heritage's rare books auction scheduled for Sept. 12-14, 2011, in Beverly Hills, Calif. "We are extremely honored to be entrusted with such an amazing collection," says Heritage Auctions Co-Chairman Jim Halperin. "This is a hugely important event for us, not only because of the quality and importance of offerings contained, but also as an opportunity to pay tribute to a great and beloved figure in the field."

The collection includes science-fiction and fantasy themed artwork, rare books, movie posters, fanzines, pulp magazines, comic books and rare personal items which Weist lovingly collected over more than 40 years, Hignite says. Included are masterpieces by Frank Frazetta, J. Allen St. John, Frank R. Paul,



Publisher and historian Jerry Weist was always in close contact with artists, writers and their estates.



Wally Wood (1927-1981)
Complete 8-page, 3-D Story,
Spawn of Venus, EC comics, 1954
Estimate: \$20,000-\$30,000



J. Allen St. John (1872-1957)
Book Cover Painting for
The Cave Girl by Edgar Rice
Burroughs, 1925
Estimate: \$20,000-\$30,000



Frank Frazetta (1928-2010)
Paperback Cover Painting for
Tomorrow Midnight by Ray Bradbury, 1966
Estimate: \$40,000-\$60,000

Wally Wood, Virgil Finlay, Alex Schomburg, Chesley Bonestell, Richard Powers, and Frank Kelly Freas.

The Weist book collection is "incredibly deep," Hignite adds, and contains first editions, rarities, and inscribed copies by authors such as H.G. Wells, Edgar Rice Burroughs, Robert E. Howard, H.P. Lovecraft, Ray Bradbury, Robert A. Heinlein, Isaac Asimov, and Arthur C. Clarke.

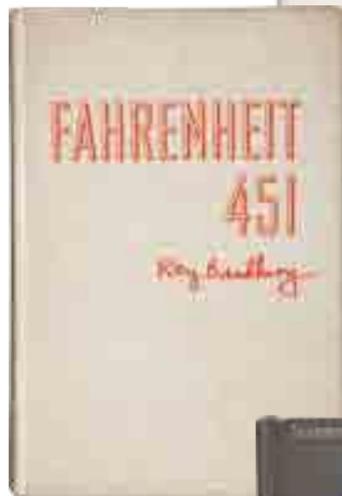
"Jerry was an amazing collector," Hignite says. "He constantly sought out the best examples in terms of quality, importance and personal resonance, based on his encyclopedic

knowledge and boundless enthusiasm for the history of so many areas of popular culture."

EVENT

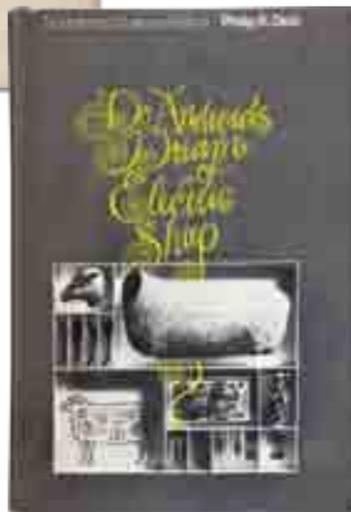
► THE JERRY WEIST COLLECTION OF SCIENCE FICTION, FANTASY ART & RARE BOOKS SIGNATURE® AUCTION #6069 is scheduled for Sept. 12-14, 2011, in Beverly Hills. For information, contact Todd Hignite at 214-409-1790 or ToddH@HA.com. For a free auction catalog in any category, plus a copy of *The Collector's Handbook*, visit HA.com/HM21716 or call 866-835-3243 and reference code HM21716.

H.P. Lovecraft (1890-1937)
The Shadow Over Innsmouth
Everett: Visionary Publishing
Company, 1936
First Edition in Rare
Dust Jacket Variant
Estimate: \$4,000-\$6,000



Ray Bradbury (b.1920)
Fahrenheit 451
New York: Ballantine Books, 1953
199 of 200 Signed
Limited First Edition Copies
Estimate: \$6,000-\$8,000

Philip K. Dick (1928-1982)
*Do Androids Dream of
Electric Sheep?*
Garden City: Doubleday,
1968
First Edition
Estimate: \$2,000-\$3,000



Garth Williams (1912-1996)
The Rabbit's Wedding original cover art (detail), 1958
 Ink wash, pencil and charcoal on board, 15.5 x 22 in.
 Estimate: \$8,000-\$12,000

WHEN GARTH WILLIAMS' delightful children's book *The Rabbits' Wedding* was published in 1958, the story of a black rabbit marrying a white rabbit made headlines ... for all the wrong reasons.

The book was interpreted by some as being a political statement about interracial marriage. Alabama even pulled it from its public libraries. "Racial Rabbits' Irk Alabamans" read a 1959 front-page headline in the *Los Angeles Mirror News*.

If anything, the book was a statement on the high production costs of color pages. Williams (1912-1996) rendered the art in black and white because non-color pages were cheaper to print, and he simply chose the two obvious contrasting colors available to him. "I was completely unaware that animals with white fur, such as white polar bears and white dogs and white rabbits, were considered blood relations of white beings," Williams said in a statement released to reporters at the time. He added that his tale was not written for adults, who "will not understand it, because it is only about a soft furry love and has no hidden message of hate."

Williams also illustrated the classic children's books *Stuart Little*, *Charlotte's Web* and the *Little House* series of books of Laura Ingalls Wilder.

"Williams' wonderfully subtle art should have been the real story," says Heritage Auctions illustration specialist Todd Hignite. "The book is beautifully illustrated in the mixed media of watercolor, charcoal and pencil, and as impressive as it looks in printed form, the original art impresses even more."

The complete art from *The Rabbits' Wedding*, including the cover illustration, is featured in Heritage's illustration art auction scheduled for Oct. 22, 2011, in New York City.

EVENT

ILLUSTRATION ART SIGNATURE® AUCTION #5066 is scheduled for Oct. 22, 2011, in New York City. For information, contact Todd Hignite at 214-409-1790 or ToddH@HA.com. For a free auction catalog in any category, plus a copy of *The Collector's Handbook*, visit HA.com/HM21716 or call 866-835-3243 and reference code HM21716.

Garth Williams' 'Rabbits'

CHILDREN'S BOOK CHARACTERS CAUSED
 CONTROVERSY WHEN RELEASED IN 1958

By Barry Sandoval





Cy Young Uniform

LEGEND'S 1908 RED SOX ENSEMBLE IS ONLY KNOWN YOUNG UNIFORM NOT IN BASEBALL HALL OF FAME

Denton T. "Cy" Young (1867-1955)
Game-Worn Boston Red Sox Uniform, 1908
Estimate: \$300,000+

BEFORE THE START OF THE 1951 SEASON, Denton T. "Cy" Young was lamenting changes to the game of professional baseball.

"Too many pitchers," Young told a Sporting News reporter. "That's all. There are just too many pitchers. Ten or 12 on a team. Don't see how any of them get enough work. Four starting pitchers and one relief man ought to be enough. Pitch 'em every three days and you'd find they'd get control and good, strong arms."

Young's comments on pitcher coddling might have been sincere, but the trend toward decreasing workloads continued — ensuring that his career record 511 Major League victories would endure eternally. "That record is widely, and properly, considered the most untouchable in American sports," says Heritage sports collectibles expert Jonathan Scheier.

Young was sitting at an even 450 career victories at the start of the 1908 season, his 19th in the Majors and his final term of service to the Boston Red Sox. "He was the face of the new American League's Boston franchise upon its founding," Scheier says, "winning over 40 percent of the Red Sox's games in the 1901 debut season and earning the AL Triple Crown with top marks in victories, strikeouts and ERA."

A Young game-worn Boston Red Sox uniform from 1908 is featured in Heritage Auctions' vintage sports collectibles auction scheduled for Aug. 4, 2011, in Rosemont, Ill. The uniform, previously owned by the Cy Young Museum in Newcomerstown, Ohio, is one of two Young representations known to survive to this day and is the only known Young uniform not in the Hall of Fame.

"This road gray jersey is considered by many to be the high water mark of Boston baseball fashion due to the classic yet playful imagery of a red sock on the chest," Scheier says. "As a marvelously preserved and flawlessly provenanced example of his game-worn uniform, the only specimen existing in private hands, this is unquestionably the most significant Cy Young relic available."

EVENT

► **VINTAGE SPORTS COLLECTIBLES PLATINUM SIGNATURE® AUCTION #7037** is scheduled for Aug. 4, 2011, in Rosemont, Ill. For information, contact Chris Ivy at 214-409-1319 or Civy@HA.com. For a free auction catalog in any category, plus a copy of The Collector's Handbook, visit HA.com/HM21716 or call 866-835-3243 and reference code HM21716.



Lou Gehrig (1903-1941)
Tour of Japan Game-Worn
Uniform, 1934
Estimate: \$300,000+

Lou Gehrig Uniform and Watch

ITEMS REPRESENT TWO MAJOR MILESTONES IN CAREER OF 'THE IRON HORSE'



Lou Gehrig (1903-1941)
New York Yankees World
Championship Wristwatch, 1928
Estimate: \$20,000+

IN THE EARLY 1900s, baseball was gaining unprecedented popularity in Japan. Universities there began fielding teams and American all-star teams traveled to the island nation for exhibitions, often greeted by thousands of fans.

One of the largest such tours came in 1934, when Babe Ruth and Lou Gehrig led a group of Major League Baseball's biggest stars for a series of games against Japan's "Big-Six University League." Two years later, Japan organized its first professional baseball league.

The uniform worn by Gehrig during that 1934 tour is a highlight of Heritage Auctions' vintage sports collectibles auction scheduled for Aug. 4, 2011, in Rosemont, Ill. The uniform has been held by the family of Gehrig's ex-girlfriend for more than 50 years.

"Only a tiny handful of uniforms from the game's most noteworthy foreign excursion have been unearthed in the 75 years since Ruth, Gehrig, Jimmie Foxx and about a dozen other American Tourists steamed back to our shores," says Heritage sports collectibles specialist Mike Gutierrez. "Though

the Iron Horse had twice barnstormed the United States with the Babe in the late 1920s, and participated in the original 1931 Japanese Tour, there is little question that the 1934 Baseball Tour of Japan was his most important exhibition."

Also featured in the auction is Gehrig's Hamilton "Yankee Piping Rock" wristwatch, awarded to the team for its third World Championship.

"Collectors and historians alike bestow mythical status on Babe Ruth and the 1927 New York Yankees, and Lou Gehrig and the 1928 New York Yankees," says Heritage sports memorabilia director Chris Ivy. "Each still stand head and shoulders above the remainder of the competition."

Gehrig's wristwatch "is one of the most important championship awards ever made available for sale," Ivy says. "Advanced watch collectors are well aware that the original production was limited only to players and staff of the 1928 Yankees, signifying an original population of less than three dozen. Of this population, fewer than five have surfaced in the collecting hobby."

The Dr. Norman Jacobs Collection

NUMISMATIC EXPERT AMASSED SOME OF THE GREATEST
EXAMPLES OF JAPANESE AND KOREAN COINAGE



Yung Hi Year 3 (1909), Korea
Gold Proof 20 Won, KM1144
MS64 NGC
Estimate: \$500,000+

Silver Proof Trade Dollar Pattern
Meiji 7 (1874), Japan, KM-Pn25, PF62 NGC
Estimate: \$80,000-\$100,000

THE DR. NORMAN JACOBS COLLECTION of Korean and Japanese coins has been called one of the most important collections of its kind, assembled by an accomplished expert on Asian numismatics.

Jacobs began collecting coins as a child in New York City, digging through change and convincing cashiers to exchange good dates for common ones. At about the same time, he developed an interest in Asia. When he saw Chinese writing at a local laundry, he befriended the woman who worked there and talked to her about China.

After leaving college, Jacobs joined the U.S. military and was assigned to the Japanese language program in Army Intelligence during World War II. When the war ended, Jacobs remained in Japan, and once again began his search for numismatic rarities. He later worked for a coin dealer in New York, and in 1953 wrote *Japanese Coinage*. "It was the first publication, in any language, to catalog Japanese coins by date and type," says Cristiano Bierrenbach, vice president of Heritage Auctions' international numismatics department. "That book opened up the world of Japanese and modern Korean coinage to western collectors."

It was during his travels between Asia and the United States that Jacobs assembled his incredible collection, Bierrenbach says. "His years of travel and study helped him create perhaps the greatest collection of Japanese and Korean coins ever assembled, and he did that until his passing in 2004."

Korean and Japanese coins and currency from the Jacobs Collection are featured in Heritage Auctions' world and ancient coins auction scheduled for Sept. 7-10, 2011, in Long Beach, Calif. "Undoubtedly, it's the most important numismatic offering of both countries in the United States ever," Bierrenbach says.

A highlight of the auction is a unique set of 1909 Korean gold in 5, 10 and 20 Won denominations — the only other set in existence is in the collection of the Bank of Japan.

"The vast majority of these coins, and the core of the collections, were purchased in the 1940s and 1950s," Bierrenbach says. "Dr. Jacobs also added significantly to his collection when he worked with Robert Friedberg at Capital Coin of New York in the 1950s. So the vast majority of the ultra rarities have been in his collection for 50-plus years. This auction truly presents a great opportunity to own some of the world's most unique coins."

EVENT

► **WORLD & ANCIENT COINS SIGNATURE® AUCTION #3015** is scheduled for Sept. 7-10, 2011, in Long Beach, Calif. For information, contact Cristiano Bierrenbach at 214-409-1661 or CrisB@HA.com. For a free auction catalog in any category, plus a copy of *The Collector's Handbook*, visit HA.com/HM21716 or call 866-835-3243 and reference code HM21716.

C R A F T E D F O R I N D I V I D U A L S



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Spyker
WORLD

"I'm shocked at how much freedom I had as a young boy, and that's a testament to my father," says Ethan Wayne, who appeared in movies with his famous dad. "He was a real man and a regular guy."

The Personal Property of **JOHN WAYNE**

FOR THE FIRST TIME, THE LEGEND'S FAMILY IS SHARING THE SUPERSTAR'S LEGACY WITH FANS. HIS YOUNGEST SON, **ETHAN WAYNE**, TALKS ABOUT GROWING UP WITH 'THE DUKE' AND THE ONCE-IN-A-LIFETIME AUCTION

WHILE MANAGING JOHN WAYNE ENTERPRISES, Ethan Wayne and brother Patrick have fielded thousands of phone calls from fans, all requesting the same thing.

"Almost daily phone calls," Ethan says in astonishment. "People asking, 'Can I get this from this movie? Can I get that from that movie? Can I get a belt? Can I get a vest? My mother's a huge fan. My son watches John Wayne movies all the time. Can we get something?' And we've always had to say no."

Now, that's about to change.

In October, Heritage Auctions is offering the Personal Property of John Wayne, more than 750 items directly from The Duke's estate. Included are costumes, clothing, scripts, awards, and

personal items and documents. "Finally, for the first time, when people call, I can say, 'You know what? You can get it now and it's going to be available to everyone,'" Ethan says. "This auction is for the people, the fans."

Few Americans have impacted American culture like John Wayne. The native of Iowa, born Marion Robert Morrison, is considered the most popular actor in history, ranking among the top 10 box-office attractions for 25 consecutive years. Born to Wayne and his third wife, Pilar Pallete, Ethan was 17 when his father passed away. He's worked in films himself, appearing with his dad in the 1971 western *Big Jake* and later doing stunt work in *The Blues Brothers* and acting in TV's *The Bold and the Beautiful* and *The New Adam-12*.

©Douglas Kirkland/CORBIS

Today, Ethan Wayne, 49, manages John Wayne Enterprises, which protects the actor's legacy. He is also director of the John Wayne Cancer Foundation, which raises money to support cancer research, education and awareness.

Ethan says the time is right for the auction.

"I talk to people who say, 'I bought the sign from the bar in *The Quiet Man*. I've got it in my house!' People want these items, and these pieces have never been available before," Ethan

says. "For John Wayne fans, this is a treasure trove. I mean, we have his 1929 prop card ... the name says 'Duke Morrison.' This is from before he had an acting career. He had that in his dresser drawer. These are things he kept since 1929! It's a great collection and I think people are going to be very pleased."

Heritage Magazine talked to Ethan at his home in Newport Beach, Calif., the town where his father lived after leaving Los Angeles until his death from cancer in 1979.

I see that your dad had minerals and rocks. So John Wayne was a collector?

He loved mining. He loved minerals and rocks. You'll see an extensive collection in the auction. He also collected kachina dolls. Those are now in the National Cowboy & Western Heritage Museum in Oklahoma City. They built an entire room to house the collection. He loved those dolls. He liked miniature steam engines and trains. He was busy, so he couldn't be a tinkerer because he just didn't have the time, but he enjoyed things.

You were a young boy near the end of your father's movie career. What's the earliest film you recall seeing and what was your reaction to it?

That is a great question and I don't have a great answer for it. We had a theater in the house and we screened not only his movies at least weekly but all the new movies that came out. He kept his finger on the pulse of what was going on in Hollywood.

You were on the set quite a bit with your dad.

For my dad, it was probably a pain in the neck to have me around at times because kids want to get into everything. On the one hand, he'd yell at you

for getting into it, but on the other he liked the fact that you were a kid with a sense of adventure.

True Grit came out when you were only 7 or 8. What do you remember about that movie?

I recall pretty clearly being on the set in Colorado because it was such a beautiful place and so different from Durango, Mexico, where we spent a lot of time. There was Ned Pepper's shack down by the hot springs. It was really steep to get from where the trailers were down to the set. You had to actually go down this rope, down a trail. And I can remember just constantly climbing up and down that thing. That is not my first recollection, but my first real strong recollection of being enamored with being on location, not so much the movie set but just being out there with the wranglers and the stuntmen and my dad and some of the other more rough-around-the-edges actors who were around. A lot of tough old guys. It was fun being around them. They had that pit with the snakes, so I was always trying to go in that pit and they would yell, "Get out of there!" I'd go away, then sneak back!

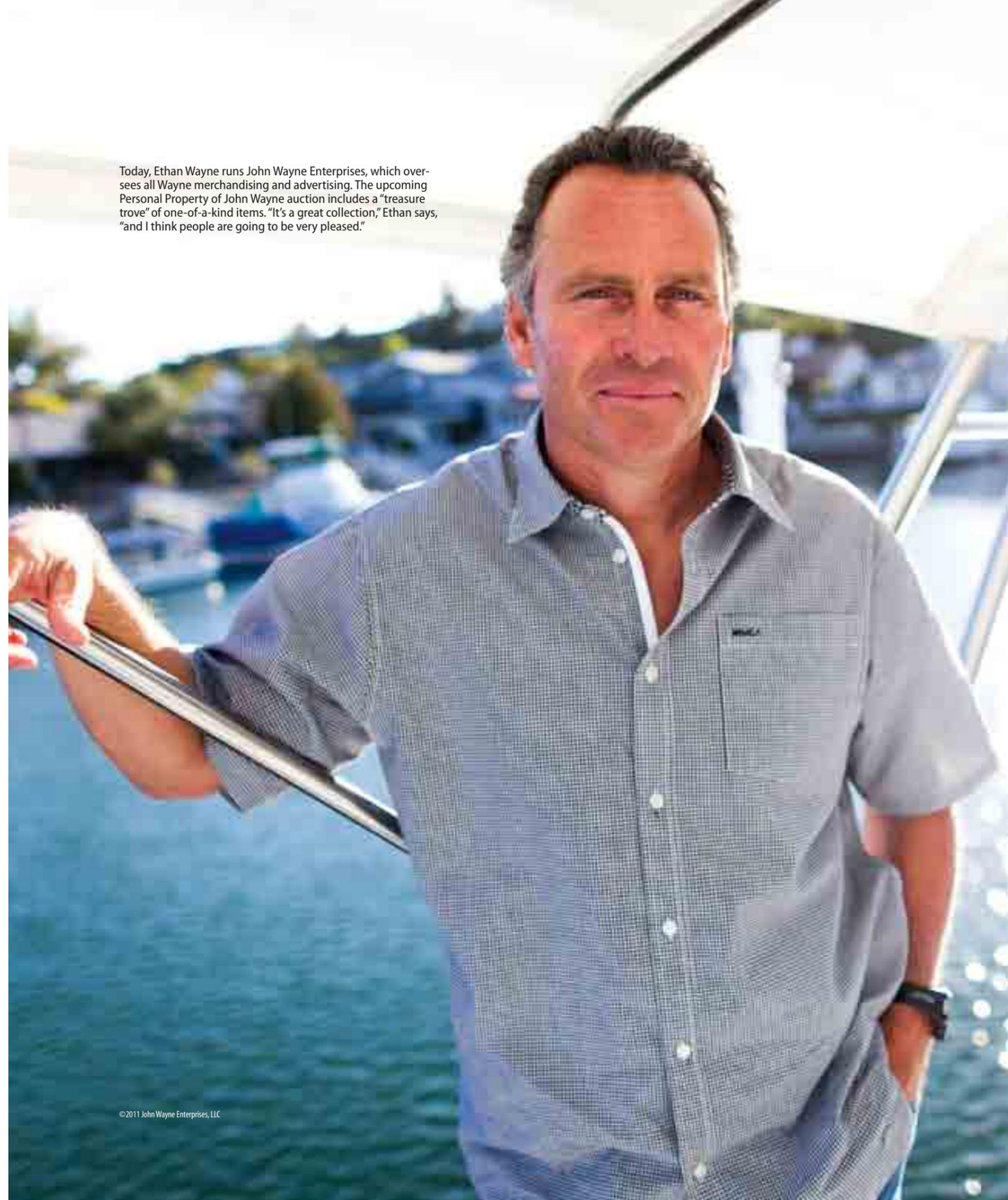
Any other movie memories?

I have good memories of being in Durango, where they had a western



Film Projector in Three Pieces,
Stand Projector and Console
Estimate: \$400-\$600
The Personal Property of John Wayne

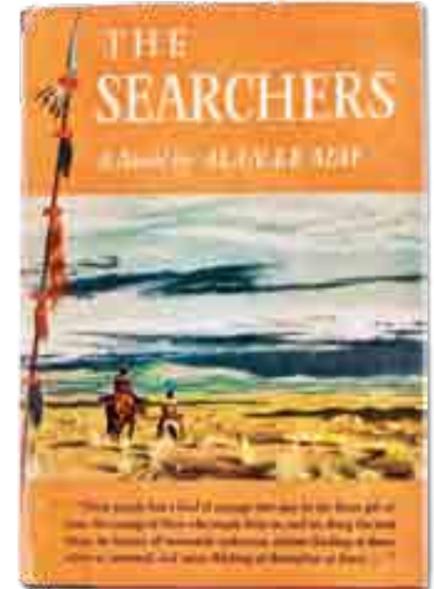
Today, Ethan Wayne runs John Wayne Enterprises, which oversees all Wayne merchandising and advertising. The upcoming Personal Property of John Wayne auction includes a "treasure trove" of one-of-a-kind items. "It's a great collection," Ethan says, "and I think people are going to be very pleased."



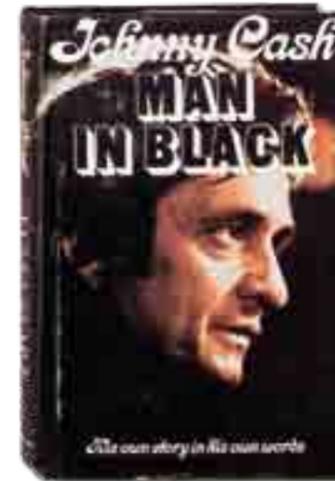
©2011 John Wayne Enterprises, LLC

BOOKS

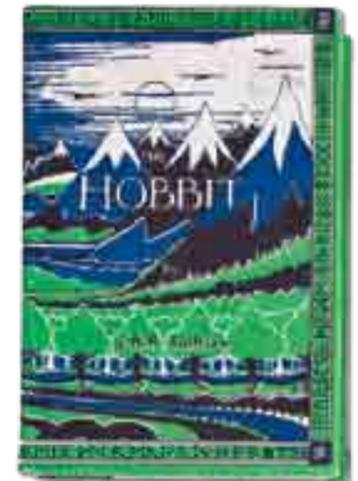
“He was an avid reader. He’d communicate with the authors or other actors about stories and how he felt about the [stories], how he felt about the author.”



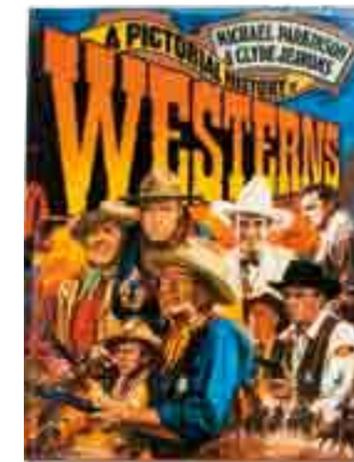
The Searchers by Alan Le May
Estimate: \$500-\$700
The Personal Property of John Wayne



Man in Black by Johnny Cash
From a Group of Hollywood Biographies
Estimate: \$600-\$800
The Personal Property of John Wayne



The Hobbit by J.R.R. Tolkien
From a *Lord Of The Rings* Group of Books
Estimate: \$500-\$700
The Personal Property of John Wayne



A Pictorial History of Westerns
From a Group of Western Film Related Books
Estimate: \$500-\$700
The Personal Property of John Wayne

street built with the facades that they could use for different films. And they actually had a length of railroad, an old steam engine they could operate and bring into town. When I was 8, we made *Big Jake* there, and I was there for the entire production. That’s a pretty fond memory. My brother Michael produced it. My other brother Patrick was in it. Maureen O’Hara was in it. Richard Boone was in it. Bruce Cabot was in it. That was an age where I could ride my own horse. I was allowed a fair amount of freedom. I remember I rode my horse one day and left the set and went to our house or into town and came back and my dad asked, “Where the hell have you been?” You remember stuff like that. He’d say, “Well, I’ll be damned. Hey, Chuck, this kid just rode into town!”

How did your dad approach his work? He had standards and expectations for how his persona was portrayed, correct?

He had very specific ideas about what the public wanted to see and what type of characters he wanted to play. He would never play a character that was mean or small or petty. I can’t say he wouldn’t play one that was ruthless. He would play one that was flawed, but he wouldn’t be small or petty. He could be conflicted, he could be not perfect, but he wouldn’t be small or petty.

There are several costumes in the auction from movies such as *Chisum*, *Big Jake*, *The Shootist*, *War Wagon*. Why do you think your father kept these?

If you look at his films, his early films, he looked like the other movie cowboys, like Gene Autry or Roy Rogers. They all had a similar style, but as he became seasoned, as his own career evolved, he became more economical in the embellishments of his performance and his wardrobe. The wardrobe was a tool of his trade. His gun belt, his guns, the bullets, the way he wore it, the positioning of the rounds in the belt. There was a reason for everything. It’s how a carpenter wears his belt a certain way because that’s how he works. All his clothing, once he found things he liked, he kept them. He’d also do things where he needed the wardrobe handy in Newport Beach because he

Wayne presents a birthday cake to Ethan. “I connected with my father pretty well when I was a young boy,” Ethan says. “I was crazy for my dad. He felt like home to me. I don’t know how you describe that feeling.”

AWARDS



National Football Foundation and Hall of Fame Award
Estimate: \$4,000-\$6,000
The Personal Property of John Wayne



People's Choice Award
Estimate: \$2,000-\$3,000
The Personal Property of John Wayne



Henrietta Award, 1952
Estimate: \$6,000-\$8,000
The Personal Property of John Wayne

USC Trojan Alumni Award
Estimate: \$1,000-\$1,500
The Personal Property of John Wayne

Grammy Medallion
Estimate: \$1,000-\$1,500
The Personal Property of John Wayne



EVENT

► **MUSIC & ENTERTAINMENT SIGNATURE® AUCTION #7045**, featuring The Personal Property of John Wayne, is scheduled for Oct. 3-6, 2011, at the Hyatt Regency Century Plaza in Los Angeles. For information, contact Margaret Barrett at 214-409-1912 or MargaretB@HA.com. For a free auction catalog in any category, plus a copy of *The Collector's Handbook*, visit HA.com/HM21716 or call 866-835-3243 and reference code HM21716.

AUCTION ACCOMMODATIONS

► **HYATT REGENCY CENTURY PLAZA, 2025** Avenue of the Stars, Los Angeles, CA 90067, is offering a special Heritage Auctions rate of \$209 for stays between Sept. 30, 2011 and Oct. 8, 2011. To reserve, call 310-551-3261 before Sept. 9, 2011.

wasn't in Los Angeles anymore. He kept a lot of those items with him. Then later, [John Wayne Enterprises] went to Western Costume Company and bought out their entire collection of Wayne wardrobe.

He also kept scripts from his films. The auction features virtually all the movies he did in the last 15, 20 years of his life.

I don't know the exact reason why he kept them, but he put a lot of himself into his characters. There was a lot of thought put into how he portrayed this American man, this American cowboy and so I think he kept them because there was a little piece of him in every script. I'd lay in bed with him in Durango or wherever we were and he spent hours at night with his scripts. We'd have dinner and he'd be looking at that script. He'd work very carefully to make sure he could get his point across, oddly enough, in as few words as possible as opposed to trying to get more dialog. You'd see people fight for dialog and he'd say, "Take it." He and [director] John Ford would work out ways to say the most with the fewest words.

And he didn't hesitate to rewrite lines for himself or offer suggestions.

Not at all. He didn't brush the writer or director or anyone else aside, but he certainly knew what he was doing by the time I was born, and it was an integral part of the production process.

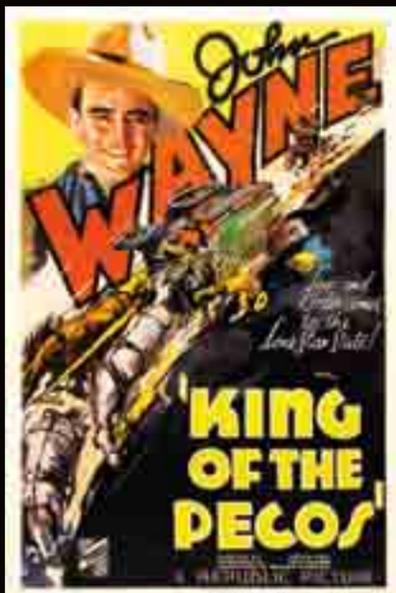


The Oregon Trail
Republic, 1936. One Sheet (27 x 41 in.)
Sold: July 2003 for \$19,550

HERITAGE MAGAZINE FOR THE
INTELLIGENT COLLECTOR
COLLECTION OF JOHN WAYNE MOVIE POSTERS



Stagecoach
United Artists, 1939. One Sheet (27 x 41 in.)
Sold: July 2007 for \$77,675



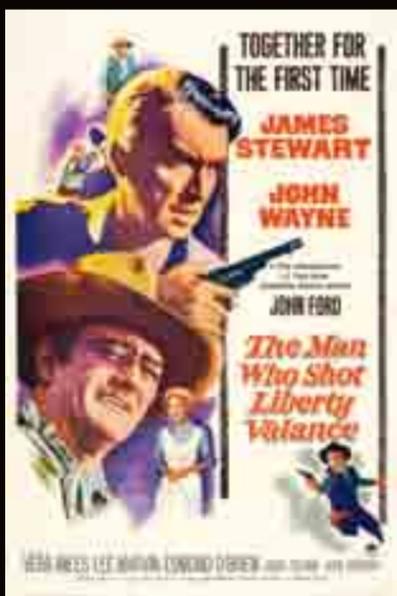
King of the Pecos
Republic, 1936. One Sheet (27 x 41 in.)
Sold: November 2006 for \$5,975



The Lonely Trail
Republic, 1936. One Sheet (27 x 41 in.)
Sold: March 2006 for \$5,462



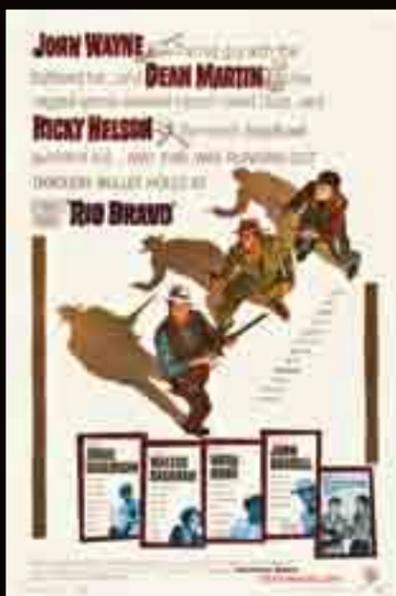
The Telegraph Trail
Warner Bros./Vitagraph, 1933. One Sheet (27 x 41)
Sold: March 2005 for \$4,887



The Man Who Shot Liberty Valance
Paramount, 1962. One Sheet (27 x 41 in.)
Sold: July 2003 for \$747



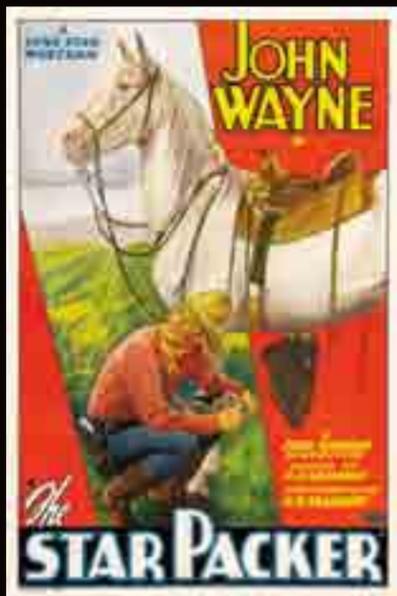
Hondo
Warner Brothers, 1953. One Sheet (27 x 41 in.)
Sold: November 2006 for \$1,553



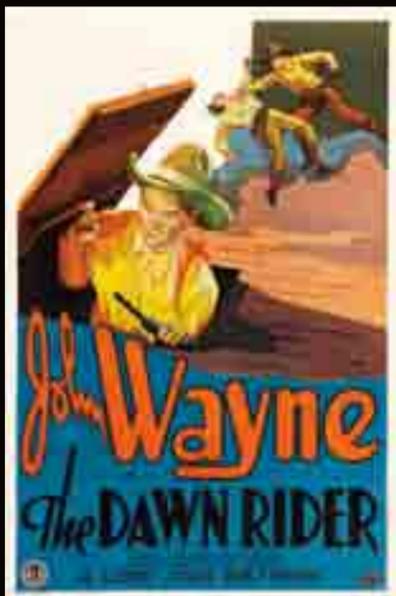
Rio Bravo
Warner Brothers, 1959. One Sheet (27 x 41 in.)
Sold: November 2008 for \$1,183



The Searchers
Warner Brothers, 1956. One Sheet (27 x 41 in.)
Sold: November 2007 for \$4,780



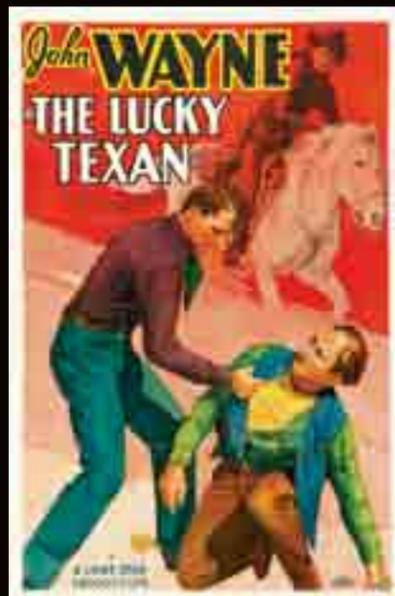
The Star Packer
Lone Star, 1934. One Sheet (27 x 41 in.)
Sold: March 2007 for \$4,780



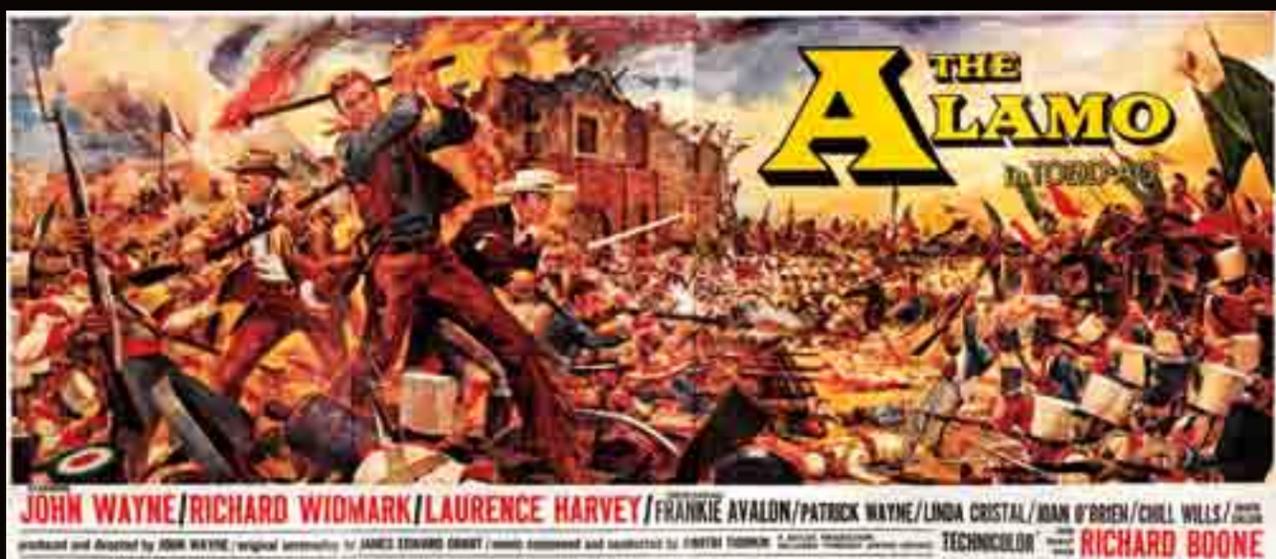
The Dawn Rider
Monogram, 1935. One Sheet (27 x 41 in.)
Sold: March 2007 for \$3,585



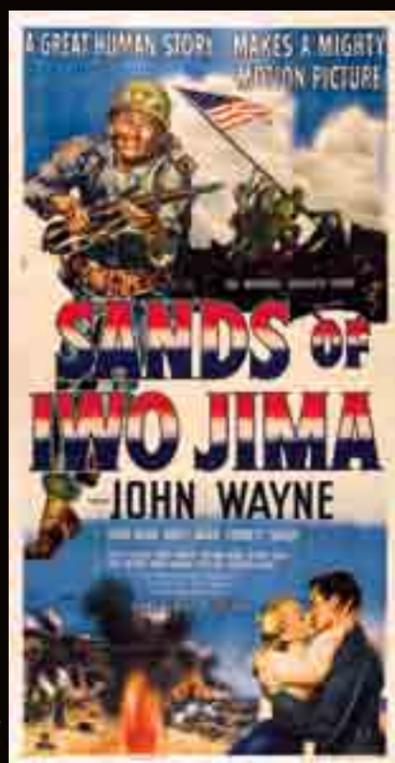
Haunted Gold
Warner Bros./First National, 1932. One Sheet (27 x 41 in.)
Sold: July 2005 for \$3,450



Lucky Texan
Lone Star Prod./Monogram, 1934. One Sheet (27 x 41 in.)
Sold: December 2002 for \$3,450



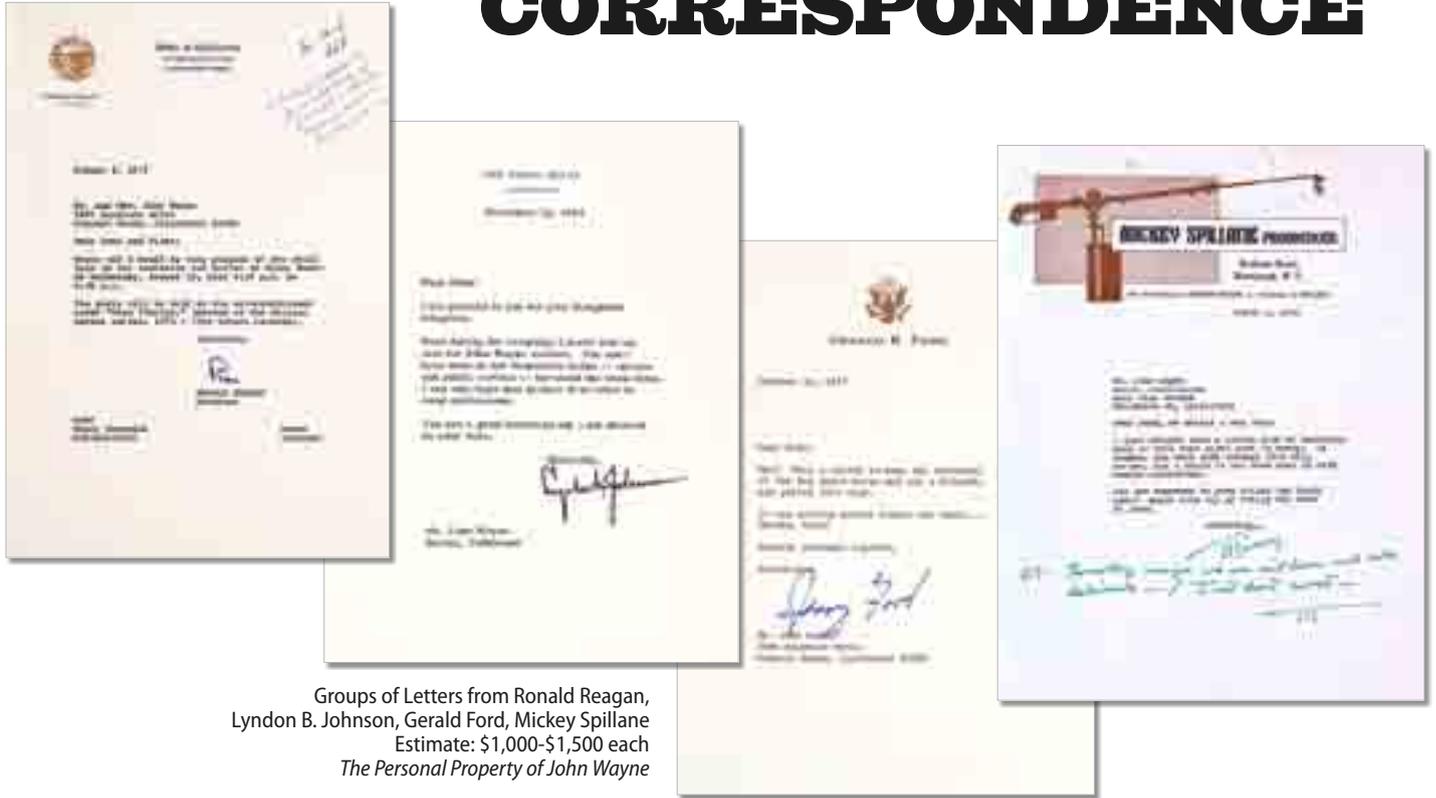
The Alamo
United Artists, 1960
Roadshow Todd-AO
24 Sheet (104 x 232 in.)
Sold: July 2010 for \$1,673



Sands of Iwo Jima
Republic, 1950. Three Sheet (41 x 81 in.)
Sold: July 2006 for \$1,725

HERITAGE MAGAZINE FOR THE
INTELLIGENT COLLECTOR
COLLECTION OF JOHN WAYNE MOVIE POSTERS

CORRESPONDENCE



Groups of Letters from Ronald Reagan, Lyndon B. Johnson, Gerald Ford, Mickey Spillane
 Estimate: \$1,000-\$1,500 each
The Personal Property of John Wayne

BEHIND THE SCENES



John Ford Letter
 Estimate: \$1,000-\$1,500
The Personal Property of John Wayne

JOHN WAYNE ENJOYED communicating, says Ethan Wayne. “He liked interacting with people.”

Writing letters was a favorite task. Responses to those letters are included in the Personal Property of John Wayne auction.

One letter from director John Ford addresses criticism about the casting of Orson Welles in the 1958 movie *The Last Hurrah*. At the time, some in Hollywood accused Welles of having communist sympathies, which were never proven.

“You know my very decided views on traitors, commies, fellow travelers and such,” Ford writes. “You also know my integrity in making films, also my ideas of justice. You are not guilty until proven so. ... Whadya think of it?”

The part eventually went to Spencer Tracy.

Years later, Welles explained:

“When the contracts were to be settled, I was away on location, and some lawyer – if you can conceive of such a thing – turned it down,” Welles says in Peter Bogdanovich’s *This Is Orson Welles*. “He told Ford that the money wasn’t right or the billing wasn’t good enough, something idiotic like that, and when I came back to town the part had gone to Tracy.”



12 Bottles of Personalized John Wayne Cabernet Wine for the *Wild Goose*
Estimate: \$300-\$500
The Personal Property of John Wayne

Harpoon in Green Case
Estimate: \$1,000-\$1,500
The Personal Property of John Wayne



Five John Wayne Sailor Caps
Estimate: \$200-\$300
The Personal Property of John Wayne



Group of Boat Shoes
Estimate: \$400-\$600
The Personal Property of John Wayne

What about your dad's awards? Which did he covet the most?

He was very fond of the People's Choice Awards. As a young boy, he would say to me, "Those are the ones that really mean something. They are from the people who watch my movies. They are the ones who allow me to keep doing this and allow me to live my life and provide for my family." I remember being at the Academy Awards when he won and I look back at photos now and he's talking to people, my mother's talking to people, and I'm holding the

Academy Award with one hand down by my side or aiming it like a rifle. I was 9, so I remember as a kid when he handed it to me thinking, "Geez, this thing's heavy!" I thought it was strange that he would allow a 9 year old to run around with his Academy Award because that award did mean a lot to him, obviously. He gave me a lot of trust as a kid.

Where did he keep the awards in the house?

The den was a large room and one whole wall was for the awards, the

recognitions that were important to him, photos of friends and items that were important to him, as well as his gun collection.

What about family life? Was there a sense that you were doing things not too many kids your age were doing?

Not to me. One of the first times I realized things were a little different was when I was at a sleepover at a friend's house and his mother told us to go get the mail. And I thought, "Oh, crap!" Because at my house, getting the mail involved carrying bags and boxes in

WILD GOOSE

"His boat was an island for him, a sanctuary, a place where he would be relaxed and comfortable with his friends."



One of two Framed Photos of the *Wild Goose*
Estimate: \$500-\$700
The Personal Property of John Wayne



Father and son spent quality time on the *Wild Goose*, Wayne's 136-foot yacht.



1941 U.S. Navy Metal Diver's Helmet
Estimate: \$300-\$500
The Personal Property of John Wayne

PERSONAL

“He got stereotyped, especially as he got older, but if you were face to face with him, he was a real and personable man.”

from the street. We went up to his mailbox and there were two or three envelopes. I was astounded that that was all the mail they got. In my mind I was thinking, “Wow, we get a lot more mail than that.”

Most of this was fan mail?

Well, my dad was a catalog shopper and he loved to circle items in catalogs and order them ... trinkets, mini cameras, knife sets, just stuff. He loved the catalogs. We had boxes coming all the time. Some of those catalogs are in the auction and it's pretty cool because here, some 30-odd years later, we have the catalog, the item circled, we have the item he ordered, we have the receipts, and the checks and the boxes they were shipped in. One was a brass duck head that was also a paperclip. The beak clipped on to the papers. You really get a picture of my dad sitting there thinking, “Oh, I wanna get this duck paper clip.”

That sounds like a lot of average fathers.

My father was not pretentious at all. We didn't travel with body guards. He personally answered the door. He answered the phone. We lived in a normal neighborhood. My friend lived three doors down. His mother was a single mom who was a dental hygienist, right there in the same neighborhood. As a child, I never felt any sense of entitlement. I felt like a normal kid. If I didn't do my chores, I'd get in trouble. I loved hanging out with my pals. Looking back now, I'm shocked at how much freedom I had as a young boy, and that's a testament to my father. He was a real man and a regular guy.

What are your fondest memories of your dad?

I connected with my father pretty well when I was a young boy. I was crazy for my dad. He felt like home to me. I don't know how you describe that feeling. I can remember when he'd leave. From my room I could see him walk out to the gate and I knew he was going away for a long time and I'd be devastated. He'd always say, “All right boy, see ya in October,” or whatever it was, and he'd say, “God willing and the river don't

Horse Saddle and Stand
Estimate: \$40,000-\$60,000
The Personal Property of John Wayne



John Wayne Travel Trunk
Estimate: \$700-\$900
The Personal Property of John Wayne



Rolex Watch
Estimate: \$6,000-\$8,000
The Personal Property of John Wayne



Monogram Ring
Estimate: \$2,000-\$3,000
The Personal Property of John Wayne



John Wayne “Duke” Tooled Leather Belt with Gold Buckle
Estimate: \$800-\$1,200
The Personal Property of John Wayne



“Duke” Bracelet
Estimate: \$4,000-\$6,000
The Personal Property of John Wayne



Driver License
Estimate: \$1,000-\$1,500
The Personal Property of John Wayne



Dino's Lodge Club Card
Estimate: \$1,000-\$1,500
The Personal Property of John Wayne



American Express Card
Estimate: \$800-\$1,000
The Personal Property of John Wayne



Prescription Bottles
Estimate: \$500-\$700
The Personal Property of John Wayne



Motion Picture Studio Card, 1929
Issued to Duke Morrison
Estimate: \$1,000-\$1,200
The Personal Property of John Wayne

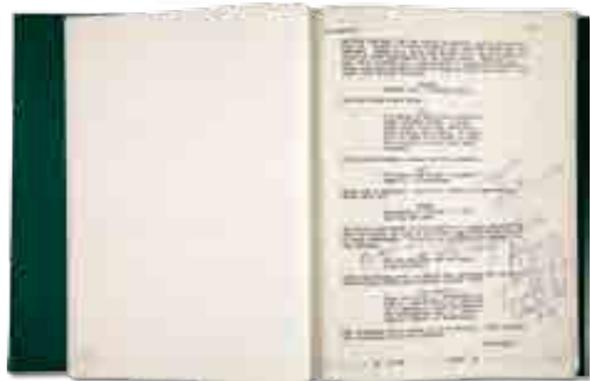
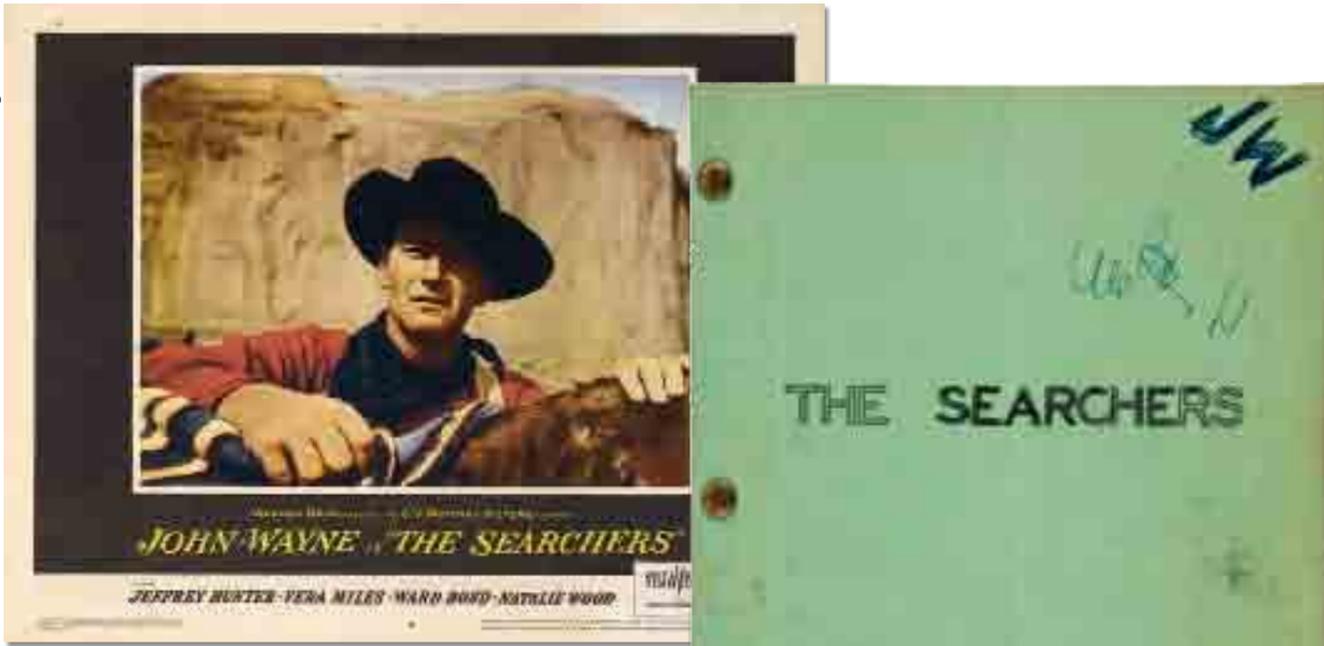


Passport
Estimate: \$1,000-\$1,500
The Personal Property of John Wayne

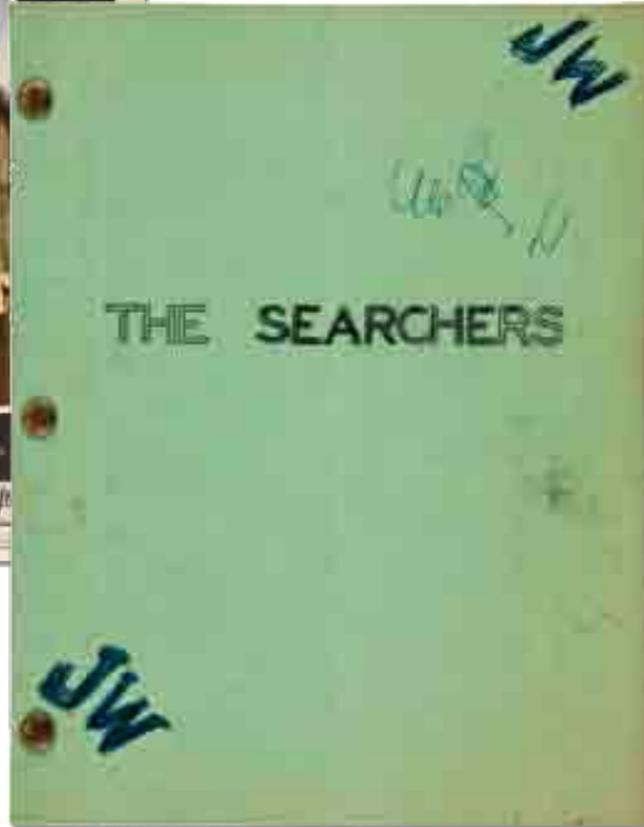


MOVIE SCRIPTS

Heritage Auctions



The Green Berets Script, annotated
Warner Bros./Seven Arts, 1968
Estimate: \$5,000-\$7,000
The Personal Property of John Wayne



The Searchers Working Script,
not annotated
Warner Bros., 1956
Estimate: \$8,000-\$10,000
The Personal Property of John Wayne



The Alamo Script,
annotated
United Artists, 1960
Estimate: \$3,000-\$5,000
The Personal Property of John Wayne



The Shootist Working Script,
annotated
Paramount, 1976
Estimate: \$5,000-\$7,000
The Personal Property of John Wayne



Sands of Iwo Jima Script,
not annotated
Republic Pictures, 1949
Estimate: \$4,000-\$6,000
The Personal Property of John Wayne



Donovan's Reef Working
Script, not annotated
Paramount, 1963
Estimate: \$3,000-\$5,000
The Personal Property of John Wayne



Rio Bravo Working Script,
not annotated
Warner Bros., 1959
Estimate: \$5,000-\$7,000
The Personal Property of John Wayne

Heritage Auctions



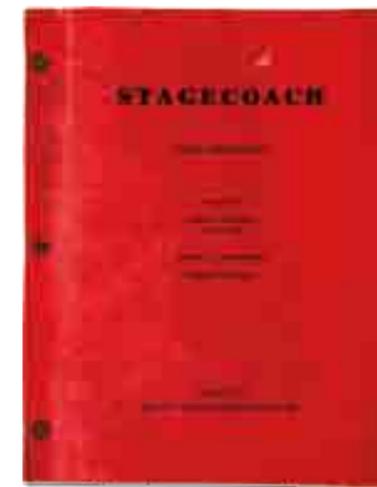
A DEFINING MOVIE

STAGECOACH WAS JOHN WAYNE'S breakthrough movie, and today holds a special place in family history. "That film," Ethan Wayne says, "changed my father's life."

Director Raoul Walsh cast Wayne in *The Big Trail* for his first starring role. The 1930 movie is considered the first big-budget outdoor spectacle of the sound era.

"He was 21 and he thought he was going to be a movie star," Ethan says. "It was an epic film, a terrific film with a huge director, but the movie didn't do well. He was friends with Walsh, and friends with [director] John Ford and Henry Fonda, all these guys making 'A' films. He socialized with them, but he couldn't work until Ford put him in *Stagecoach*."

The 1939 movie, which follows a group of strangers traveling through dangerous territory, was a financial and critical success, garnering seven Academy Award nominations and making Wayne a leading-man star.



Stagecoach Script, not annotated
United Artists, 1939
Estimate: \$3,000-\$5,000
The Personal Property of John Wayne

rise." I got this horrible feeling inside! My stomach would drop every time he'd say it. "Why'd you have to say that!" And he'd hit the gate and I'd see him leave, and I'd think, "Don't go! Oh my God! What does that mean? 'God willing and the river don't rise.'" I just didn't get it. He'd come home and I'd jump up and he'd lift me up in the air and give me a big hug and a kiss.

What kinds of things did you guys do together?

We did guy things. It was always exploring, fishing, hiking, boating. We were always outdoors. I think he was happiest when he was on location, which for a kid was like going on an adventure because you're going to Mexico, Colorado, New Mexico, sort of ranchy places where there were horses and I could drive a car or a motorcycle. I had tons of freedom. If you split up his life, it would be 30 percent at home, 30 percent on his boat and 30 percent was probably on location.

He spent a lot of time on his boat, the Wild Goose. How important was that boat to him?

It was an island for him, a sanctuary, a place where he would be relaxed and comfortable with his friends. We might go from Seattle to Desolation Sound in British Columbia, then head up to southern Alaska. In the wintertime, we'd go down to Mexico, Cabo San Lucas and La Paz in the Sea of Cortez and work our way down to Manzanillo, just wherever they felt like going. I was in heaven. I remember we'd be underway, it might be night. He'd pick me up and sit me on the railing. If I clung to him, he'd say, "What do you think I'm going to do? Drop you? Lean back!" So I'd lean back over the ocean in the middle of the night while he's holding my arms and relax. And he'd say "See! I'm not gonna let you go!"

So lots of fond memories from those trips?

These were big boats. His boat was 136 feet and his friend's boat was 100 and something feet. One day, I said I wanted to go to the other boat for their pancakes. [The friend] had a French woman who cooked for him and she made

these great pancakes. My dad says, "Oh, you want the pancakes?" He got on the radio and said, "Max, get the boat over" and they got the boats going side by side underway and he took me and threw me over to the other boat. I'm 8! It was great ... [throwing] your kid from one boat to another, in the open ocean, with a 10-foot gap between the boats! It was just a different life then.

You were a teen when your father died. How did that impact you?

I was 17. I lived with my father. My parents separated but never divorced. They kept a cordial relationship. We were free to go back and forth. I stayed with my dad a lot when he was sick. He came in one night and said, "You need to take me to the hospital." So I loaded him into the station wagon and drove him to UCLA, and he ended up never coming out of there. I didn't really understand what was going on. I knew he was sick but he'd never not come out of the hospital.

How did things change after that?

The house was kind of locked down the day he died. I was allowed to go in and take a few items, as was the whole family, but then everything else was put into storage. Thirty years later, when I took over [John Wayne Enterprises], we realized we had to do something with it because over time it would deteriorate if kept that way. Luckily, it's all in great shape.

There are numerous books in the auction. Your dad read a lot.

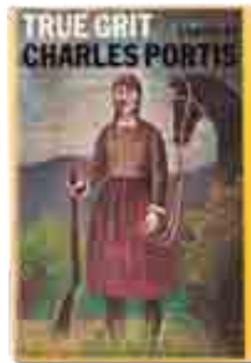
He was an avid reader. He read voraciously. If he wasn't reading a script, he was reading a novel and he'd communicate with the authors or other actors about stories and how he felt about them, how he felt about the author. He read everything. He loved American history and loved stories about people. He wanted to find those stories. His life was about telling stories.

And despite his busy life, he found the time to write letters.

He spent an inordinate amount of time communicating. He liked interacting with people. I can remember a number of times when I was a little boy, I'd be



True Grit Working Script
Paramount, 1969
Estimate: \$5,000-\$7,000
The Personal Property of John Wayne



True Grit Novel by Charles Portis
Estimate: \$500-\$700
The Personal Property of John Wayne



True Grit Golden Globe Award Presented to John Wayne
Estimate: \$10,000-\$15,000
The Personal Property of John Wayne



True Grit Vest
Paramount, 1969
Estimate: \$6,000-\$8,000
The Personal Property of John Wayne

Rooster Cogburn Stockade Jacket
Universal Pictures, 1975
Estimate: \$5,000-\$7,000
The Personal Property of John Wayne



John Wayne Hat from Rooster Cogburn
Universal Pictures, 1975
The Personal Property of John Wayne



True Grit Stockade Jacket
Paramount, 1969
Estimate: \$10,000-\$15,000
The Personal Property of John Wayne



True Grit "Fill Your Hand" Shirt
Paramount, 1969
Estimate: \$10,000-\$15,000
The Personal Property of John Wayne



TRUE GRIT



Eye Patch from True Grit
Paramount, 1969
Estimate: \$4,000-\$6,000
The Personal Property of John Wayne

Heritage Auctions



HIS AWARD-WINNING ROLE

IN 1969, JOHN WAYNE donned an eye patch to play the cantankerous U.S. marshal Rooster Cogburn. In a legendary movie moment, Wayne growls, puts his horse's reins in his teeth, takes a rifle in one hand and a pistol in the other and charges the bad guys, barrels blazing.

The movie is a masterpiece, movie critic Roger Ebert has said, and belongs "on the list with *National Velvet* and *Robin Hood* and *The African Queen* and *Treasure of the Sierra Madre* and *Gunga Din*."

The role won Wayne a Golden Globe and his only Academy Award for Best Actor.

"Wow!" Wayne said upon accepting his Oscar. "If I'd known that, I'd have put that patch on 35 years earlier."

More than 40 years later, one of the eye patches Wayne wore in *True Grit* is featured in the Heritage auction. The patch, in fact, had a fine wire mesh covering a cut-out hole, allowing Wayne to see through it. "It was difficult for him to ride with that patch, so they made a patch he could see through," Ethan Wayne says. "He was more comfortable during his 14-hour workday."

Wayne reprised his role in the 1975 sequel *Rooster Cogburn*.

MOVIES

Big Jake and Train Robbers Cowboy Hat
National General Pictures, 1971
Warner Bros., 1973
Estimate: \$30,000-\$40,000
The Personal Property of John Wayne



Hondo Cowboy Hat with Replaced Hatband
Warner Bros., 1953
Estimate: \$20,000-\$25,000
The Personal Property of John Wayne



Heritage Auctions



Holster Ammo Belt
Estimate: \$4,000-\$6,000
The Personal Property of John Wayne



The Man Who Shot Liberty Valance
Cowboy Hat
Paramount, 1962
Estimate: \$25,000-\$30,000
The Personal Property of John Wayne



Back to Bataan Doughboy Helmet
RKO Radio Pictures, 1945
Estimate: \$3,000-\$5,000
The Personal Property of John Wayne

John Wayne played Col. Joseph Madden in the 1945 war film *Back to Bataan*.



Canvas Knife Belt
Estimate: \$1,000-\$1,500
The Personal Property of John Wayne



Green Berets Hat
Warner Bros./Seven Arts, 1968
Estimate: \$3,000-\$5,000
The Personal Property of John Wayne



The High and the Mighty Cap
Warner Bros. 1954
Estimate: \$1,000-\$1,500
The Personal Property of John Wayne

scared because someone was coming up the dock and he would grab a gun and head outside. We kept guns in the house, all loaded. He'd go outside. I'd be behind him and there'd be a couple of guys trying to get the courage to come up the plank to talk to John Wayne. He'd say, "Who the hell are you? What are you doing on my dock?" "Oh, gee, John Wayne, sorry sir, we're Marines. We knew you lived here. We wanted to see if you were home." He'd say, "Well get up here and have a drink with me!" He'd sit down and talk to 'em until one o'clock in the morning and then send them on their way. He cared about people. I can remember looking at him and thinking, "Who are these people and what are they doing in our house?" I didn't understand as a boy that he was taking care of them.

How did your father inspire you and your siblings?

He was a great guy, a great man, a wonderful person and anyone who interacted with him respected him. People may disagree with his ideas or politics, but they all respected him and really liked him. You'll see some interviews with people who are on the other side of the spectrum politically or personally and after they spend time with him, they'll say, "God, we had a great time with him. He's a wonderful man, a great person to know." He got stereotyped, especially as he got older, but if you were face to face with him, he was a real and personable man. And if he felt strongly about something, it was typically for a reason, and that reason came from experience.

So what's keeping you busy these days and how did your father influence that?

Today I run John Wayne Enterprises, which he sold to his seven children before he died. We oversee all merchandising and advertising in his name. I'm also the director of the John Wayne Cancer Foundation, an organization which brings courage, strength and grit to the fight against cancer by supporting research, education, awareness and support. My dad influences me in the Enterprises because when I look at a product or program, I work to make

MOVIES

sure that we incorporate his spirit into that product. If it's a mug, it's a great mug. If it's a pocketknife, it's a terrific pocketknife. Something that can be used and enjoyed. As far as the Foundation goes, my father had the ability to affect people viscerally and emotionally. He could inspire them to overcome. At the Foundation, we support research and education, but also awareness and support groups that help people deal with their cancer. And John Wayne can inspire them to remember who they were before cancer, to take charge of their lives again, and move forward. The support groups that we underwrite get people outside into the elements, whether it be fly-fishing, river rafting, rock climbing or standup surfing. We want them out there in nature having an adventure in John Wayne country.

Why is this auction happening now?

I get phone calls almost daily from people wanting items, and the answer has always been the same: No. Items are not available. But the way I look at it, everybody's covered. He left a lot of art and memorabilia to the National Cowboy & Western Heritage Museum in Oklahoma City. There are other museums that have collections of his art and memorabilia, like the Autry in Los Angeles. The family has had a chance to select items that are important to them, and we retain a core collection for John Wayne Enterprises for historical and reference purposes. It's finally time to say to the fans, "Yes, you can get something for yourself or a loved one." I think this auction will be very personal for a lot of people. They feel a very personal connection with John Wayne.

Where do you hope these items end up? What is the perfect home?

The perfect place is with people who appreciate them. These items are going to mean certain things to certain people. They're going to be important to them. It may have helped them with a decision in their life. They watched a certain movie and they saw him go through something, that character go through something in that film, and it helped them make a right turn instead

Big Jake Stockade Jacket
National General Pictures, 1971
Estimate: \$10,000-\$15,000
The Personal Property of John Wayne



Big Jake Vest
National General Pictures, 1971
Estimate: \$4,000-\$6,000
The Personal Property of John Wayne



The Comancheros Vest
20th Century Fox, 1961
Estimate: \$4,000-\$6,000
The Personal Property of John Wayne



Chisum Vest
Warner Bros., 1970
Estimate: \$4,000-\$6,000
The Personal Property of John Wayne



Shirt used in *The Comancheros*, *McLintock!* and *El Dorado*
Estimate: \$4,000-\$6,000
The Personal Property of John Wayne



The Man Who Shot Liberty
Valance "Bib" Shirt
Paramount, 1962
Estimate: \$6,000-\$8,000
The Personal Property of John Wayne



The Shootist Costume
Paramount, 1976
Estimate: \$6,000-\$8,000
The Personal Property of John Wayne

FAN ART



Wayne signs autographs for fans in 1953. "They [fans] are the ones who allow me to keep doing this and allow me to live my life and provide for my family," Ethan recalls his father saying.

WORKS OF ADMIRATION

LIKE MANY HOLLYWOOD SUPER-STARS, John Wayne received artwork from admirers.

While many pieces were gifted by fans, others were completed by accomplished painters.

John Decker (1895-1947) was a cartoonist, painter and Hollywood set designer. He was commissioned to do portraits of celebrities such as Errol Flynn, Charlie Chaplin, Greta Garbo and the Marx Brothers. He completed a portrait of Wayne in 1945.

Bill Mauldin (1921-2003) was a Pulitzer Prize-winning editorial cartoonist most famous for his World War II cartoons that focused on American soldiers, represented by the characters Willie and Joe. "For 'Squint' Wayne from a fan (Cinema Division)," Mauldin wrote in a caricature for Wayne.

Paul Conrad (1924-2010) was the chief editorial cartoonist for the *Los Angeles Times* from 1964 to 1993. In Wayne's collection is an original Conrad cartoon depicting Wayne's fight against cancer in 1979.



John Decker (1895-1947)
John Wayne, 1945
Oil painting
Estimate: \$4,000-\$6,000
The Personal Property of John Wayne



Bill Mauldin (1921-2003)
John Wayne Caricature
From a Group of Four
Estimate: \$300-\$350
The Personal Property of John Wayne



Uncredited
John Wayne Framed Needlepoint
Estimate: \$500-\$700
The Personal Property of John Wayne



Paul Conrad (1924-2010)
Original Editorial Cartoon, January 1979
Estimate: \$300-\$350
The Personal Property of John Wayne

HERITAGE AUCTIONS

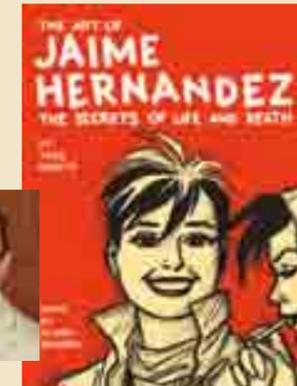
HOME TO THE TOP COLLECTIBLES AUTHORS IN AMERICA

COMIC ART

The Art of Jaime Hernandez: The Secrets of Life and Death

By Todd Hignite
Abrams ComicArts, hardcover, \$40

Todd Hignite, comics scholar and resident illustration and comic art expert at Heritage Auctions, shines a bright light on the work of Jaime Hernandez, one of the 20th century's most significant comic creators.



HOLLYWOOD

Capes, Crooks & Cliffhangers: Heroic Serial Posters of the Golden Age

By John E. Petty and Grey Smith
Ivy Press, softcover, \$39.95

Serial movie poster experts John E. Petty and Grey Smith explore the colorful characters, many from the comics, pulps and radio, who made their silver screen debuts in multi-part serials. Includes hundreds of images of rare and seldom-seen movie poster material.

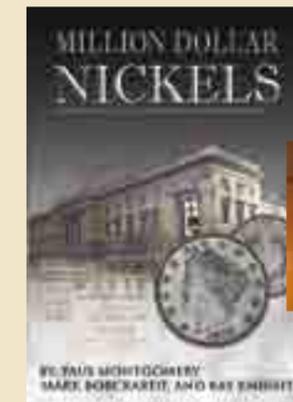


MOVIE POSTERS

Collectible Movie Posters: Illustrated Guide with Auction Prices

Edited by Jim Halperin and Hector Cantu
Whitman Publishing, paperback, \$19.95

What makes a movie poster valuable? Heritage Auctions experts Jim Halperin and Hector Cantu share the wonderful world of the rarest, the most valuable and the most exciting movie posters known to exist, from 1935's *Bride of Frankenstein* to 1958's *Attack of the 50 Foot Woman*.



COINS

Million Dollar Nickels: Mysteries of the 1913 Liberty Head Nickels Revealed

By Mark Borckardt, Paul Montgomery and Ray Knight
Zyrus Press, hardcover, \$26.95



Mark Borckardt, Paul Montgomery and Ray Knight uncover a 90-year-old mystery

involving eccentric collectors, persistent reporters, an anonymous heiress, shameless profiteers and the most valuable five coins in America. Borckardt is currently Heritage Auctions' senior cataloger.

DECORATIVE ARTS

Warman's Modernism Furniture and Accessories: Identification and Price Guide

By Noah Fleisher
Krause Publications, paperback, \$24.99

Heritage Auctions expert Noah Fleisher delves into the furniture and designs that emerged during the prime of the movement, between 1945 and 1985. This collection of 1,000 rich and robust color photos and real-world auction prices make this a fundamental reference for anyone with an interest in modernism furniture.



AVAILABLE ONLINE & WHEREVER BOOKS ARE SOLD



Andy Warhol (1928-1987), *John Wayne* Limited Edition Signed Print, "Cowboys and Indians" Series, 1986, Estimate: \$20,000-\$25,000, *The Personal Property of John Wayne*

WARHOL COLLECTION

AN ARTIST'S GIFT

SHORTLY BEFORE HIS DEATH, pop art pioneer Andy Warhol (1928-1987) used a publicity still from *The Man Who Shot Liberty Valance* without permission from the Estate of John Wayne. To make amends, Warhol gifted eight prints, including those shown here, to Wayne's family.

of a left turn in their life and that's going to mean a tremendous amount to them.

What message do you want to send with this auction?

This is for the fans. If you were in my office you'd hear the stories. "This is John from Oklahoma. My father, my son and I all get together every Christmas or Father's Day and watch these three films. I would like to buy the scarf from this for my father. It would mean so much to him. When he was going through this in his life, he watched this film, and it helped him get through a crisis or tough time. It helped him make a decision. It gave him guidance and inspiration." That's what this auction is going to do. It's going to allow the fan to get that piece from an experience that was important to them at a certain point in their life and left a lasting impression.

Finally, what's the legacy of your father? He came to symbolize, in many ways, the American man.

I think the ultimate legacy of my dad is how people feel about him in their hearts. If they can turn on a film and look at a character or how he portrayed the American man and gave inspiration to someone on how to lead their lives or make a decision or get through a tough time, I think that's a pretty substantial legacy.

HECTOR CANTÚ is Heritage Magazine's editorial director.



Andy Warhol (1928-1987)
General Custer
Limited Edition Signed Print
"Cowboys and Indians" Series, 1986
Estimate: \$10,000-\$15,000
The Personal Property of John Wayne



Andy Warhol (1928-1987)
Annie Oakley
Limited Edition Signed Print
"Cowboys and Indians" Series, 1986
Estimate: \$7,000-\$9,000
The Personal Property of John Wayne



Andy Warhol (1928-1987)
Teddy Roosevelt
Limited Edition Signed Print
"Cowboys and Indians" Series, 1986
Estimate: \$7,000-\$9,000
The Personal Property of John Wayne



Andy Warhol (1928-1987)
Mother and Child
Limited Edition Signed Print
"Cowboys and Indians" Series, 1986
Estimate: \$6,000-\$8,000
The Personal Property of John Wayne

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Sid and Alicia Belzberg have been collecting together for more than two decades.



AFTER SELLING THE FINEST COLLECTION OF CANADIAN COINS EVER ASSEMBLED, THE PARTNERSHIP OF **SID AND ALICIA BELZBERG** PROVES THEY ARE MODELS OF ACHIEVEMENT

THE FIRST TIME BRUCE PASCAL met Sid and Alicia Belzberg, Sid pulled a green, rear-loading Beach Bomb out of his pocket. It was wrapped in two squares of toilet paper.

The miniature VW bus, with two tiny surfboards poking out the rear window, was one of the more valuable Hot Wheels ever made, one of only 30 known in various colors, and Belzberg was rolling it around the 10-top at which the two were seated for a charity luncheon. The other guests, whom Sid allowed to handle the Beach Bomb, had no idea that they were playing with a toy worth thousands of dollars.

That was nearly 15 years ago in Pascal's home town of Washington, D.C. The two men had arranged to get together after running into each other online. While bidding on Hot Wheels in eBay auctions over a period of several months, Pascal, author of *Hot Wheels Prototypes*, had noticed that he was consistently being outbid by the same person.

"These weren't just 12 auctions, they were 12 very expensive auctions," Pascal says. His curiosity was piqued. He sent Belzberg an email (back then, bidders' email addresses were visible in the auction results) and the two agreed to a rendezvous in D.C. at the aforementioned charity event. It spawned a friendly but rarely competitive friendship that has persisted ever since.

Several years later, Sid Belzberg acquired one of two metallic pink Beach Bombs in existence from a motivated seller who'd bought it from Pascal.

The Belzbergs say it is now worth \$150,000.

Belzberg's acquisition of another Hot Wheel is an equally entangled tale. The car, featuring a Cox gas-powered engine, was a prototype never produced for sale. The designer who'd crafted it lost his job, left Mattel, the brand's owner, and the employee who took over his office found it in a desk drawer. Forty years later, Pascal tracked the designer down and had a four-hour dinner with him. At the conclusion of the dinner, he offered the designer \$2,000 for the toy. The designer,

"They not only have the collecting gene, but they're smart enough to figure out the investment potential of the category they're collecting."

who'd become somewhat of a devoutly religious man in the intervening years, said it was far too generous an offer and instead sold it to Pascal for about \$1,000.

Belzberg then bought it from Pascal "for quite a bit more than that."

"It's rare that you find someone who collects something as deeply as the Belzbergs do," Pascal says. "They not only have the collecting gene, but they're smart enough to figure out the investment potential of the category they're collecting. They have the wisdom to collect the best."

A pink "Beach Bomb", one of the most valuable Hot Wheels ever made, is a centerpiece of the Belzberg toy car collection.



ROLLING RARITIES

Belzberg has found it rather convenient that his collecting partner is his wife Alicia, herself an equally avid collector of Hot Wheels – light blue is her specialty as a counter-intuitive foil to her husband's passion for pink, which was originally introduced to Mattel's color wheel to lure little girls into the toy car category (it never took off, hence its value). Together they also collect assorted other objects, including Roman and Polish coins, walking sticks, pocket watches – one that belonged to Victor Hugo and one that survived the Titanic – teapots, and Barbies (she owns not only the first blonde and brunette Barbies ever produced but also the patent paperwork).

"I've never met a couple like Sid and Alicia," says Greg Rohan, president at Heritage Auctions, which has auctioned portions of the Belzberg collection, including the landmark Belzberg Collection of Canadian Coinage in 2003. "Alicia has the Midas touch for what to buy, and Sid is a brilliant and dedicated collector. They are an amazing team and a lot of fun to work with."

The toy car niche getting Sid and Alicia's attention these days is the circumscribed universe of Hot Wheels Redlines, the miniature Dodges, Fords and Chryslers that are painted in wild Spectraflame and enamel colors like Antifreeze, Creamy Pink and Gold Chrome and which feature doors that open and sunroofs that slide. They were produced between 1968 and 1977 when the red stripe around their wheels was a cultural reference to the white-walled tires that were common on muscle cars at the time.

Collectors like the Belzbergs focus on rarities such as prototypes that were never packaged for retail, specific die-casts, cars still in their blister packs, discontinued colors and FEPs – Final Engineered Products, the 144 cars produced of each new model that were never marketed at retail but instead given to every member of the design team. Enhancing the value of an FEP, for example, might be the fact that the paint that was in the machine the day it rolled off the line was never used again in the production of that model when it headed into stores, meaning there would be only 144 of that exact car ever produced.



The Belzbergs' current collecting focus is Hot Wheels, which Sid began collecting at the age of 9 with money he made shoveling sidewalks.

According to Pascal, 90 percent of these rarified cars have been found still in the possession of former employees (or their descendants) of Mattel, which, through the innovations of a team of engineers and

"For me, collecting is about the aesthetic nature of things. I don't look at it in terms of value, but it just so happens that whatever appeals to my eye is also valuable."

designer who'd done time in the people-sized automobile business, bested Matchbox in becoming the best-selling maker of toy cars.

"When you go for the pinnacle of the hobby, you are collecting the items that have increased in value at a level exponential to the rest of the hobby," says Pascal, explaining that in the case of Hot Wheels, "there are many collectors whose collections exceed that of the Belzbergs [in number] by five or 10 times, but the Belzberg collection is more valuable by a factor of five or 10."

'THE HUNT IS EVERYTHING'

On a rainy afternoon in mid-May, the Belzbergs, who married in 1988, are ensconced in their New York apartment, their many interests abundantly visible in the décor. On the walls are large contemporary canvases by Sid's uncle, Maurice Sunderland, the architect who designed the Mall of America and who cited

"The hunt is everything in collecting. It produces a huge high, and once the search is completed, it doesn't excite me anymore."

Paul Klee (1879-1940) as his greatest influence. There are vitrines filled with teapots of all vintages and provenances that Alicia has collected for 20 years; a ceramic jug with a distinguished pedigree; and a De-ruta maiolica umbrella stand-like canister filled with decoratively handled walking sticks.

"The hunt is everything in collecting," says Sid, a regular troller of eBay who began visiting the site in 1997 when it was just a year old. "It produces a huge high, and once the search is completed, it doesn't excite me anymore. Achieving something you previously thought was unachievable and seeing how far you can take it is a high in itself."

Sid, who began collecting Canadian coins at the age of 8 and Hot Wheels at the age of 9 with money he made shoveling sidewalks, was negotiating purchases and sales with coin dealers by the age of 14.

On this particular afternoon, the Belzbergs' velvet sofa serves both as the platform from which to examine their objects and as the hub of



Japanese tin robots are among the Belzbergs' favorite items. "Having multiple collecting interests," Alicia says, "is very enjoyable."

conversation – they finish each other's sentences, interjecting historical anecdotes about their collectibles in rapid fire, correcting details for one another and enthusiastically skipping from one category to another.

While Alicia gives a mini-tour of her teapot corner – there is a three-piece Limoges set, a six-piece set by Herend, a tiny cloisonné pot and even a 16th century Ming vase whose mate is on display at the Royal Palace in Sweden – Sid forages for several cardboard boxes, each containing a mint-condition toy from a particular era and made in a particular country.

From the 1950s, he unveils a Corgi truck from Great Britain that features a radar dish on its roof – a reference to the first portable radar technology. Also in the couple's possession are Russian space toys, Japanese robots, flying saucers and rockets. "The boxes are art in themselves," says Sid, marveling at the containers' illustrations and construction, and alluding to the treasure implied in the well-known acronym in these circles, BNIB – brand new in box.

The two say that when they travel they scout out prospective possessions, but that they don't necessarily travel for the purpose of finding something of value.

It was on a charitable mission with Pascal to Cuba during which they happened to distribute Hot Wheels to children that this open-minded outlook prevailed. On that trip, Alicia zeroed in on one of her favorite canes: one whose bulbous handle features a dead scorpion encased in a peachy acrylic material. The shaft of the stick is inlaid with mother of pearl. Among her others are one with a corked flask for cocktails on the go as well as a compass should you get lost along the way; a 19th century stick with a bubbled glass ball for a handle; and



Toys from the nuclear age – Russian space toys, Japanese robots, flying saucers and rockets – fascinate Sid Belzberg. "The boxes," he says, "are art in themselves."



Alicia Belzberg began collecting canes after spotting a unique piece while on a charitable mission to Cuba. "My eye," she explains, "is drawn to certain things."



George V Cent 1936 Dot, KM28, Specimen 66 Red PCGS. The Belzberg Specimen Sold: January 2003 for \$230,000

A LANDMARK EVENT IN COLLECTING

THE BELZBERG COLLECTION of Canadian Coinage placed Sid and Alicia Belzberg at the center of the collecting world when auctioned in 2003.

The auction, held by Heritage Auctions, represented the first time in history that one of virtually every set of valuable Canadian coins ever minted was sold at one time. Some experts said the collection even surpassed the collection of Canada's central bank. It included the rare King George 1936 "Dot Cent", one of only two known 1911 Canadian silver dollars, and the only complete set of 1862 British Columbia gold and silver \$10 and \$20 denomination coins. The auction realized more than \$3 million.

David Hall, president of Collectors Universe's PCGS, which certified the coins, at the time called the collection "one of the greatest achievements in the history of world numismatics. I personally looked at every coin and I was in awe of the rarity and extraordinary condition of these coins, and the work that must have gone into building this incredible collection."

a 19th century cane for the ladies, replete with a compact case containing powder and a mirror.

"My eye is drawn to certain things," says Alicia, who emigrated from Poland to Montreal in 1969. She met Sid in Toronto, a Canadian native and two-time Olympic chess team captain (chess is another hobby Alicia also enjoys). Sid gained subsequent fame in 2003 when he sold the most valuable collection of Canadian coins – worth more than

"Most people find someone who complements them in one area like English or math. But these two are equally engaged in everything they do. Their marriage is a model of success."

\$3 million – ever presented at auction. "The condition of coins was fabulous and it contained every Canadian rarity," says Warren Tucker, vice president of Heritage World Coin Auctions. "It's virtually impossible to duplicate that collection today. It was an amazing feat in Canadian collecting, unequalled before or since."

CATEGORY KILLERS

"For me," Alicia says, "collecting is about the aesthetic nature of things. I don't look at it in terms of value, but it just so happens that whatever appeals to my eye is also valuable."

While Alicia's earliest collecting memories are of the postcards from around the world she received from her parents' traveling friends, and of seashells on a Baltic Sea beach near her home, Sid's are of coins and Hot Wheels. He co-authored the book *The Elite Redline Guide*, which is devoted to the topic.



A Roman Republic early cast bronze with the helmeted head of the Roman goddess Minerva.



The Belzberg collection includes one of the first Roman coins, a cast copper aes. "There is art in everything," Alicia says.

After the teapot tour, Alicia disappears into another room and returns with little boxes, each of them containing a coin wrapped in plastic. "This is a profile of Janus," she says of her ancient Roman coin. "It dates to between 267 and 311 B.C."

Her favorite of the bronze lumps with the greenish patina, each weighing 6 ounces though small enough to be cupped in one's palm, is a coin featuring a lion's head in relief that she says would have been used in Campania between 271 and 275 B.C. Its value: at least \$40,000. "This was like a bullion of gold, an equivalent investment at the time." Fingering it delicately she adds, "There is art in everything."

After a conversational detour in which Sid presents a Hofner guitar shaped like a violin, sporting signatures of Paul McCartney and John Lennon, the couple focus on their *pièce de résistance*: their respective cases of light blue and metallic-pink Hot Wheels.

The collection, which numbers over 1,000, is the current focus of the online auction marketplace Toy Car Exchange. On their website (www.ToyCarExchange.com), thousands of dollars worth of cars are traded every day. (Toy Car Exchange is not their first technology-based venture together; in 1994, they patented a universal stock-trading software, the key offering from Belzberg Technologies, the company they founded that ultimately morphed into a brokerage house which they sold in 2009.)

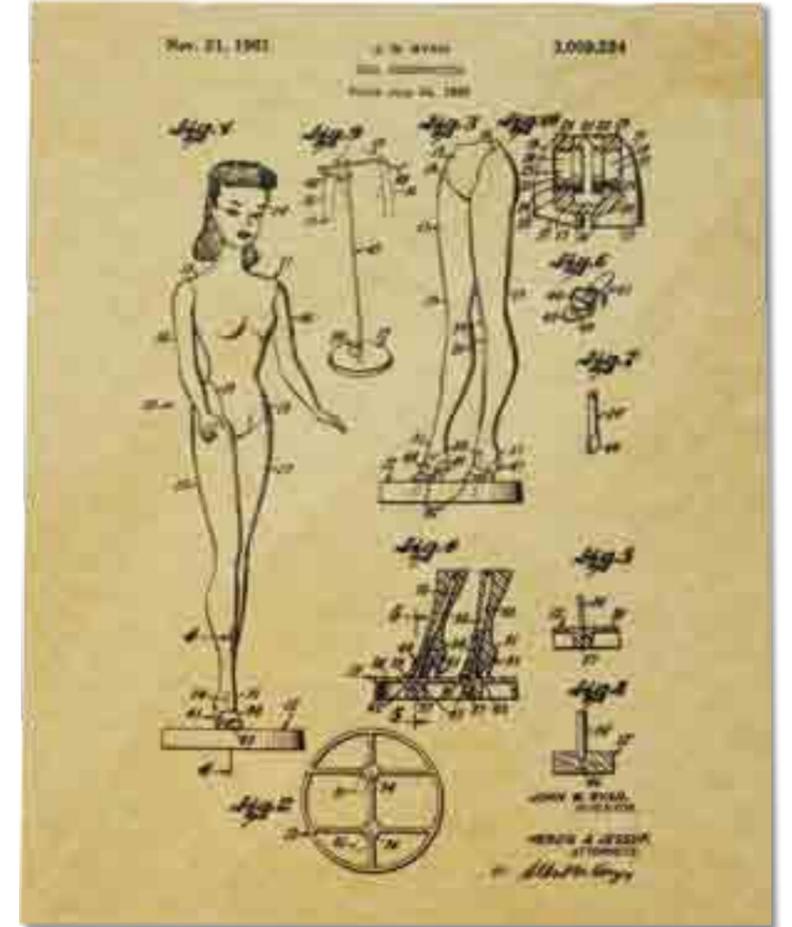
At this point, the Belzbergs are reminded how in the past, they've been labeled "category killers."

"When it comes to Hot Wheels, a category killer assembles one of each example of the hardest to find of cars," Sid says. "In Canadian coins, it meant assembling one of every coin ever produced in perfect condition. In Alicia's case with the Polish coins, most of which she sold in 2008, she assembled the rarest coins made from 960 A.D. through the 20th century. It was spectacular."

The bottom line: Anyone trying to find the highest-quality examples in a certain category will find that those items already belong to one very determined collector.



The Belzbergs own not only the first blonde and brunette Barbies ever produced, but also the patent paperwork for Mattel's popular doll, which first hit store shelves in 1959.



MODELS OF SUCCESS

Their most interesting recent acquisition under the auspices of Toy Car Exchange is perhaps the 96 individual Hot Wheels in a sealed box which originally came from a gas station owner who'd never sold them. To celebrate the find, the Belzbergs in October will preside over an "opening" ceremony to which they will sell tickets and host a drawing for cars valued at \$100 to \$10,000 (or more) each.

"Another thing I find intriguing about the Belzbergs, [in addition to their] likability and humility," Pascal says, "is that they're two brilliant people who found each other. Most people find someone who complements them in one area like English or math. But these two are equally engaged in everything they do. Their marriage is a model of success."

Though their zig-zagging style of conversation and collecting can be frenetic and haphazard, there is no question the Belzbergs have reached the pinnacle in every category they've entered through studious research and what Pascal believes is a pair of photographic memories.

"Having multiple collecting interests is very enjoyable," Alicia says. "I'm never bored – I don't know the meaning of that word. I'm never limited to one category. I'm an eclectic collector."

Indeed, the couple has shown that in Hot Wheels and in other categories, they are the (beach) bomb.

SUZANNE GANNON has written for The New York Times and The Wall Street Journal.



At one point, Salzberg owned 13,000 bottles of wine. "It was an obsession, before the run-up," he says. "I just had to have it all." After selling most bottles at auction, he retains a smaller supply for dinner guests.

CERTIFIED SUCCESS

From Zsolnay and Redmond to Chagall and Van Erp, NGC Chairman **Mark Salzberg** has extended his collecting far beyond the world of coins

MARK SALZBERG HAS A KNACK FOR COLLECTING — his thriving coin grading business is living proof of that. In a fast-changing, dynamic environment, Salzberg and Numismatic Guaranty Corporation within two short decades have become accepted as standard-setters by a generation of coin collectors.

But his passion goes beyond coins. To find out about Salzberg the collector, *Heritage Magazine* caught up with him in Sarasota, Fla., at NGC headquarters. The site, itself, is a collector's dream. In this 60,000 square-foot building, tucked safely behind automatic gates and an electronic security system, more than 100 employee-experts examine some of the world's rarest coins, paper money, comic books and magazines.

At the core of the industrial, neon-lit building is Salzberg's private office. No hint of the coin-grading business is evident in his spacious, tastefully furnished room. Protected by shutters that keep the sun completely out during a bright morning in Florida and bathed in the warm glow of four handmade Van Erp lamps, the office is home to a lush selection of California impressionist paintings, Martin Brothers pottery and Zsolnay vases. In brief, precise sentences, Salzberg calmly lays out his personal views on collecting, often delving with gusto into details about a particular coin or painting.

If you ask Salzberg, the foundation of his success is a passion for collecting. Even though running the company consumes time and energy, he continues to spend the bulk of his mornings and afternoons grading rare coins, an employee told us.

Scott Schechter, a former coin dealer who has worked with Salzberg for five years, points out three particular talents: Salzberg knows how to cultivate relationships with experts who can hunt down objects, advise him on values and provide additional insight. He also recognizes opportunities and is prepared to strike when a piece comes up, even if forced to pay a 10 percent or 15 percent premium. And finally, like most successful collectors, he has a crucial critic's eye for quality.



"I try to stay focused on collecting all the early California artists," says Salzberg. *The Homestead* by Millard Sheets (1907-1989) is among the works in his collection.

Let's start with the emotional side. You once said that coins are a buffer against life's misfortunes.

Many of the successful collectors and dealers have had a traumatic upbringing, for one reason or another. It's pretty standard, when you talk to the successful guys. They lose themselves in coins. They find a refuge in numismatics.

A small, safe universe ...

They're beautiful, they're historical, they represent value. They're interesting from a mathematical standpoint, because of all the data that's associated with it, and they're interesting from a historical perspective. They also lend themselves to portability. In today's world, many people have become concerned about the economic environment and are gravitating toward items that can be transported — gems, precious stones, high-value coins. They're universally traded, and the market in coins is very mature.

You got your first exposure to coins from your parents, who are Holocaust survivors.

When I was 7 years old, my father gave me a book on coins because I had told him a girl had walked up to me on the street and given me an

Indian-head penny. I was fascinated by U.S. coins from that point on. Years later, he started discussing his post-concentration camp life. He was under Schindler, and after the camps he traded in 20-dollar gold pieces on the black market. I was fascinated by that. He explained to me that he helped CIA agents by converting their dollars into 20-dollar gold pieces. On another note, my mother was hidden by a family under the floorboards of a barn for two years.

In Germany?

I believe in Ukraine. She told me the story of how her father paid for a bowl of soup with a 20-dollar gold piece. These things were very close to me and very meaningful.

Is that what you mean when you say coins are a tangible link to our ancestors?

I love to explain numismatics to children. Take, for example, very low-mintage Civil War era coins. You can get through to children by showing them a coin of 1864. It's a frame of reference for them. From there, you can explain the economics, why there was such low mintage. During the Civil War, the mints were having trouble getting the

coins out to various locations. It starts progressing from there, once you understand that coins really are a link to our history — the portraits, the dates. In the 1860s, we really ran out of small coinage, and they had to make fractional currency.

You enjoy a close relationship with the Smithsonian Institution. During a speech you recently gave at a coin exhibit there, you mentioned the 1885 Trade Dollar in their collection.

The 1885 Trade Dollar isn't the highlight of the Smithsonian collection that I recall. I graded the finest known 1885 Trade Dollar. I've graded most of them. I've had the luxury of having most of them cross my desk. The 1885 Trade Dollar is considered one of the highlights of the museum, but not necessarily for me. I mentioned it because there was another one on display, in a separate case that had been brought in from a dealer. That particular coin was owned by a collector, and we wanted to honor that coin and showcase it. The highlight for me at the Smithsonian collection would be the 1794 dollar in copper. It's a pattern made to show the [U.S. Mint] director what our coins would look like, for his approval. This coin

was eventually approved and made in silver. So theoretically, this is the first pattern, the first prototype of the U.S. dollar. It was made in very limited quantity, small mintage. I actually own a 1794 dollar, one of the finest known. The other aspect of this 1794 dollar is, at the time we were shown the coin at the Smithsonian, it was covered in wax, covered in debris, and we were able to bring out the mirror surfaces, leave the originality, a beautiful color. The depth of mirror was extraordinary. The quality of the manufacturing process was shocking. We're talking about 1794. This is the first year they made silver dollars. They only had a couple of years to get their act together before they made this particular coin.

They had some skills...

They did. Very impressive.

"We buy gold" could be the catchphrase of this particular conjuncture. How do skyrocketing metal prices impact coin collectors?

It can be a negative. You see it everywhere. Every business channel now talks about how metals should be a part of your portfolio, how liquidity should be part of someone's portfolio. The common belief is that, say, 5 percent of your portfolio should be in bullion and related items. Metals prices have moved up dramatically. There's a lot of talk of inflation, and I myself have been asked literally every day what I think of gold, of silver, what I see as the future of metals prices. This country has a tremendous amount of debt. In the long term, that bodes well for metal prices and commodities. In the coin business, you have this obvious link between bullion and numismatic items such as 20-dollar gold pieces. So a certain percentage of the population is buying bullion, or requesting numismatic items. So a percentage of that population is being introduced to rare coins. In the rare-coin world, we have created tools that make the collector-investor comfortable, one being an online registry, where you can list your collection and compete with other collectors. We have approximately 60,000 collections listed on the NGC Registry. There's a very active social part of our online site, and there's a lot of competition. We also keep population reports so the collector understands when a coin comes up for auction. When he has a hole in his collection, and that comes up for auction,

he is competing with other folks, and he knows how many are available.

How have these collectors been impacted by the newcomers?

Coins are finite items. We have a standard. We have been around for 25 years. The two major grading services have graded 40 million coins. They understand these are truly scarce, and there are more and more people coming into this world. Once you buy a coin, you usually don't sell it. There's a hoarding mentality. Collectors, if they have that gene, they understand it. I certainly have that gene, and I have multiple copies of the same coin. This makes no real sense.

So are the hoarders still in charge, or have the speculators moved in?

You have to become market-savvy when you start playing in these kinds of numbers. Coins are sold for multimillion dollars individually. We've graded most of the ultra rarities. I don't think there are ultra rarities now that are under a million dollars in gem condition. So you have to consider all the factors. I think we offer a tremendous amount of tools for a collector to feel comfortable and then become heavily involved in numismatics.

Your personal coin collection is heavy on the American Colonial period. Are there any other areas you like?

I collect coins that I call freaks of nature, coins that really shouldn't exist. For example, I have an 1864 two-and-half dollar gold piece in MS67. It's a Reed specimen. It was very low mintage of 2,824 coins. The next finest is an MS61. You have to imagine that this was a coin that was taken off the press and put away. It's Civil War era. It has incredible color. It's considered by specialists in the two-and-half dollar field as a real trophy. I like to collect those sorts of items. I'm not a specialist in Colonials, but if you see some of these Massachusetts silver shillings, it's remarkable. They were minted on a roller press. They're very primitive and they're pure Americana to me. Obviously very few pieces survive. It was the beginnings of our country. These truly are museum pieces and I'm fortunate to have them.

So you're more of a hunter than a gatherer when it comes to coin collecting...

I don't want to call myself cynical, but I've seen everything. Virtually everything. When a coin comes through that



In addition to coins, NGC grades currency, comics and magazines.

NGC HELPED REVOLUTIONIZE COLLECTING

NUMISMATIC GUARANTY CORPORATION (NGC) was founded in 1987, with Mark Salzb erg joining a year later. Today, he is NGC's chairman.

Over the past 25 years, NGC and competitors Professional Coin Grading Service (PCGS) have revolutionized coin collecting, giving collectors the confidence to aggressively expand their collections. "From the beginning, NGC focused on only one objective: a standard of consistent and accurate grading," says Scott Schechter, vice president-sales and marketing. "This record of consistency, built over the years, has helped to foster greater stability throughout the rare-coin marketplace."

To ensure impartiality and accuracy, three numismatic experts evaluate each coin submitted for grading at NGC. A grading "finalizer" assigns a final grade and the coin is then sonically sealed in a protective, inert plastic holder. Some of the renowned coins graded by NGC include the Eliasberg 1913 Liberty Nickel, the Eliasberg 1885 Trade Dollar, the 1866 No Motto Proof Seated Liberty Dollar, and the Norweb 1861 Paquet Reverse \$20 Gold Piece.



Salzberg's coin collection includes the Parmelee Specimen 1794 Silver Dollar AU55 NGC; an 1867 Double Eagle PR65+ Ultra Cameo; and a 1907 Extremely High Relief Saint-Gaudens Double Eagle Proof 68 NGC, all valued at six or seven figures. "I collect coins that I call freaks of nature," he says, "coins that really shouldn't exist."

I think is just spectacular, that takes my breath away, it really has to be special. I find these coins by simply going to a show, walking on the floor. Or I get calls. At this point, people know the kind of items I want to place in my collection. Very infrequently do I add another coin to my collection. It might be two or three a year, but they're going to be spectacular.

You recently spent \$276,000 on an 1867 Proof Double Eagle 65+ at Heritage Auction's Florida United Numismatists auction in January. Why was this coin important to you?

Proof Liberty Double Eagles are incredible coins. The design is very distinctly

'I speak that language of other collectors, and we understand what we're talking about. If you don't have that gene, you're looking at me with two heads.'

American and particularly beautiful when rendered as a well-made proof. More significantly, they are deceptively scarce. A few major collections have come to market the last decade or so, making these coins seem available. I had a strong feeling that these coins will only become more difficult to find and that now was an opportune time to purchase an important example. More specifically to this coin, it's a rare date – less than a dozen are known in all, and this is one of the finest. Of the coin type, Type Two \$20 Liberty's, only about a similar number, less than 20 pieces, are of comparable condition. I had the good fortune of grading the collection that this coin came from in the 1990s and the 1867 \$20 stood out then. The most noteworthy factor was that this coin's visual appeal and originality are superior to even most of its peers. To me, everything was right about it for my collection.

I have a list of your other collecting activities — Martin Brothers pottery,

Van Erp lamps, Bordeaux and California wine, California impressionists. Is there anything missing?

No. I try to stay focused [laughs]. I know, this sounds kind of absurd. This is a broad base, but within those categories I stay focused. I wouldn't say wine is a collection. Maybe it's a diminishing collection, if you will. My wife and I love to drink it. We invite people over and we open whatever we can, whatever there is down there. I used to basically deal in wine, in a very informal way. I had at one point 13,000 bottles. It was an obsession, before the run-up on wine. I just had to have it all. I had it at wine storage facilities in New York, in my office, in my home. My wife got crazy and started to give me a really hard time. Fortunately, it went up so much that now, what I have left over is basically free. It doesn't bother me to go down there and open anything.

How did you sell?

In various places — auctions primarily.

Your art collection is thriving ...

My California art to me is another passion. I lived in Newport Beach in 1986, and the colors and the light of California, particularly Southern California, just kicked me in my stomach. I couldn't tell you why I love it so much, but other people have mentioned the same thing. It's a beautiful place. There's something special and spiritual about it. At the time, I was a coin dealer and fell in love with a particular artist named Granville Redmond. He was deaf and mute at the age of 2. He was best friends with Charlie Chaplin, and he was in a number of his movies. Granville Redmond would do the most beautiful landscapes of poppies and lupines, in vibrant and high-key colors — just magnificent, looking through a window back in time. I fell in love with him and at the time, they were \$5,000 or \$10,000 a painting. I didn't buy one, because it was out of my comfort level. I would regularly buy coins for that, but I couldn't get my mind around a \$10,000 painting. So when I later moved from California, one came up in auction, and it was my first purchase of a California painting. It was a Granville Redmond, and I paid \$36,000.

Quite a jump ...

Quite a jump. I try to stay focused on collecting all the early California artists. I try to get one of each style. To me, they have to be 9's or 10's. Many of my

paintings have been in exhibitions and museums. They're a pleasure to live with.

Van Erp lamps, the pottery — are you working on a similar level?

No, I'm not. The most significant collection is the Martin Brothers pottery. I was drawn to Martin Brothers by a friend in California, a fellow coin dealer, Kevin Lipton. I just love how they were made. The ceramic is some of the best made in the world. I love the story of the Martin brothers. They specialized in making grotesque figures and particular birds that would be used as snuff and tobacco jars, and their heads would come off. The ceramics and the birds looked like political figures of the day ... and they would be bald or would have funny expressions. These were made in the 1890s. Their shop was next to an opium den in London. They became more and more creative, and their pottery became more and more grotesque and strange. Those are the most desirable today. They're very rare. They're very desirable. They come up infrequently. I have 12 birds, which is a lot of birds for one collection. I have probably 30 pieces, and it's taken me a good 20 years to acquire those. You either love them or you hate them. I just love them. My wife has grown to love them.

Some initial resistance had to be overcome?

She was freaked out by them. [Laughs]

Van Erp lamps...

Again, it's a California draw. I think this is as far as the collection will go. Four is enough for me at the moment, and I have a large, large cat at home, and I'm not going to have the cat playing with these. So I have them here in the office. They represent quintessential California arts and crafts — hand-hammered copper, hand-wrought with mica panels. Van Erp was an innovator of this particular style. I love that aspect, if you're an innovator. It equates to the impressionists. Chagall had his own style, Renoir, Monet — these were innovators.

You made coins your business, your living. Are you moving in this direction with your other passions? Do you automatically fall into doing things in a systematic, business-oriented fashion?

California art started as a passion and continues to be a passion. However, when you get into six-figure paintings, you have to do your homework. Everybody who is playing in this world does.



The Martin Brothers were famous for their grotesquely modeled "Wally Birds," face jugs and vases reminiscent of art and architecture of the Middle Ages. "I have probably 30 pieces," Salzberg says, "and it's taken me a good 20 years to acquire those."

They have to have a very, very knowledgeable dealer. I suggest that they do the homework themselves. And you have to have a long-term perspective because it's not like stocks or bonds. It's not a short-term investment. California art didn't start out as an investment for me. But now that I have been acquiring these paintings, they have grown in value. I have to be very careful what I'm adding to the collection. So I've naturally become a vest-pocket dealer. I have to understand the values, I have to have a frame of reference, and I have to work with a dealer that I really, really trust. I have to understand what the marketplace is doing, and have knowledge of the auctions. It's a natural progression.

Do you sell?

I rarely sell, but I do trade. I hate selling [laughs]. It's one of those things — once I buy something, I usually don't regret owning it. I am very careful on my purchases. Part of the fun is the hunt. I love the fact that at any given moment, a great item could pop up and be offered to me. I have limited resources,

'I have limited resources, like everyone else, but I want to be prepared for the great thing. So I'm very deliberate in my purchasing.'

like everyone else, but I want to be prepared for the great thing. So I'm very deliberate in my purchasing.

How do you hunt?

In California art, I am known as stepping up and buying the great items. So I get calls from dealers. I work with one in particular and he sources private material for me. But again, I haven't added a California painting in six months. I get calls from dealers, I'll look at auctions, but really the great things — particularly in the California world — don't come up in auction. They're traded privately. I get calls occasionally from collectors.

But mostly it's dealers and my own resources for searching. You know, the Internet. I'm so busy I don't have a lot of time to search these things out, so I get calls from people.

Are there any items you're particularly proud about in your non-coin collections?

I have a Chagall. It's because of the Jewish connection, and the Russian village. I always wanted one. When I went to Israel, I saw Chagall's windows in museums. I just love his style, he speaks to me. So I'm proud about owning a Chagall. In coins, I started collecting when I was 7. There was one coin in particular. I was working in Miami for a famous coin dealer at the time. At the time, he was considered the top buyer of the most fabulous coins. He would buy "condition rarities." He wanted the very, very best. He was buying in the 1970s. He showed me his collection, and there was a Trade Dollar he had purchased in the '70s. It was called "The Coin." At the time, in the mid-1970s, a gem Trade Dollar would bring \$400 in auction. This coin sold for \$4,000! It's the finest silver coin I've ever seen. It has everything going for it. It has strike rarity, color, it's pristine, and it's universally accepted as an MS69. When I saw the coin, I had to have it, and I kept putting gold on the table. I remember I put Maple Leafs on the table — "Come on, sell it to me, sell it to me!" So he finally did.

You traded.

I traded. I said, "I will never sell this coin. I'll give it to my son, if I have a son someday." Well, I got married a few years later. I was blessed with a son. He's 23 now. I've told him about the coin. He's promised to keep it in the family. He's promised me first shot if he ever tries to sell it. Not only is it the finest silver coin I've ever seen, it has real meaning to me.

Wine aside, did you ever drift away from collecting something?

I drifted away from coins when I discovered girls. [Laughs]

Drifted ...

[Laughs] I really drifted. That's when I was 11 to 13 or so. But, no. That's a really good question. I've found myself gravitating back to California art. I never left coins, except for the girls. I've really tried to stay focused. I really understand myself, and if I don't stay focused, I'd be overwhelmed with the different areas

I'd go into. So I try to stay with California art. I've tried to really focus on my coin collection. I have a little bit of French impressionism, but it's not a significant part of my art collection. It's important, but it's not the main part of it. I gravitated back toward these particular areas, and I understand that's what I really love.

So is it moot to ask whether Mark Salzberg might get into new areas?

It's likely. Probably, it's likely. This is Zsolnay you're looking at [points at a Hungarian porcelain vase on his desk]. The person who introduced me to Martin Brothers also introduced me to Zsolnay. I have five, 10 pieces. They're fantastic. But does this constitute a new direction? I'm hesitant to say.

How do you research these new areas you're getting into? Is it guts? Systematic research? Do you consult with experts?

All of the above. For me, there has to be a gut reaction that I love these pieces, and that I want to know more about them. Then I start to look at the market for them. If it's going to be something that's impossible for me to acquire, that's prohibitively expensive, or there's just not enough of the pieces out there for me to build a collection, then I won't go down that road. The combination of an honest dealer who has a lot of knowledge is vitally important. I read a lot of books on the subject, and I love to go to museums and look at what they have. Every collector needs a frame of reference. They have to see the very, very best to understand what they're looking at, or what they're being offered. I teach my graders here the same thing. "You're very fortunate to be sitting here every day and see the greatest things come through, so you can compare it, so you can know when you're seeing something better, or something inferior. This gives you the frame of reference that every collector needs." From a collecting aspect, you have to really have patience and have a passion for it. I obviously have that gene, I speak that language of other collectors, and we understand what we're talking about. If you don't have that gene, you're looking at me with two heads.

You look like you're quite content with what you have achieved as a collector. Any regrets?

My overall regret is that I've become

a little obsessive about a particular piece — not unusual for a passionate collector. I probably spend a little too much time in the hunt. So I've learned some discipline over the years and gotten some patience as I matured. That's the one regret. You always regret selling great items. I've had to in the coin business, when I was a dealer. That's the only way you learn. Some things have gotten away. Can't keep everything. Can't own everything. And you want to test the market occasionally, as a collector. I had a particular California piece that I should have never sold. I kicked myself over that. I think it will be years until I can acquire another one of this particular artist.

Any history of having to deal with fakes?

Not in my collecting, but certainly on a day-to-day basis in our coin certification business. Chinese fakes are a significant problem. We are literally sending people over to Asia to visit the mints, visit the museums and building an archive of images. We've included new technology to do surface analysis, to determine whether a coin is real or not. Authenticity is becoming a bigger and bigger issue. I did have one case where a dealer offered me one painting. I was very, very excited about it. He said he had it on the arm for a day. He literally got it on a plane and flew it down to me. I liked the painting a lot, it was a Joseph Raphael, a California artist who worked in Holland and sent his paintings back to America to sell. I looked at the painting, and my first comment was, the brushwork doesn't look very thick, typically thick as a Raphael would look. He said, "Well, I believe it's right. Here, you can see the handprint of Raphael carrying it. It looks like his children," because it was a portrait of his children. I agreed to buy it, based on his feeling. I thought it was a very good painting. So I shook hands, he took it home, took it back to his gallery. He called me and said, "Mark, I started to clean up the painting and it disappeared on me." It just started to melt. It was a fake. It had been made a few years before. The whole thing was set up. It came out of a collection. He picked it up from the house. But once he started to work on it, to remove the dirt, it just started to fall apart. It was a really, really good painting, a really good fake, I should say.



Edgar Payne (1883-1947) was one of the foremost plein-air landscape painters of California in the early 20th century. His *Canyon de Chelly* is part of Salzberg's collection.

Do any of your children have your inclination toward collecting?

They have not inherited my collecting gene, unless you call buying shoes a collection. My girls love shoes, and that's about it. They don't collect anything. My younger one, she's about to enter college, is starting to get involved a little bit in the ancient coin world. She's intrigued by mythology and Greek and Roman history. I'm keeping my fingers crossed. I think. I'm not really sure I want to have her involved in coins. [Laughs] But clearly, they don't have the same gene that I have.

Any advice for collectors?

There are three fundamentals any collector should keep in mind. One, they should work with a very knowledgeable dealer and feel comfortable. Two, they should be passionate about what they're getting involved in. And three, they need to educate themselves and have a long-term perspective. If you take that approach, you'll have a very satisfying experience with collecting. Coins, in particular, have a very, very bright future. The world market is embracing certification. Asia is on fire.

You can track a particular country's economic health by looking at the coins that are trading in auctions. For example, Brazil is an up-and-coming market that I've started to look at. I think they have a lot of potential. I love South American coins. The U.S. market is very mature and still growing rapidly. The tools that we've incorporated in the coin industry lend themselves to making people comfortable. The NGC registry. The U.S. Mint pumps \$40 million a year into promoting coins. The Internet lends itself beautifully to coins, with all its data and images. I would say numismatics has a bright future.

JOHANNES WERNER IS an award-winning business journalist based in Florida.

Hunting Autographs

WITH GUIDANCE AND LIMITED FUNDS, CHILDREN CAN LAUNCH A HOBBY FILLED WITH FUN AND LEARNING

By Pamela Y. Wiggins

WHAT SHOULD YOU LOOK FOR when exploring collecting hobbies for children? Ranking high on most lists: affordability, relative ease, learning and, perhaps most of all, fun. Autograph collecting readily encompasses all these attributes into one neat hobby, and it's something kids can grow with over time, easily carrying their newfound passion for collecting into adulthood.

If you're not an autograph collector yourself but think this sounds intriguing for a child in your life, the first question you probably have is "how do we get started?" Don't let fear of the unknown keep you from getting a collection under way. Both experts and seasoned collectors, many of whom have collected autographs since they were kids, can guide you.

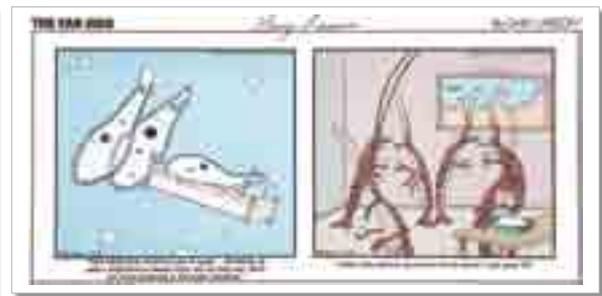
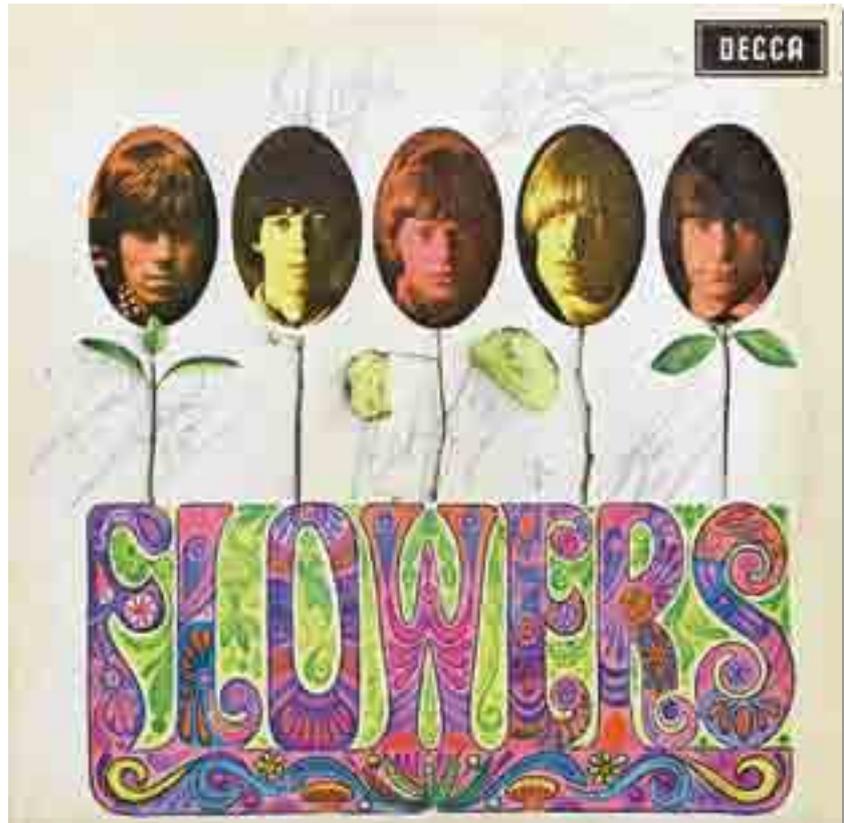
STARTING A COLLECTION

Autograph collecting usually transpires in one of three ways: directly from the signer, from an auction house, or from a dealer.

While purchasing autographs might seem like the easiest route to putting together a nice collection, it's not the method experienced autograph collectors like Dale Nehring of Illinois would recommend for his own grandchildren. Nehring started collecting autographs when he was 9 years old and now has close to 300,000 examples.

"Beware of buying autographs online," Nehring advises. "There are many unscrupulous dealers who blatantly sell forgeries. Never just assume that because it's advertised to have a certificate of authenticity that it's authentic. Certificates are only as good as the person who wrote them." If an autograph has a certificate of authenticity (COA) issued by a reputable service, such as PSA/DNA Authentication Services or James Spence, there is a good chance it's the real deal, but such authentication comes with a price which might make an autograph unaffordable for the average child.

John Hickey, pop culture autographs expert with Heritage Auctions, suggests taking a shot at obtaining signatures in person when beginning a collection with children:



A 1967 album cover signed by the Rolling Stones realized nearly \$3,900 at an April 2007 auction. Other autographs can be more reasonable. An Annika Sorenstam signed magazine page realized \$40 in May 2011, while a print signed by Far Side cartoonist Gary Larson realized \$17 in May 2009.

"The personal approach, while not always successful, is obviously the only real way to be sure the signature is authentic," Hickey says.

To avoid throngs of autograph-seekers that might overwhelm youngsters, most experts agree that adults can take kids to low-key events, like off-season training

sessions for sports teams or small-venue shows for other celebrities. Taking a photograph or sports card to be autographed is quite acceptable, but index cards also work as a low-cost alternative.

Even if personal collecting is not an option, both Nehring and Hickey acknowledge collecting autographs by mail,

referred to as "Through The Mail" or TTM by collectors, is a viable alternative when approached with some guidance.

To collect autographs by mail some basic supplies are required: paper, envelopes, stamps and address lists. Mail collectors sometimes send an item along with their request, such as a photo or piece of memorabilia relating to the athlete or star, but index cards work as well. A self-addressed stamped envelope (SASE) should also be included so the signed item can be easily returned. It's also wise to realize that making a mail request does not always net a signature, so there will likely be some initial expense with no return on that investment.

"Not every request is guaranteed to get an autograph," notes longtime collector David Kahan of Massachusetts. "The best thing to do is to send the autograph request and then forget about it. When you get something back, it is a reward. Many of us send out hundreds of requests and if we get a 50 percent success rate, we're happy."

A reputable auction house can also be a good place to start – with reasonable prices not uncommon. A Beetle Bailey limited edition print signed and numbered by creator Mort Walker and a baseball signed by All-Star center fielder Al Oliver have each sold for \$10 in recent years at Heritage Auctions.

ESCAPING THE ELECTRONIC WORLD

Richard Kim of Arizona, a lifelong autograph enthusiast and developer of MemReg.com, an online resource where memorabilia and autographs can be cataloged to document provenance and preserve value, notes that children can learn discipline, organization and patience through collecting autographs. In addition, they can learn even more about the people who entertain them.

"Depending on the kind of collection, as the child relearns more about the person, he or she will also learn more about the subject matter, so it can be quite educational," Kim says. He also sees autograph collecting as something parents and kids can do together to avoid slipping further into the purely electronic world of gaming and texting.

"If your child is into games or comics, then you can start by writing to the game creator to get an autograph to put the 'human' factor back into the games," Kim

adds. This direction translates to any type of pop-culture figure the child in your life may admire, and most experts agree that keeping the focus narrow in the beginning makes autograph collecting more manageable for kids.

Going beyond movie stars, sports figures and popular musicians, children can explore other interests they may have. Take history as an example. Autographs of historical significance often interest youngsters with a penchant for the past.

Children often find owning an autograph related to a person of historical significance who intrigues or inspires them to be the next best thing to actually meeting them. "It's an intimate thing. After all, this is a person's handwriting we're speaking of," says Sandra Palomino who specializes in historical manuscripts at Heritage Auctions.

"I work with clients who share that they started at age 10 and younger with an interest in a particular historical figure, and they're still collectors into their 60s and 70s," Palomino adds. Many times, a parent, grandparent or mentor will gift an item to a child related to a historical event or person they've somehow been involved with, and that piques curiosity.

Palomino notes that in this genre, presidential autographs can be readily found and some "clipped" signatures are very affordable. These can sell for as little as \$20 to \$30 depending on the particular president. A clipped signature in the autograph world is one obtained from a document or letter.

Parents guiding children in collecting clipped signatures should encourage them to look for authentic signatures written in ink on personal correspondence or official documents. And keep in mind that most mass-produced congratulatory letters from the White House are autopen signatures. While these items might be interesting to own if sent to a family member, they don't have the weight or value in the autograph world when compared to a signature penned by a president's own hand.

MAINTAINING VALUE

It's important to realize that there's no guarantee autographs are going to appreciate in value over time. In fact, when pop stars and sports figures slip into obscurity in the decades following their heyday, autographs from these individuals may even lose value. Collecting for the sheer

RESOURCES

WEBSITES SUGGESTED BY EXPERTS and collectors quoted in this story:

- ▶ Memorabilia Registry
www.MemReg.com
Free site offering a TTM (Through The Mail) database of addresses and more information on registering and collecting autographs and related memorabilia.
- ▶ Celebrity Addresses Database
www.Fanmail.biz
Offers free TTM address database.
- ▶ **www.SportsCollectors.net**
Requires a small fee, but provides a wealth of information for sports autograph collectors.
- ▶ **www.SportsAddressLists.com**
Sells a comprehensive list of sports addresses for \$100 each year; less costly lists available for specialized sports collecting.

joy of possessing the signature of someone whom a child ardently admires should be the main objective in pursuing these collectibles.

However, there are instances when a rookie player or budding musician will move on to become a legend and an early autograph may turn out to be worth a pretty penny. With this in mind, as well as preserving memories related to obtaining this type of memorabilia in the first place, autographs should be stored safely.

"As with most collectibles, you need to store them in a dry, cool location," Kim says. "For autographs, avoiding direct sunlight is the key to keeping them from fading, and do not alter them in any way." Altering includes writing or placing stickers on them, and folding and puncturing them with holes of any kind. Autographs can be displayed in a frame, using acid-free materials. They can also be stored safely in binders filled with non-acidic storage sleeves.

With proper direction, and perhaps a small financial boost to get them started, children can indeed amass, enjoy and preserve a collection of autographs to reflect a lifetime of learning and fun.



PAMELA Y. WIGGINS
serves as the expert guide for antiques at About.com. Visit her at www.antiques.about.com.

When 'Just Enough' is All You Need

TEXAS COUPLE RELIED ON RESEARCH, ADVICE AND PATIENCE WHEN THEY DISCOVERED A TREASURE IN A \$10 BOX OF BOOKS

By Noah Fleisher

AN EDUCATED, INFORMED collector will always be able to take advantage of an opportunity, even if it's outside their usual realm of collecting. Take the example of Texas resident Bill Farnsworth and his wife Cindy, who realized a huge payday earlier this year after a \$10 purchase at an auction venue near their home.

It sounds like the classic suitcase-full-of-money-falling-from-the-sky scenario – something I know I've wished for countless times – only Bill didn't randomly stand

with a brownish color. After a lot of examination he told his wife, "I think this thing might be real."

After doing some research in a few well-known currency tomes, he came upon the *Southern States Currency* price guide by Hugh Shull, found that early original notes, especially those signed by an early Texas hero like Sam Houston, were scarce and valuable. Before long he showed it to a local dealer, also a friend, who confirmed that it was real. In short order, Farnsworth shipped the note to Heritage Auctions in Dallas.

There are several keys here that make Bill and Cindy great examples of intelligent collectors. They weren't expecting to find treasure, but they were ready just in case. They recognized that something out-of-the-ordinary had surfaced and knew enough not to dismiss it. Bill then did his research, using his own erudition to fortify his minimal knowledge, all the while not getting over-excited, over-expectant or greedy. The final piece, and this was the key, is that Bill shipped the note to a reputable auction house with all the expertise he could possible need.

Having been auction-goers for about five years, the Farnsworths knew enough to know that there may well have been one or two decent first editions in those boxes, that they would more than likely make their \$10 back, and a little more – enough to feed their modest auction-buying habits – and started sorting. In the course of doing so, Mrs. Farnsworth pulled

The result? The note made its way into Heritage's January 2011 FUN Currency Auction, was the subject of spirited bidding from several impressed collectors and rose to a hammer price of \$55,000 (\$63,250 with buyer's premium). We wrote about the sale in our last issue (Spring 2011).

Not bad for a \$10 weekend buy for a casual collector out to have a little fun, indulge a hobby and maybe make a buck or two ... or \$55,000.

Bill and Cindy Farnsworth weren't expecting to find this 25-cent Republic of Texas Exchequer Note inside a box of old books. But they were prepared when they did.



Bill and Cindy Farnsworth weren't expecting to find this 25-cent Republic of Texas Exchequer Note inside a box of old books. But they were prepared when they did.

outside and look imploringly to the skies for that duffel bag stuffed with cash. It's more like he charted a couple of different jet paths, figured out a few likely drops, and took an educated guess as to which plane might yield such a boon.

Bill used good old-fashioned common sense and collecting experience when he turned an everyday buy into something quite special. His treasure? A 25-cent Republic of Texas Exchequer Note dated May 1, 1843, and signed by Texas' first President Sam Houston. It's hiding place? Between the pages of an old volume that

out a small trove of old papers along with a handful of bookmarks and one curious and unusual piece of paper that looked like old money.

"My wife calls me and said, 'I thought you might like to have this,'" Farnsworth says. "The first thing I noticed was that the paper was real thin. I knew enough to know that reproduction currency is made on much thicker paper."

Farnsworth soon remembered seeing a television show about early currency, and recalled that the ink from the time period was made from iron, which imbued it



NOAH FLEISHER is author of *Warman's Price Guide to Modern Furniture and Accessories*.

Smithsonian Needs You

INITIATIVE TO RAISE FUNDS FOR THE NATIONAL NUMISMATIC COLLECTION DESERVES WIDESPREAD SUPPORT

By Beth Deisher

THE COLLECTING COMMUNITY is being presented with a wonderful opportunity to assure that future generations will continue to be able to learn about America's coinage and to guarantee that the rarities and treasures in one of the world's most renowned numismatic collections will be preserved and maintained properly.

Heritage Auctions has announced it is donating all of its services to stage a benefit auction in January 2012. There will be no seller's fees and no buyer's fees. All—100 percent—of the proceeds will go directly to the Smithsonian's National Numismatic Collection in the Museum of American History to create an endowment fund. The goal is to raise at least \$1 million.

Anyone can participate by donating collectible coins or paper money to be sold in the auction. If you cannot bear to part with a treasure from your collection, donations of cash will also be accepted.

Or, you can designate the proceeds of specific lots of your consignments to any of Heritage's auctions and they will be applied to the NNC Endowment Fund. Regardless of the way you give, your donation will be tax-deductible to the extent allowed by law, less any benefits received.

Benefits for you? In addition to the great feeling of knowing that you will be part of an important and worthy cause, there are some tangible benefits. The benefits are predicated on the value of your donation:

\$500 OR MORE: Invitations to Smithsonian exhibit opening events and other special programs.

\$1,000 OR MORE: Benefit of \$500 level plus membership in the Smithsonian Council for American History, acknowledgement of your council membership in an issue of the museum's e-newsletter, reserved seating at select Smithsonian public events and a subscription to *Heritage Magazine*.

\$2,500 OR MORE: Benefits of all lower levels plus an invitation for you and a guest to an exclusive Smithsonian cocktail party where you will meet the museum's director and engage with its vast collections, and recognition in the Smithsonian's Annual Report.

\$5,000 OR MORE: Benefits of all lower levels plus unique access to the museum's collections through small-group tours with world renowned curators and behind-the-scenes visits offered to council members twice per year.

\$10,000 OR MORE: Benefits of all lower levels plus invitation to an annual council breakfast with the museum's director, where you will learn about recent acquisitions, new exhibitions and plans for the future, plus a VIP behind-the-scenes tour for you and a guest at Heritage's world headquarters in Dallas.

TO DONATE

Call Heritage Auctions at 800-872-6467, ext. 1000 (coins), or ext. 1001 (currency) to discuss your donation.

\$25,000 OR MORE: Benefits of all lower levels plus invitation for you and a guest to join the museum's advisory board and a senior Heritage executive at an intimate dinner featuring a notable historian or other distinguished guest speaker, and recognition as a council steward on electronic donor panels within the museum.

\$50,000 OR MORE: Benefits of all lower levels plus a private, behind-the-scenes visit to the NNC and a tour of the vault.

\$100,000 OR MORE: Benefits of all lower levels plus a customized, after-hours tour of the museum for you and your family and friends (up to 10 people), including a meeting with the museum's director and staff from the National Numismatic Collection.

Think of your donation as a seed that can help the NNC grow and blossom into a wider museum experience, traveling exhibits, a complete online catalog and website to attract and engage future generations of collectors. More importantly, you can join forces with other collectors to help preserve one of the world's great treasures and provide continuity, the key to the survival of numismatics.



The endowment fund will be used to maintain and exhibit some of the world's rarest coins, including an 1849 "Double Eagle" gold coin (the only known specimen).

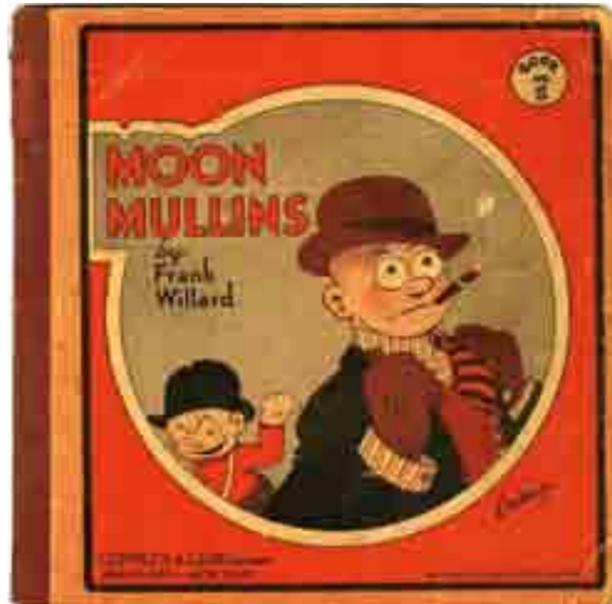
It is one of the single best investments you can make in your and the hobby's future. If no new and young collectors are being brought into the hobby and market, who will be interested in buying, studying and preserving the coins, medals, notes and other numismatic items you have collected, cared for and treasured during your lifetime?

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BETH DEISHER is editor of *Coin World*, where this editorial originally appeared.

Dose of Reality

POPULAR TV SHOWS CAN WARP PERCEPTIONS OF WHAT'S VALUABLE ... AND WHAT'S NOT



This 80-year-old *Moon Mullins* book must be extremely valuable, right? Wrong. A copy in good condition realized \$21 at a November 2007 auction.

By Karl Chiao

THE PROLIFERATION OF TELEVISION shows dealing with the popular premise of people finding items of significant value, whether in their personal possession or in other people's homes, storage units or junk piles, got me wondering about the general perceptions of value people have when it comes to their collectibles.

I consulted with staff experts at Heritage Auctions who participate in appraisal fairs across the country, and the conclusion is that there is a clear pattern:

► **PERCEPTION:** "It's more valuable because it belonged to my favorite uncle." Sentimental value of an item is often factored into its worth by the owner. If you have an item that does not have obvious related sale records, or if the experts have never seen it before, then it does not matter what special meaning it has to you. It does not become more valuable to the general public – only to you.

REALITY: Sentimental or personally historical value should not be

misconstrued as real value in the market.

► **PERCEPTION:** "Regarding my low appraisal value, the expert *must* be wrong." Generally speaking, experts really *do* know what they are talking about because they do this for a living, day in and day out. It is quite rare that an expert has *not* seen something at least similar or is unaware of the existence of a type or class of items if it is in their field. The expert's opinion is often disputed when the true value of an item is far less than what was hoped for or believed to be. While there are times when an expert is wrong, for the most part, they do know what they are talking about.

REALITY: Trust the expertise of the experts.

► **PERCEPTION:** "This is valuable because my mother told me great grandmother brought it over from England on the Mayflower." Like urban legends, many stories begin with "My (pick a distant relative) brought it over from (pick a country) on the (pick a vessel of entry)." If everyone who claims to

have something his or her distant relative brought over on the Mayflower was actually correct, then that ship would have sank on its voyage due to excessive weight. Family stories and histories are important, but we all must keep in mind that facts have a way of blurring over the course of generations.

REALITY: Family legends may just be legends.

► **PERCEPTION:** "It has to be valuable because it is over 200 years old." While age is a component of value, it is not the only defining aspect. Age often adds to rarity because with time, items are destroyed and lost, making existing examples that much more rare. However, we must also look at the quality, condition and provenance to get a complete picture of value. Keep in mind that undesirable/unwanted items were also made 200 years ago, and the passage of time alone does not make them desirable or wanted.

REALITY: Old doesn't always mean valuable.

All the experts I spoke to agreed that to know for sure whether what you have is of any significant monetary value, you should get an expert's evaluation. The thrill of finding something valuable just once makes all the other instances of finding non-valuable items worth the search. Heritage Auctions' experts in 33 categories, including art, jewelry, antiques, coins and collectibles, evaluate thousands of items each day for clients throughout the world, and they are available to you as well.



KARL CHIAO is Trusts & Estates Representative in Heritage Auctions' Trusts & Estates department.

Cory Frampton *continued from p. 17*

Mexican dealers complain that the "gringos" have taken all their good stuff north. I can't see how any of this is negative in regard to the Mexican collectibles market here.

In U.S. numismatics, there are "classic" coins and currency, like the 1907 Double Eagle gold coin or the "Grand Watermelon." What are the "classic" pieces of Mexican currency?

Wow! I never think about Mexican currency that way. In U.S. currency, there are notes at the top of the heap like the Grand Watermelon that people can view images of and fantasize about owning. In Mexican currency, there are perhaps 25 pieces of rare bank notes that I have never held in my hand and yet I know exist. If I had to pick a recognizable note, I would probably say the large format Banco de Mexico 1,000 peso in Uncirculated. This note is not

that rare in lower grades but is very rare in Uncirculated. It is a timeless design that collectors immediately recognize. This note in Uncirculated is probably worth over \$15,000.

What advice can you share with collectors?

Start in an area such as Bancos and stay there until you get comfortable. Buy at least VF notes to stay liquid in a quality-conscious U.S. market. Buy from reputable auction houses or dealers. Don't buy from unknown parties on the Internet. Buy the highest quality you can. Quality will always be marketable and cheap will always be cheap. Join the United States Mexican Numismatic Association at usmex.org. The association has 300 members who are collectors of Mexican coins and currency.



Mexican Paper Money includes full-color images, rarity scales and the cataloging of every known bill.

MYTHBUSTERS

INSURANCE MYTH:

My collection is covered by my homeowners' insurance.

THE FACTS:

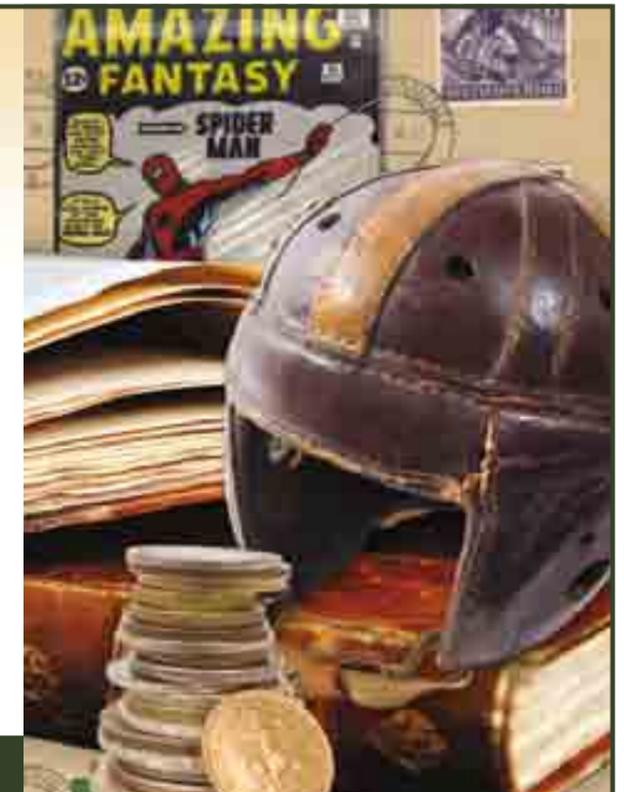
In most cases, your homeowners' is not nearly enough to protect your collection.

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What is Your Comic Art Worth?



THE COMIC ART PRICE GUIDE

by Jerry Weist
Softcover, \$29.95

The most authoritative guide to original artwork from **Comic Strips, Comic Books, Science Fiction, Pulp, Fantasy**

As comic art values soared, hundreds of collectors encouraged Jerry Weist to update his indispensable reference work. Now the work is done, with the Third Edition of THE COMIC ART PRICE GUIDE being the culmination of Jerry's intentions. With more than 500 pages of price range values and artist bios, this is a must for all collectors of original comic art.

"Jerry was a giant in fandom, we will probably never see another like him! Fans will find his final work not only to be a fantastic reference for original comic art, but a real labor of love which shows how much of Jerry's life he poured into our hobby."

— Steve Borock, Consignment Director,
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RECOMMENDED READING

Books

TO EXPLORE COLLECTING AREAS DISCUSSED IN THIS ISSUE, THE EXPERTS AT HERITAGE AUCTIONS SUGGEST THESE PUBLICATIONS

► HOT WHEELS



The Elite Redline Guide: Hot Wheels, 1968-1977 Identification & Values by Jack Clark and Sid Belzberg
Silver Car Publishing, \$39.95, hardcover

A hefty guide to the Redline Era, the period until 1977 when Hot Wheels had a red line etched around the tire rim. Includes a look at loose cars, international Hot Wheels, carrying cases, track sets and accessories. Cars are shown chronologically by year, and within each year is a further grouping, such as dump trucks, variants and dragsters.



Hot Wheels Prototypes by Bruce Pascal and Michael Zarnock
Lands Discovery, \$21.99, paperback

Narrative history of Hot Wheels prototypes from the moment Mattel founder Eliot Handler gave the production green light to the research and development department's lively competition to bring the coolest cars to motor fans nationwide. Includes interviews and never-before-seen photos.

► ANCIENT COINS



Ancient Coin Collecting, Vol. 1 by Wayne G. Sayles
Krause Publications, \$29.99, hardcover

Considered a "must have" for numismatists, historians and anyone interested in collecting ancient coins. Explores new developments in research methods, particularly with regard to the Internet, and reveals new finds in the field. Includes sections on how to collect ancient coins, determine authenticity and identify fakes.

► COMIC ART



The R. Crumb Handbook by Robert Crumb and Peter Poplaski
MQ Publications, \$25, hardcover

Part biography, part comic book and part media critique, this book includes reprints of Crumb's comic hits like *Fritz the Cat* and *Mr. Natural*, glossy reprints of Crumb oil paintings and sculptures, and record covers that Crumb has drawn over the years.



Archie: A Celebration of America's Favorite Teenagers

Idea & Design Works, \$49.99, hardcover

History of America's favorite teen comic characters includes a decade-by-decade guide to all characters, artist and writer bios, sketches, and unpublished art by Bob Montana, Dan DeCarlo, Sam Schwartz and Bob Bolling reprints. Also covers Archie's radio, film, television, and musical appearances.

► AUTOGRAPHS



Secrets to Contacting Celebrities: 101 Ways to Reach the Rich and Famous by

Jordan McAuley Mega
Niche Media, \$14, paperback

Tips, tricks and techniques to reach stars in person, online and by mail. Plus, how to get free autographed photos, signed memorabilia and personal notes from favorite celebrities and public figures. Covers actors, athletes, musicians, politicians, talk show hosts, authors, supermodels, and comic book artists. While the book contains no graphic images, it does list contact information for adult film stars.

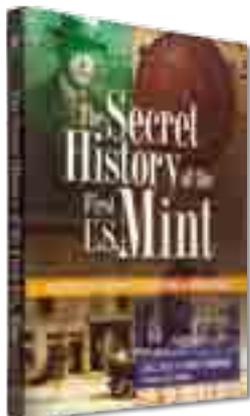
► HISTORICAL



1968 by Michael Kaufman
Roaring Brook Press, \$22.99, hardcover

A *New York Times* journalist examines "a year like no other." Divided into 10 sections, including the Vietnam War; the assassinations of Martin Luther King Jr. and Bobby Kennedy; the student uprisings in Paris and at Columbia University; demonstrations at the Democratic National Convention; the summer Olympics in Mexico City; and the Apollo 8 mission, which beamed back the first pictures of Earth from space.

CONTRIBUTORS: *Hector Cantú, Suzanne Gannon, David Michaels, David Tosh and Pamela Y. Wiggins.*



Master of the Mint

DID ACTS OF COMMEMORATION REDEEM PHILADELPHIA
ENTREPRENEUR'S FAILURES IN PRESERVATION?

The Secret History of the First U.S. Mint
By Joel Orosz and Leonard Augsburger
Whitman Books, \$24.95 (hardcover)

By John Dale Beety

WHAT DOES IT MEAN to preserve the past? *The Secret History of the First U.S. Mint* contemplates that question by presenting the biography of a businessman alongside the history of the facility he bought, tried to preserve, destroyed, and ultimately recorded for posterity.

The story focuses on the "national treasure" of the First U.S. Mint in Philadelphia, where coins were struck until 1833. Frank H. Stewart was an entrepreneur who struck out on his own at an early age and founded the successful (and eponymous) Frank H. Stewart Electric Company. He set up shop on North Seventh Street in Philadelphia, adjacent to the grounds of the First U.S. Mint, whose buildings had been put to other purposes years before. Stewart, looking to expand, bought out the grounds in 1907. He refurbished the main building's façade and labeled it "Ye Olde Mint." The words "Old Mint" soon became

part of his company's brand and appeared in advertising.

Stewart was a businessman first and a historian second. Though he bought the First U.S. Mint with the intent of preserving the buildings he thought historically significant, in 1911 he had the structures leveled, and a modern office tower went up in their place. Stewart commissioned several paintings of historic scenes as advertising illustrations for his Old Mint brand; these were based on building dimensions and other notes he had recorded prior to demolition but rendered with varying degrees of artistic license. His book *History of the First United States Mint* (the title of which inspired that of the present volume), self-published in 1924, is idiosyncratic yet invaluable for the first-hand knowledge he included.

Authors Joel Orosz and Leonard Augsburger consulted hundreds, if not thousands of references in their search for information on both Stewart and the First

U.S. Mint. Beyond coverage of those two topics, they discuss relics of the First U.S. Mint as well as the hitherto obscure artists who accepted Stewart's commissions and created paintings which have become numismatic icons in their own right.

The authors conclude by examining Stewart's role as a mediator of the past and the differences between "the Mint as it was" and "the Mint as Stewart fixed it in memory," which gives their answer as to whether Stewart successfully preserved the past. Readers interested in early post-colonial U.S. history and the documentary process are encouraged to pick up this book, enjoy the journey and draw their own conclusions.



JOHN DALE BEETY is a numismatic cataloger for Heritage Auctions.



JEWELRY DESIGNER A TRUE INNOVATOR

Margot Van Voorhies: The Art of Mexican Enamelwork
By Penny C. Morrill
Schiffer Publishing, \$49.99 (hardcover)

By Jill Burgum

I MUST ADMIT, when I agreed to review *The Art of Mexican Enamelwork*, I really didn't know much about it. Oh, I recognized several key names such as William Spratling, Los Castillo and Margot de Taxco. However, Mexican silver is not my area of expertise, so I settled in for what I hoped to be a good read ... and was not disappointed.

The author, Dr. Penny C. Morrill, immediately engages the reader's eye with vibrant photographs of pieces by prolific jewelry

designer Margot Van Voorhies. One cannot help but be captivated by the artist's interest in nature, civilization, color and form. It is largely through artist renderings that readers can appreciate just how gifted an artist Van Voorhies was. Her innate understanding of balance and function shine through the designs, most specifically in necklaces and bracelets.

While this well-researched book begins with Van Voorhies' origins in California, the story shines once the focus shifts to her arrival in Mexico.

She was a woman ahead of her time. She was financially independent, a freethinker and a world traveler in an era when most women were housewives. She implemented a design reference system that was truly revolutionary. Well worth mentioning is

the fact that at one time, Van Voorhies was the single largest employer of women in Mexico. The impact of her contributions to the Mexican jewelry industry changed lives and empowered people.

As a reader, I wanted more: more depth into her relationships with the men who influenced her work – from William Spratling, Antonio Castillo and Sigi Pineda – to her craftswomen Elena Flores and Velamina Palacios, to name but a few. Had the personal relationships been explored in greater detail, this reader's experience would have been enriched.

The Art of Mexican Enamelwork is written for jewelry enthusiasts, connoisseurs and appraisers. Morrill presents a fascinating view into the complex life and imaginative work of Van Voorhies, whose innovations helped shape an industry.

JILL BURGUM is director of fine jewelry at Heritage Auctions.

Delia E. Sullivan

ART AND OTHER CULTURES
INSPIRED AMERICAN INDIAN ART
SPECIALIST FROM AN EARLY AGE

IT WAS IN HIGH SCHOOL in Long Island, N.Y., that Delia E. Sullivan became interested in "the other." "Every day as I walked into my 11th grade anthropology class, the lights would dim and the reel-to-reel film projector would transport me to a different world: the Arctic, Australia, Africa," Sullivan says.

Years later, she would go on to earn a master's degree in cultural anthropology from the New School for Social Research in New York City, studying with noted anthropologists and authors Ted Carpenter and Michael Harner.

Sullivan later worked at Christie's in New York City. Between 2000 and 2007, she managed two auctions a year as head of the American Indian Art Department, during which time she raised the profitability and reputation of her department. Today, she is the American Indian Art Specialist at Heritage Auctions.

Did you know in high school that you would become an anthropologist?

Not exactly. While I was fascinated by the subject matter of anthropology, I came from a family of doctors, nurses, teachers and psychologists, so I received a tacit message that I, too, should go into a helping field. Meanwhile, I devoured books on the lives of [cultural anthropologist] Margaret Mead and missionaries, and I wrote an extensive paper on the Masai people of East Africa for that anthropology course.

So you didn't study anthropology in college?

No, I didn't think it would be practical. I didn't know how I could make a living at it. Instead, I went through a social work program with an eye on working with the deaf. I learned sign language and lived in the deaf dormitory on a campus where hearing and deaf students were integrated. But still, anthropology was calling. I suppose my interest was assuaged by courses like "The Culture of the Deaf." By my junior year, I found myself still pondering the Masai and decided that I simply had to go see them for myself. So that summer I went to Kenya for six weeks to

study the Masai with a group from Syracuse University. What an eye opening experience that was!

How did you transition from social work to anthropology?

I started graduate school as a sociology major. But after one semester, I finally gave in to my true desire and switched to anthropology. I was reading the work of [mythologist] Joseph Campbell at the time, who advised, "Follow your bliss!" By the way, my student advisor told me that there were no jobs in anthropology, but before she finished her sentence, I told myself, "I will find one." One week after I got my degree, Christie's hired me to work in their coin and banknote department. I eventually made the move to American Indian Art and eight months later I was head of the department.

Who collects American Indian art?

I learned in graduate school that American Indian topics come into vogue during times of environmental awareness, so in the 1960s, various astute people started collecting. By the 1970s, many dealers still on the scene today realized they could make a living by selling Indian wares out of the back of their vans. When I look back, the 1980s and 1990s was a heyday, mostly because a couple of important collectors were buying with the idea to form museum collections. Today, we even have collectors juxtaposing contemporary art with American Indian art.

What's been happening in the recent American Indian market?

Even with the economic downturn, the very best material has been breaking sale



Over the past decade, different types of American Indian material have gone in and out of vogue. "Right now," says Delia E. Sullivan, "jewelry is experiencing a boon."

records. Over the past decade, different types of material have come into and gone out of vogue ... five to 10 years ago, baskets were hot. Two to five years ago, pottery was hot. And right now, jewelry is experiencing a boon. Luckily, I have a number of very good pieces of Navajo and Zuni jewelry items in my September 16th sale.

So what do you generally look for when it comes to American Indian art?

The ABCs of any collecting area are Age, Beauty and Condition. In my field, age goes hand in hand with rarity. The most desirable material is from the third quarter of the 20th century and earlier. During the reservation period (1880s and 1890s), the lives of Native Americans changed dramatically and they started producing more items (increasing the supply) and started producing items, not for their own use, but in order to satisfy the demand from the Westerners ... tourists. For collectors, the material that was made for native use versus that made for tourists divides the great material from the good material.

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Taping of 'The Great Big American Auction'

THE QUEEN MARY HOTEL,
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Photographs by Ed Carreón

TELEVISION PERSONALITY TY PENNINGTON hosted the pilot episode of *The Great Big American Auction*, a show being produced for the ABC network. Heritage Auctions handled the appraisals of items and ran the auction. Among the lots in the pilot: a near-mint copy of *Amazing Spider-Man #1*; a ring once owned by Elvis Presley; and an autographed Les Paul guitar being auctioned to benefit Cystic Fibrosis research. "The quality of the material is only matched by the moving stories and significant personalities of those individuals who have trusted us with their prized possessions," Pennington has said about the show, produced by the same crew responsible for the History Channel's *American Pickers*. An airdate had not been scheduled at press time.

1 Ty Pennington. 2 Janice Dickinson and David Blakely. 3 Stan Lee. 4 Vanessa Thanos. 5 Space memorabilia consignor Howard Weinberger and Ty Pennington. 6 Noah Fleisher, Greg Holman, Debbie Rexing, Greg Rohan, Mike Sadler, Alyssa Ford, Shaunda Fry and Ty Pennington.



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Emily Procter

STAR OF 'CSI: MIAMI' HAS A WEAKNESS FOR FURNITURE, CUPS, SAUCERS, ANIMAL ART ... AND A GOOD BARGAIN

By Mike McLeod

EMILY PROCTER IS ALWAYS on the hunt for antiques and treasures, especially when she's not busy playing bilingual ballistics expert Calleigh Duquesne on CBS's police drama *CSI: Miami*, or co-starring in movies such as *Big Momma's House* and *Jerry Maguire*, or supporting charities that benefit the homeless. Despite her busy schedule, the North Carolina native found time to discuss her collecting interests.

You were profiled in a magazine that said you like to visit garage sales, flea markets and junk stores, and it showed a photo of an armoire that you picked up for \$200. What else do you like to collect?

At the moment, my area of obsession is animal art. One treasure is a pair of brass candlesticks shaped like cobras. I believe they were made in the early 1900s. I bought them at a Salvation Army thrift store in North Carolina.

Do you have a favorite place to shop or a favorite antique shop?

In Los Angeles, I go to a lot of estate sales (people in California tend to get rid of older styles). In North Carolina, I go to the Carolina Antique Mall — lots of things to see. Also in North Carolina, there are great places in Morehead City and Beaufort. I also have great luck in Memphis. Brimfield is also wonderful.

When it comes to antiques, what really catches your eye?

I love Louis Philippe French Colonial American. I adore square furniture. I don't know why, it just appeals to me. At the moment, I'm also searching for Victorian-shaped cups and saucers, but with plain bands of color (with gold), such as peach, greens and blues.

What are some of the most treasured items you have found at a flea market, garage sale or antique shop?

My favorite items always require some sort of bargaining. The candlesticks I originally saw in an antique store in L.A. for \$1,100. I got them for \$75. I bought a Morris chair for \$50, an Empire mirror with original glass for \$45, and a gilded frame for 50 cents. The list goes on. That's my favorite part — the bargain.

Any antiques or collecting hints or advice you'd like to give our readers?

A little research goes a long way! Knowledge is the best way to get a good deal when treasure-hunting. Oh, and buy what you love, even if others don't like it. It's your nest, after all.

MIKE McLEOD is the editor of *Southeastern Antiquing and Collecting Magazine*.

AP Photo/Phil McCarten

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