AUCTION PRICES REALIZED IN MORE THAN 20 CATEGORIES FREE PULLOUT POSTER

HERITAGE MAGAZINE FOR THE

Winter 2012/2013 \$7.99 U.S. IntelligentCollector.com

SPECIAL EDITION

THE YEAR'S TOP SPORTS TREASURES



PLUS: LOU GEHRIG, TY COBB, HONUS WAGNER, MUHAMMAD ALI, VIDA BLUE, JACKIE ROBINSON, MICKEY MANTLE, 'SHOELESS JOE' JACKSON, REGGIE JACKSON and more

In sports memorabilia, the legendary 'Bambino' remains the undisputed champ



A 1932 Babe Ruth and Lou Gehrig signed large photograph from the Christy Walsh Collection realized \$83,650 at an August 2010 Heritage auction.





HERITAGE MAGAZINE FOR THE INTELLIGENT COLLECTOR CONTENTS WINTER 2012/2013 NO. 18

HIGHLIGHTS



DISCOVERING BASEBALL GOLD

The multimillion-dollar Black Swamp Find was a popculture event. But through it all, this Ohio family stayed calm, stuck together and reaped the rewards. BY MATT MARKEY



THE YEAR'S TOP SPORTS TREASURES

When it comes to memorabilia, Babe Ruth remains the undisputed champ. BY THE INTELLIGENT COLLECTOR STAFF

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Co-creator of Captain America helped shape modern comics. Now, art held for decades by the legendary artist is being offered to collectors. EXCERPT FROM "JOE SIMON: MY LIFE IN COMICS"



ON THE COVER A 1920s Babe Ruth print from the Culver Pictures archives realized \$836.50 at an April 2009 Heritage auction. Page 69.

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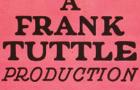
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ADOLPH ZUKOR AND JESSE L LASKY





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An ambrotype of George Armstrong Custer, circa September 1863, is a highlight of Heritage's Political, Western Legends & Americana Signature® Auction scheduled for Dec. 11, 2012. Page 50.

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Barings in America Through April 2013

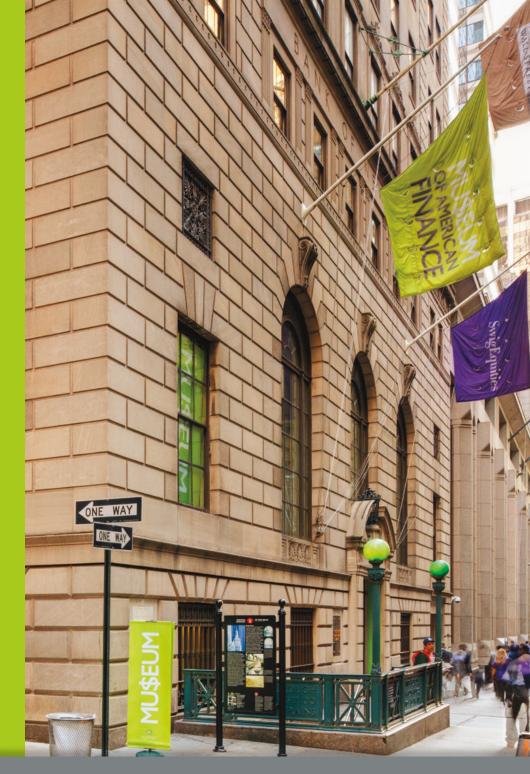


Tracking the Credit Crisis
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The Art of Jaime Hernandez

By Todd Hignite Intro by Alison Bechdel



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LETTERS

Send letters to The Intelligent Collector, 3500 Maple Ave., 17th Floor, Dallas, TX, 75219-3941 (Attention: Letters to the Editor), or via email to info@HeritageMagazine.com, or visit IntelligentCollector.com. Please include your name, mailing address, email address and phone number. Published letters may be edited for length and clarity and may be used in future Heritage products.



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Your Trusty Guide

HIDDEN TREASURES ARE STILL OUT THERE, BUT YOU HAVE TO RECOGNIZE A TREASURE BEFORE YOU CAN DISCOVER IT

By Hector Cantú



TRUE COLLECTORS WILL FIND at least two stories in this issue especially thrilling. They show clearly that treasures remain out there, waiting to be discovered.

Our first story on page 54 ("Discovering Baseball Gold") takes us behind the scenes as an Ohio family finds a cache of 100-year-old baseball cards in their attic. Writer Matt Markey of the *Toledo Blade* shows us how the heirs of meat market owner Carl Hench handled the media spotlight (including a call from NBC's *Today* show) and a windfall that could ultimately net the family more than \$2 million. A key to the family's success? A keen respect for fairness.

Then, in our Auction Preview section, you'll read about retired telephone company service representative Margery Acciardo, who lived with a treasure for most of her life – without knowing its true value. The painting, which has been in her family for decades, could realize as much as \$120,000 when it goes to auction in March 2013 (see page 38). "We had it hanging in our bedroom," Acciardo tells us. "We'd go off to Florida and leave it in the house with no insurance, no alarm ... nothing!"

So check those attics. Inspect those paintings. And know what's valuable.

Hidden treasures can still be found. But you have to recognize a treasure before you can discover it. Hopefully, this magazine helps you accomplish that goal.

USEFULNESS AND VALUE are priorities with today's print media. At *The Intelligent Collector*, we aim to produce a guide that helps readers make the best decisions possible when it comes to discovering, acquiring and selling fine art and vintage collectibles.

And that's why filing away a magazine is the ultimate compliment. To help you do that, we're taking a few steps to make us more valuable to you.

First, this publication is now more physically durable. You'll notice we now have a thicker, higher-quality cover, which will increase the magazine's shelf life. We want you to keep this "bookazine" and refer back to it – *often*. We'll also be publishing more prices realized. We've found that readers enjoy this "price guide" element and are always fascinated by what coins, comics, movie posters, sports memorabilia and other vintage collectibles and fine art fetch at auction.

We want you to find treasures. And we want to be there when you do!

Tell us about your discoveries. Drop us a line at **info@HeritageMagazine.com** to share your story.

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, Heritage Auctions



AUCTION CALENDAR

DECEMBER

З

Jewelry Signature® Auction #5122 Dallas – HA.com/5122 Viewing dates: Beverly Hills, Nov. 9-11 New York, Nov. 16-18 Dallas, Nov. 30-Dec. 3



6

Decorative Art & Design Signature® Auction #5125 Dallas – HA.com/5125 Viewing dates: Dec. 2-6



7-8

Dec. 7-8, 2012 Fine & Rare Wine Signature® Auction #5115

Beverly Hills – HA.com/5115 Viewing dates: Dec. 7-8 Dec. 8, 2012

Civil War & Militaria Auction #6083 Dallas – HA.com/6083 Viewing dates: Dec. 7-8, 2012

9

Arms & Armor Signature® Auction #6081 Dallas – HA.com/6081 Viewing dates: Dec. 7-8

11-12

Political, Western Legends & Americana Memorabilia Signature® Auction #6092 Dallas – HA.com/6092 Viewing dates: Dec. 10-11

15

Entertainment & Music Memorabilia Signature® Auction #7064 Dallas – HA.com/7064 Viewing dates: Dec. 11-15 A WITCH SHALL BE BORN. Methods, Weight, Journal Taramis, queen of khauran, awakened from a dream-haunted slumber to a silence that seemed more like the stillness of nighted catacombs than the normal quiet of a sleeping palace. She lay staring into the darkness, wondering why the candles in their golden candelabra had gone out. A gold-barred casement was but a hint of stars. But as she lay there, she became aware of a spot of radiance glowing in the darkness before her. She watched, puzzled. It grew and its intensity waxed as it expanded, a disk of lurid light hovering against the dark velvet hangings. Taramis caught her breath and started to a sitting position. A dark object was visible in that circle of light - a human head.

Suddenly panicky the queen opened her lips to cry out for her maids, then she checked. The glow was more lurid, the head plainer. It was a woman's head, small, finely molded,well-poised, with a high-piled mass of lustrous black hair. The face grew distinct as she watched - and it was the sight of this face which froze the cry in Taramis's throat. The features were her own! She might have been looking into a mirror which subtly altered her reflection, lending it a tigerish gleam of eye, a vindictive curl of lip.

"Ishtar!" gasped Taramis. "I am bewitched!"

Appallingly, the apparition spoke, and its voice was like honeyed venom.

"Bewitched? No, sweet sister! Here is no sorcery!"

"Sister?" stammered the bewildered girl. "I have no sister. I - "
"You never had a sister?" came the sweet, poisonously mocking voice.
"Never a twin sister whose flesh was as soft to caress or hurt as yours?"
"Why, once I had a sister," answered Taramis, still convinced that
she was in the grip of some sort of nightmare. "But she died."

The beautiful face in the disk was convulsed momentarily, and took on the aspect of a fury; so hellish was its expression that Taramis, cowering

Robert E. Howard (1906-1936) Original Typed Manuscript, Ribbon Copy, for the Conan Story, "A Witch Shall Be Born." 45 pages (rectos only) on 8.5 x 11 in. typing paper. Originally published in *Weird Tales*, December 1934. Estimate: \$25,000+ *Rare Books Signature® Auction #6094*, April 10-11, 2013, Dallas

JANUARY

Ancient & World Coins Signature® Auction #3021 New York – HA.com/3021 Viewing dates: Jan. 5-7

9-14

Jan. 9-13, 2012 U.S. Coins FUN Signature® Auction #1181 Orlando - HA.com/1181 Viewing dates: Jan. 7-13

Jan. 9-14, 2012 Currency FUN Signature® Auction #3521 Orlando – HA.com/3521 Viewing dates: Jan. 7-13

15 **World Coins Non-Floor Session** #3022 Dallas – HA.com/3022 Viewing dates: New York, Jan. 5-7



U.S. Coins Signature[®] #1182 Long Beach, Calif. – HA.com/1182 Viewing dates: Feb. 5-9



Estate Signature®

BRUA



Sports Collectibles Platinum Night Signature® Auction #7070 New York – HA.com/7070 Viewing dates: Feb. 20-23





Texana Signature® Auction #6097 Fort Worth, Texas – HA.com/6097 Viewing dates: Feb. 28-March 1



Illustration Art Signature®

Beverly Hills – HA.com/5126 Viewing dates: March 5-6

Auction #5126





Vintage Movie Poster Signature® Auction #7072 Dallas – HA.com/7072 Viewing dates: March 21-23



Vintage Guitars & Instruments Signature® Auction #7074 Dallas – HA.com/7074 Viewing dates: March 21-25

Auction #5129 Dallas – HA.com/5129

Viewing dates: Feb. 15-19

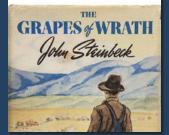
APRIL

10-11

April 10, 2013 Silver & Vertu Signature® Auction #5127 Dallas – HA.com/5127 Viewing dates: April 8-10

April 10-11, 2013 Historical Manuscripts Signature® Auction #6093 Dallas – HA.com/6093 Viewing dates: April 9-11

April 10-11, 2013 Rare Books Signature® Auction #6094 Dallas – HA.com/6094 Viewing dates: April 9-11





CICF World & Ancient Coins Signature® Auction #3024 Rosemont, III. – HA.com/3024 Viewing dates: April, 16-21



Space Exploration Signature® Auction #6095 Dallas – HA.com/6095 Viewing dates: April 17-18



Americana & Political Memorabilia Signature® Auction #6096 Dallas – HA.com/6096 Viewing dates: April 17-19



Fine & Rare Minerals Signature® Auction # 5110 Dallas – HA.com/5110 Viewing dates: April 18-20

24-27

CSNS U.S. Coins Signature® Auction #1184 Schaumburg, III. – HA.com/1184 Viewing dates: April 23-27

CSNS Currency Signature® Auction #3522 Schaumburg, III. – HA.com/3522 Viewing dates: April 23-27

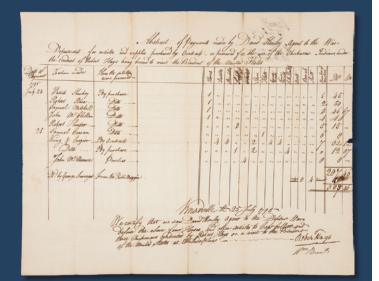
All dates and auctions subject to change after magazine goes to press. Visit HA.com/Auctions for updates. All auctions subject to conditions as printed in catalogs.



Jewelry Signature® Auction #5130 Dallas – HA.com/5130 Viewing dates: April 26-28

30

Handbags & Luxury Accessories Signature® Auction #5131 Dallas – HA.com/5131 Viewing dates: April 26-29



[George Washington] Abstract of Payments by War Department Agent David Henley for Goods to be Used by Chickasaw Indians on their Visit to the President of the United States Knoxville, July 25, 1795 1 page, 18.5 x 14.5 in. Estimate: \$9,000-\$12,000 *Historical Manuscripts Signature® Auction #6093* April 10-11, 2013, Dallas

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 LUXURY ACCESSORIES 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 INTERNET 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.

- THURSDAY INTERNET MODERN COINS Online only, no floor auction, lots close every Thursday evening.
- WEEKLY INTERNET WORLD COINS Online only, no floor auction, lots close every Thursday evening.
- 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.



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Prestigious Honor

FOUNDERS OF HERITAGE AUCTIONS RECOGNIZED FOR DEDICATION, SERVICE TO NUMISMATICS

HERITAGE AUCTIONS' CO-CHAIRMEN Steve Ivy and Jim Halperin have jointly received the Clemy Award, the highest honor bestowed by the Numismatic Literary Guild (NLG).

Heritage Auctions also received four other coveted NLG awards – including "Catalog of the Year" for the Shoshana Collection – at the American Numismatic Association World's Fair of Money convention in Philadelphia on Aug. 9, 2012.

The NLG is a national nonprofit organization of the top publishers, reporters, editors and authors in numismatics.

The Clemy is given in recognition of writing skills, dedication to numismatics, sense of humor and dedication to the NLG. Previous Clemy winners include some of the biggest names in the hobby, including Q. David Bowers, Chester L. Krause, Scott A. Travers, and Beth Deisher.



Steve Ivy (left) accepts the Clemy Award plaque from presenter Charles Opitz.

THE OTHER MAJOR NLG 2012 AWARDS HERITAGE RECEIVED FOR EXCELLENCE ARE:

- Best Dealer Website for HA.com, presented to COO Paul Minshull and IT department team members Brian Shipman, Michael Weems and Ryan Sokol;
- Best Article in a Large Publication for "New Thoughts on the 1825/4 Half Eagle" by Heritage senior numismatist David Stone; and
- Extraordinary Merit Award for the book The Surprising History of the 1838-O Half Dollar, by David Stone and Heritage senior cataloger and senior numismatist Mark Van Winkle, and edited by Jim Halperin.



APP OPENS AUCTION EXPERIENCE TO TABLETS

HERITAGE AUCTIONS' NEW mobile catalog app allows collectors to download all items in Heritage's current and past auctions – viewable

at your convenience on your iPad, even while offline.

"This is a fully interactive, completely immersive app that collectors will find in line with the first-class Heritage experience they've come to know and appreciate," says Heritage COO Paul Minshull. "We're a company that not only embraces technological innovation, but also holds it to a very high standard. For many collectors, this will provide significant change in their collecting experience."

The app allows users to browse entire catalogs, filter results based on keywords, view a slide show of items, read full descriptions, view images, and update bid information any time a user connects to the Internet. To download the free app, visit Apple's App Store and search "Heritage Auctions."

LEADING DEALER JOINS SPORTS DEPARTMENT



Rosen

ROB ROSEN, ONE of the nation's leading dealers in high-end sports collectibles, has joined Heritage Auctions as vice president of private sales and consignments.

"I'm very excited for this opportunity to become a part of the hobby's leading auction house," Rosen says. "The unparalleled financial and marketing strength of Heritage creates unlimited possibilities."

Rosen previously worked as a promotion and marketing executive at Atlantic

Records, working with artists such as Hootie and the Blowfish, Matchbox Twenty, Phil Collins, and Jewel. Rosen retired from the music business to dedicate himself full time to the sports collectibles market.

He will maintain his popular BabeRuthAutographs.com retail website.

Donn Pearlm:

DEMAND DRIVING VINTAGE HANDBAG MARKET



Rubinger

THE VINTAGE HANDBAG market has seen incredible growth over the past five years, driven in large part by celebrity trendsetters such as Katie Holmes and Victoria Beckham, says Heritage Auctions' director of luxury accessories.

"Hermes bags appreciate the moment you buy them," Matt Rubinger tells the Associated Press. Compare that "to someone who spent \$200 on a bag in the primary market that isn't worth anything as soon as they buy it – with no secondary market for it.

"The really tried-and-true pieces hold their value and increase their value over time," Rubinger adds. "There's a huge market for these pieces."

What's driving demand?

The Associated Press reports it boils down to quality and craftsmanship, with Hermes being the ultimate "must-have" status symbol with its tailored and sophisticated Birkin and Kelly silhouettes. These are fine leather, limited edition, handcrafted pieces that "take hours and hours and hours" to make, Rubinger tells the news service.

In 2011, a red crocodile skin Hermes Birkin bag set a world auction record when it sold at Heritage for \$203,150. A blue crocodile version at the same auction realized \$113,525, and a red crocodile Birkin fetched \$95,600. All three sales shattered the previous record of \$82,100 for a black crocodile Birkin sold at Christie's London in 2009.



APPRAISAL DAYS



More than 200 people showed up for Heritage Auctions' recent Appraisal Day event at the company's Dallas headquarters. Among the top finds: a Victorian glass bead and wood mirror, circa 1900, that sold at auction for \$35,000. An arms and armor Appraisal Day event is scheduled for Dec. 12-13, 2012, at Heritage's San Francisco office.

NUMISMATIST ESSAY CONTEST HAS FIRST WINNER



TWELVE-YEAR OLD Taylor Webb of California has won Heritage Auctions' first essay contest designed to encourage and support young numismatists and budding authors.

In his essay titled "Mentors of Numismatists," Webb describes the many people who have helped him develop his interest in rare coins. The winning essay was published in *Coin World* magazine.

"A large part of the joy of reading these essays comes from the realization

that with a little effort by all of us, a new generation interested in numismatics is waiting to be cultivated," says Robert Korver, director emeritus of Heritage Numismatic Auctions and a contest judge. "There are teens and even pre-teens out there waiting for an adult to step up with guidance and support."

For more information on Heritage's Essay Contest for Young Numismatists, and to read the winning essays, visit HA.com/ YNessay.

WORLD COIN INTERNET AUCTIONS NOW WEEKLY

STRONG COLLECTOR INTEREST in world coins has resulted in Heritage Auctions increasing the frequency of its Internet-only world coin auctions – from monthly to weekly.

"The growth of the World Coins category at Heritage has been tremendous in the last five years here," says Heritage Executive Vice President Cristiano Bierrenbach. "It's one of the company's most popular and fastest expanding areas."

Each weekly auction ends on Thursday night. All lots start at \$1.

"This is a golden opportunity for collectors to fill out some of their sets as well as for more beginning collectors to begin seeing where their interests lie," says David Michaels, director of World Coins at Heritage. AMELIA EARHART BECAME the first person to fly solo across the Pacific from Honolulu to Oakland. The French ocean liner Normandie – called by many the "Greatest Liner Ever" – made its maiden voyage from Le Havre to New York as the largest and fastest passenger ship afloat. Porky Pig made his debut as the first major Looney Tunes character in the short *I Haven't Got a Hat*. In sports, Babe Ruth appeared in his last career game, playing for the Boston Braves and hitting the 714th and final home run of his career. Parker Brothers introduced the Monopoly board game. The Detroit Lions won the NFL championship and the Detroit Tigers beat the Chicago Cubs to take the World Series.

1935

DISNEYANA

JUST SEVEN YEARS after he was created, Mickey Mouse was an animation superstar. A set of 24 trading cards produced by Gum Inc. teamed Walt Disney's character with caricatures of the day's top movie stars, including Laurel and Hardy. A complete set of the "Mickey Mouse with the Movie Stars" cards sold for \$17,925 at an April 2010 Heritage auction.

SPORTS

JESSE OWENS' four gold medals at the 1936 Berlin Olympics assured his immortality in sports history. Before representing the United States in Germany, Owens ran track at Ohio State University, where at the Big Ten meet in Ann Arbor, Mich., he tied the 100-yard world record and bested the record in the long jump, 220-yard sprint, and 220-yard hurdles. An Ohio State track jersey worn by Owens realized \$53,775 at a November 2010 Heritage auction.





MOVIE POSTERS

THE BRIDE OF FRANKENSTEIN was a major hit for Universal and critics today call it the best film to emerge from the studio's Golden Age horror era. Roger Ebert has said it's "a sly, subversive work that smuggled shocking material past the censors by disguising it in the trappings of horror." An original theatrical half sheet from the movie's 1935 release realized \$65,725 at a July 2007 Heritage auction.



COINS

OHIO

MORE THAN A BILLION Buffalo nickels were struck by the United States between 1913 and 1938. Although they remain popular with collectors, only rare or extremely well-preserved coins reach high-dollar status. Fewer than 40 Buffalo nickels have received an MS68 grade from PCGS. One such "nearly perfect" 1935 coin realized \$57,500 at a January 2007 Heritage auction.



R.X.

AWARD RECOGNIZED 2010 NOR

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TOP SEARCHES

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

> Searches conducted between June and September 2012



LEROY NEIMAN

KNOWN FOR HIS COLORFUL, expressionist paintings of athletes and sporting events, LeRoy Neiman (1921-2012) was one of the most famous artists in the United States. *The New York Times* said his popularity rivaled American favorites such as Norman Rockwell, Grandma Moses and Andrew Wyeth. His death in June 2012 sparked collector interest in his work, and in August 2012, his 1971 oil on board of Muhammad Ali realized \$155,350 at a Heritage auction.

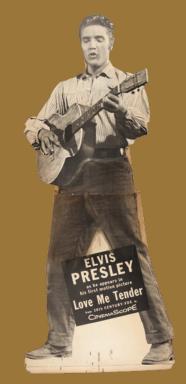


AS CHINA'S ECONOMY continues growing, so does interest in related collectibles. From fine art to antiques to coins, collectors are aggressively searching for pieces of Chinese art and culture. The top five Chinese coins auctioned by Heritage Auctions have all exchanged hands within the past two years. A People's Republic 10kg gold 100000 Yuan 2008 realized \$575,000 at a January 2011 auction.



SPIDER-MAN

THE WALLCRAWLER TOPPED the search list for each of the four months covered in this period, most likely spurred by the summer's *Amazing Spider-Man* movie, the character's 50th anniversary, and the sale of Todd McFarlane's original cover art for *The Amazing Spider-Man* No. 328 (above), which sold for \$657,250 at a July Heritage auction.



ELVIS PRESLEY

AUGUST 2012 marked the 35th anniversary of Elvis' death, and his popularity shows no signs of abating. This year's Elvis Week event in Memphis was among the biggest ever, with fans coming from around the globe to celebrate The King's legacy. At an August 2012 Heritage auction, a theater lobby standee from his 1956 movie *Love Me Tender* realized \$20,000.

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HERITAGE MAGAZINE FOR THE

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Early Marvel Comics

TOP-GRADED EXAMPLES FROM EARLY YEARS OF SILVER AGE

MORE THAN \$1.2 MILLION was dropped on four key Marvel titles – available on newsstands five decades ago for less than 50 cents total.

The key to the high prices realized was condition: None was graded less than near mint- 9.2 by Certified Guaranty Company.

Three of the four hailed from noted collector Doug Schmell's Pacific Coast pedigree, regarded as the pre-eminent Silver Age collection of comic books. "Bidders saw these as the best existing copies of these particular books – and they're probably right," says Barry Sandoval, director of comics operations at Heritage Auctions.

The non- Pacific Coast comic – the White Mountain Pedigree's first issue of the *Fantastic Four* from 1961 – "is not the highestgraded *Fantastic Four* #1," Sandoval says, "but it is a well-known copy that Sotheby's offered in 1993. It sold for \$27,500 back then, a time when no Silver Age comic had ever sold for that kind of money."

Wired magazine's website recently reported that the 20 most valuable comics ever auctioned have all been sold since 2010. Record-setting prices "powered at least in part by Hollywood cache," the magazine says, "have triggered a boom in the comic book collectors' market."



The Avengers #1 Marvel, 1963 CGC NM+ 9.6 Pacific Coast pedigree Sold for: \$274,850 July 2012



Tales of Suspense #39 Marvel, 1963 CGC NM+ 9.6 Pacific Coast Pedigree Sold for: \$262,900 July 2012



Fantastic Four #1 Marvel, 1961 CGC NM- 9.2 White Mountain Pedigree Sold for: \$203,150 July 2012



X-Men #1 Marvel, 1963 CGC NM/MT 9.8 Pacific Coast Pedigree Sold for: \$492,937.50 July 2012

WHITE HOUSE, WASHINGTON.

December 27, 1904.

331

Personal.

My dear Secretary Shaw:

I think our coinage is artistically of atrocious hideousness. Would it be possible, without asking the permission of Congress, to employ a man like St. Gaudens to give us a coinage that would have some beauty?

Sinceraly yours,

Theodore Rooscely

Hon. L. M. Shaw, Socrotary of the Treasury.

85,000 Cont fund

Theodore Roosevelt Letter to Treasury Secretary Leslie M. Shaw Launching His Coinage Redesign Efforts, Dec. 27, 1904 Sold for: \$94,000 August 2012

Theodore Roosevelt Letter

DIRECTIVE LAUNCHED EFFORT TO REDESIGN 'HIDEOUS' AMERICAN COINS

ON DEC. 27, 1904, President Teddy Roosevelt wrote a letter to Treasury Secretary Leslie M. Shaw that would launch the most vibrant and creative era in U.S. numismatics, an era that has rightly been termed a "renaissance" in American coinage.

The president noted that U.S. coinage "is artistically of atrocious hideousness." He proceeded to ask Shaw if it was possible to hire someone like sculptor Augustus Saint-Gaudens to redesign America's coins – "without asking the permission of Congress."

It was likely the first time Roosevelt (1858-1919) used the words "atrocious hideousness" – a phrase he utilized at later dates while leading efforts to redesign the nation's coinage. Saint-Gaudens, in fact, was eventually hired and designed the \$20 "double eagle" gold piece, first issued in 1907.

This letter – hidden from the coin world for nearly 100 years – was uncovered in 2011 in a group of papers acquired from a part-time book and manuscript dealer and collector. "While it's made of paper rather than metal, this is arguably one of the most important numismatic finds ever," says Heritage Auctions Co-Chairman Jim Halperin. The letter realized \$94,000 at an August 2012 Heritage auction.



Roosevelt was two years into his presidency when he wrote the letter.

It's believed the "\$85,000" on the bottom left was written by Secretary Shaw, indicating the money available in the Philadelphia Mint's contingency fund for the project.



The first coin issued under President Roosevelt's directive was the \$20 gold piece designed by sculptor Augustus Saint-Gaudens.



Academy Special Award presented to film pioneer Thomas Armat, 1947 Auction Price: \$98,500 July 2012



BEATLES PROMO RECORD

The Beatles' Rarest Promo 45 featuring "Ask Me Why" and "Anna" (Vee-Jay Special DJ No. 8, 1964) Auction Price: \$35,000 July 2012



ORIGINAL PIN-UP ILLUSTRATION Gil Elvgren's oil on canvas titled Skirting the Issue (Breezing Up), 1956 Auction Price: \$176,500 June 2012



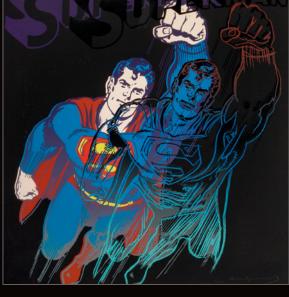
ILLUSTRATION ART Jessie Willcox Smith's conte crayon and watercolor on board titled Goldilocks and the Three Bears, Swift's Premium Soap Products calendar illustration, 1916 Auction Price: \$134,500 October 2012



Auction Price: \$358,500 July 2012

ELVIS PRESLEY'S SUNGLASSES

Elvis Presley's "Tiger Man" sunglasses, gold metal frames, yellow lenses, worn onstage in Las Vegas, 1974 **Auction Price: \$22,500** August 2012



ANDY WARHOL ART Andy Warhol's Superman (from Myths), color screenprint with diamond dust, ed. 113/200, signed and numbered, 1981 Auction Price: \$146,500 May 2012





A Marilyn Monroe signed photograph, circa 1956, given to a Los Angeles police offer who had stopped the star **Auction Price: \$32,500** July 2012



MOVIE POSTER Three sheet for the lost film The American Venus

(Paramount, 1926), perhaps the only known copy Auction Price: \$35,850 July 2012

Standing Boond Synny A. S. Cay of Jenne, 1815 branne John M. Bure General Stangard the Confile Bill Wild West Show, and Setting Bull and party concisting of ten John M. Burke do hereby ago Pay Sitting Buce Tifly (1500) Delears per march, to be paid men every Saturday might Fire (5) Indiana at Imuter five (\$ 2000) Salen of per month coal, paid month Dollard permanch Each, to be paid monolity; and William Kalsey Interps Aprement. Dollar. mont. John Mr. Berree. John Mr. Berree. Hens Manuger Buffat Bills Wild West Shorr. Sitting Beell -Sitting hunde prese par

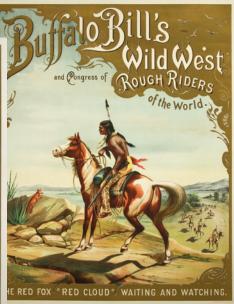
SITTING BULL'S CONTRACT Sitting Bull's original contract for him to appear in Buffalo Bill's

Wild West, signed by the Great Sioux Chief, 1885 **Auction Price: \$155,350** June 2012



"White Eagle" and "Red Cloud": A choice matched pair of what are perhaps the most esteemed of Buffalo Bill's Wild West posters (A. Hoen & Co.) Auction Price: \$31,070 June 2012





SPACE MEMORABILIA Apollo Block II command module flight director attitude indicator, manufactured by Honeywell

0

Auction Price: \$65,725 May 2012



U.S. COIN 1907 \$20 Ultra High Relief, Sans Serif Edge, Judd-1907, Pollock-2001, R.8 PR58 PCGS Secure Auction Price: \$1,057,500

August 2012



MINERAL Cobaltoan Calcite with Malachite, Katanga Copper Crescent, Katanga (Shaba), Democratic Republic of Congo (Zaïre) Auction Price: \$86,500 May 2012

Auction Price: \$203,150 September 2012

Moving Art Form

ANIMATION EXPERT **JIM LENTZ** SEES A NEWFOUND APPRECIATION FOR HAND-PAINTED CELS, BACKGROUNDS AND CONCEPT ART

Interview by Hector Cantú

"MY GRANDPARENTS ALWAYS wanted a Renoir. My parents always wanted a Rockwell. I've always wanted a Mickey Mouse."

Achieving that goal eventually led Jim Lentz away from an executive position in the automotive industry to owner of his own animation art gallery. His Stay Tooned Animation Gallery at its peak had three locations – two in Chicago and one in Minneapolis. The gallery sponsored the Midwest Animation Lecture Series between 1989 and 2000, attracting the biggest names in the business.

He later worked as national sales manager for the Walt Disney Company before joining Heritage Auctions, where he is director of animation art.

His love for animation has never waned. The reason, he says, is simple:

"If you're having a bad day and you look at your wall and you see the Grinch, or you see Bugs Bunny or Fred Flintstone, they kind of give you a little smile," says Lentz, 57, who grew up in Long Island, N.Y. "And that's always what's driven me to love the artwork. That and the hand-drawn element. As we go more and more digital, you see that some of the great artists in this country started in animation, people like Mary Blair, Claude Coats, Eyvind Earle, Peter Ellenshaw... really unbelievable artists in their own right. They all started in animation, and I think I was one of the first galleries that shined the light on animation drawings as an art form."



"When you find a piece and it means something to you, and it's hand-painted or hand-drawn, you buy that and display it proudly like you would any piece of artwork," says animation expert Jim Lentz, holding an original one-of-a-kind production cel showing Mickey Mouse, Donald Duck and Goofy from the theatrical cartoon *Clock Cleaners*.

What sparked your interest in animation art?

My earliest childhood memory was going to see *Sleeping Beauty* with my father. I was 4 or 5 years old. I remember those thorns coming up and the dragon and vividly, to this day, I remember not wanting to tell my father I was afraid. Also, I remember at a young age watching the *Rocky & Bullwinkle* show, which was my father's favorite show and my favorite show. People my age could see animation on prime time television every night of the week! There was Alvin and the Chipmunks, *The Bugs Bunny Show*, Bullwinkle, Yogi Bear and Huckleberry Hound, *The Flintstones*, and *The Jetsons*. I grew up with cartoons!

What's the first piece you purchased?

I was in California on business and I had time to kill and I went to a movie memorabilia auction. I had always been fascinated by cels and animation but I never thought I could own anything. I bought a little drawing of Pluto, and while there I learned that a woman who was a script reader had passed away and there was going to be an estate auction in East Los Angeles. I flew back to California from Chicago for the auction and there were boxes and boxes of drawings and model sheets and scripts, and I bought a couple of boxes and decided I had to learn about this. I



A Lady and the Tramp concept sketch by longtime Disney story man Joe Grant (1908-2005), one of the earliest pieces of artwork done for the classic 1955 film, was featured in Heritage's November 2012 auction.

started to buy every book and took an ad out to sell some of these drawings, and the phone rang off the wall. And the rest is history.

What kind of animation is generally available to collectors?

It's such a fun collectible. You can collect hand-painted cels. Some people collect backgrounds. Some people collect drawings. Some people collect concept art, the early storyboards. Some people collect certain images, like any cartoon character wearing a fireman's helmet. I had one client who was in the fireworks business so he collected anything that showed dynamite or fireworks. Some people just buy villains. Some focus on films, like Peter Pan. Some people like vintage Flintstones. Some people even collect television commercial animation, like Toucan Sam or Charlie the Tuna or Tony the Tiger. These characters have been around for 50 years!

As a collector, where do you typically find pieces for your collection?

Most of my finds came from retired animators, retired estates, guests of my lecture series. I would travel anywhere to look at a big collection.

So at the most, how many animation pieces have you owned at one time?

Oh, thousands. My wife complains. I don't overdo it, but these are things I like.

Do you have a favorite piece?

It changes. But right now... I became very good friends with Bill Hurtz [1919–2000], one of the directors of *The Bullwinkle*

Show. He first started his career at Disney. He wanted to do a painting for me and I said I'd pay him for it. He did Rocky and Bullwinkle emulating the Lady and the Tramp, their "Bella Notte" scene, sharing spaghetti. It's a beautiful painting and I love it because I knew him. I knew of his rich history in animation, and I really enjoyed that.

What's the most impressive piece you've ever held in your hands?

I used to be the national sales manager for fine art at Walt Disney and I've gone through their archives. So that'll take your breath away when you look at original artwork for *Steamboat Willie* and original *Snow White* artwork. There were many times I was in the Disney animation research library where I just sat there and went "Wow!"

What's happening right now in the animation market?

Animation was hot in the 1990s, but like anything, after a good 10-, 15-year run, it kind of cooled off a little. But it seems that all of a sudden there's a renaissance with animation art. Disney is re-releasing its classic films for the first time on Blu-ray as well as re-releasing many films in 3D, like *The Little Mermaid* and *The Lion King*. Also, we are seeing classic cartoon characters like Bugs Bunny and Daffy Duck coming back with new animation on Cartoon Network. There seems to be a whole new audience and there's a brand new appreciation for hand-drawn animation.

What does this mean to animation collectors?

Well, there's not a lot of new hand-drawn animation coming out. The market is getting smaller and smaller. We don't see a lot of it re-traded, which is one of the reasons I'm excited about working at Heritage Auctions. I've brought in a collection of some *Snow White* art that's been in a safety deposit box since 1975 in a rural farm in West Virginia. And the only reason it came out of that box was the woman read about Heritage Auctions. There's material out there, but it might be harder to find. So the joy for me is in the hunt.

What's the biggest lesson you've learned from collecting?

Provenance is important. Where the collection came from. You also have to have a good working knowledge of animation art. You have to know that different studios used different paints. When I'm looking at artwork, it's a three-, four-hour process. I like to know what I'm looking at. I want to put it through my series of checks and balances. If I need to take it to other experts in the field, for second opinions, I will.

What advice do you share with collectors?

It's not the most analytical answer you'll hear, but it's the most honest answer: Buy what you like. But also, when you find something you like, don't let it get away, because the inventory is decreasing. You don't see a lot of drawings of Dopey on the marketplace. You don't see a lot of artwork from *The Flintstones* original series. When you find a piece and it means something to you, and it's hand-painted or hand-drawn, you buy that and display it proudly like you would any piece of artwork. There are very few times you can stop a film and say, "I own that 1/24th of a second of that film."

So did you ever get your piece of Mickey Mouse art?

Yes! My first Mickey piece was a production cel from when Mickey in a tuxedo appeared on stage with Tom Selleck at the 1988 Academy Awards. It was Mickey's 60th birthday year. It's still one of my favorite pieces.

HECTOR CANTÚ *is editorial director at* The Intelligent Collector *magazine*.

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Honeymoon Gift

Joseph Christian Leyendecker painting reflects thoughtfulness behind legendary artist's gift to newlyweds 38

- NEW YORK YANKEES 31
 - ULYSSES S. GRANT 35
- WILLIAM 'BIGFOOT' WALLACE
 - EDWARD CURTIS >40
 - HELEN VINSON > 44
 - JEAN-VALENTIN MOREL 46
 - TEXAS RANGERS >48
- GEORGE ARMSTRONG CUSTER 50

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2 **Bid by e-Mail**

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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.

6 **Bid Live by Phone**

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

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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 107 for consignment deadlines.



HERITAGE AUCTIONS CATALOGS

To order a fully illustrated auction catalog for an upcoming auction, call 866-835-3243. For a calendar of upcoming auctions, see page 8.

How to Bid

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

1927 Yankees Team-Signed Ball

LEGENDARY SQUAD ANCHORS THE 'ULTIMATE YANKEES AUTOGRAPH COLLECTION'

THE 1927 NEW YORK YANKEES are famous for their legendary and feared "Murderers' Row" lineup. That season, the squad considered by many historians the best team ever swept the Pittsburgh Pirates in the World Series. Their 110 victories that year broke the previous American League mark of 105.

Outfielder and future Hall of Famer Earle Combs must have realized his team was magical. That year, he collected 20 signatures – including his own – on a single ball, including the autographs of future Hall of Famers Herb Pennock, Waite Hoyt, Lou Gehrig, Tony Lazzeri, Babe Ruth and manager Miller Huggins.

"All 20 are signed in striking green fountain pen ink and in symmetrical precision-like fashion," says Rob Rosen, vice president of private sales and consignments for Heritage Sports. "All are beautiful, fully legible, clean, crisp and bold. If the 1927 Yankees are the greatest team ever fielded, then this has to be the greatest team-signed ball in sports collecting."

The treasure, part of the Ultimate New York Yankees Autograph Collection, is a highlight of Heritage Auctions' sports collectibles auction scheduled for Feb. 23, 2013, in New York. It's expected to realize at least \$200,000.

Earle Combs' Personal 1927 New York Yankees Team-Signed Baseball Estimate: \$200,000+

Gel

This photograph, signed by Don Larsen and Yogi Berra, shows the players hugging after Larsen's World Series perfect game. 4 4 10.8.56

Don Larsen Autographed World Series Perfect Game-Used Baseball, Oct. 8, 1956 Estimate: \$20,000+

> Babe Ruth Single-Signed Baseball Estimate: \$100,000+

Among other highlights is the perfect-game ball thrown by New York Yankees pitcher Don Larsen on Oct. 8, 1956, in Game 5 of the World Series against the Brooklyn Dodgers. "To this day, it's the only perfect game in the history of the World Series," Rosen says.

The ball, at one time in the collection of actor Charlie Sheen, was originally retrieved from the game's umpires by an executive in the commissioner's office and the executive had it signed by Larsen.

Other collection highlights are strong condition, single-signed baseballs from every member of the 1927 Yankees, including Ruth, Gehrig, Lazzeri, Hoyt, Huggins, Combs, Urban Shocker, Benny Bengough, Pat Collins, Joe Dugan, Mark Koenig, Ray Morehart, Julie Wera, Bob Meusel, Ben Paschal, Wilcy Moore, George Pipgras, Dutch Ruether, Bob Shawkey and Myles Thomas.

Some of the finest condition, dual-signed balls being offered include: Ruth and Gehrig; Gehrig and Lazzeri; Joe DiMaggio and Mickey Mantle; and Mantle and Roger Maris. Also being offered is a single ball with the autographs of legendary Yankee catchers Bill Dickey, Yogi Berra, Elston Howard and Thurman Munson.

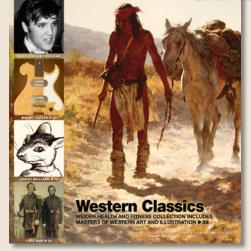
EVENT

SPORTS COLLECTIBLES PLATINUM NIGHT[®] AUCTION #7070, featuring the Ultimate New York Yankees Autograph Collection, is scheduled for Feb. 23, 2013, in New York and online at HA.com/7070. For details, contact Rob Rosen at 214-409-1767 or RRosen@HA.com.





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—Tony Isabella, Comics Buyer's Guide

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U.S. Centennial Document

CREATED BY SPECIAL ACT OF CONGRESS AND SIGNED BY FEDERAL LEADERS AS NATION BEGAN ITS SECOND CENTURY

JULY 4, 1876 WAS AN OCCASION of national celebration unlike anything seen before. The country was bursting with pride at this milestone in the great American experiment in government of, by and for the people. The centerpiece of the celebration was an exhibition of American accomplishments and aspirations on the scale of a world's fair.

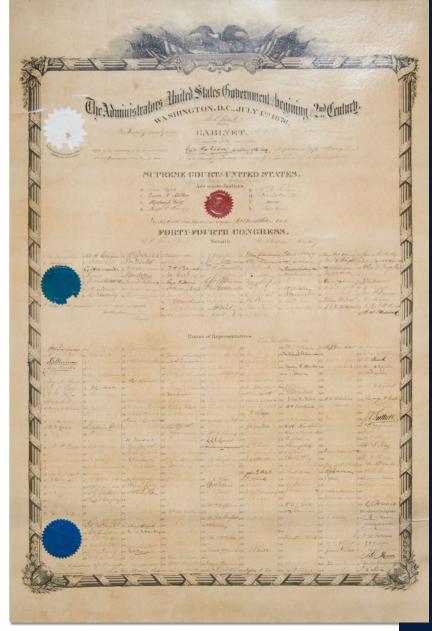


President Ulysses S. Grant

To mark Independence Day on July 4, 1876, a unique 32-by-48 inch document was created by a special act of Congress, to be signed by every member of the government, from the president on down. On the morning of the Fourth, it was taken to the White House, where it was signed by President Ulysses S. Grant and his cabinet. From there it was conveyed with great ceremony to the Supreme Court building, where it was signed by all of the justices, then to the Capitol, where every member of the Senate and the House, including the Territorial representatives, added their signatures. Following each signing, the secretaries of the respective bodies certified the signatures by affixing the official seals of the Supreme Court, Senate and House of Representatives.

The completed document was then conveyed to Philadelphia, where it was featured at the Centennial Anniversary celebration. Afterwards, it was given to Civil War General James McBride. In November of the following year, McBride wrote to the Secretary of State asking that the Great Seal of the United States also be affixed. But the Secretary felt he had no official authority to do so, causing McBride to go to Congress once again for a special act. The request was approved by both Houses and signed into law by President Rutherford Hayes on Jan. 10, 1878, and the Great Seal was duly added to this remarkable document.

Long believed "lost," it surfaced in time for the 1976 Bicentennial, and was featured in several exhibitions at that time.



Unique Document Created by Act of Congress to Celebrate the 1876 Centennial of American Independence. Estimate: \$50,000+

The document is a highlight of Heritage Auctions' Political, Western Legends and Americana auction scheduled for Dec. 11-12, 2012, in Dallas.

"Its imposing size, uniqueness and documented history undoubtedly make this one of the most significant autographic artifacts in the history of the American government," says Tom Slater, director of Americana auctions at Heritage Auctions.

EVENT

POLITICAL, WESTERN LEGENDS & AMERICANA MEMORABILIA SIGNATURE® AUCTION #6092 is scheduled for Dec. 11-12, 2012, in Dallas and online at HA.com/6092. For details, contact Tom Slater at TomS@HA.com or 214-409-1441.

William 'Bigfoot' Wallace

SIGNED PHOTO, HANDWRITTEN LETTER BY LEGEND OF TEXAS' EARLY YEARS

IN 1836, WHEN HE LEARNED that a brother and cousin had been shot down in the Goliad Massacre, William A.A. "Bigfoot" Wallace, a native of Lexington, Va., set out for Texas to "take pay out of the Mexicans."

By the time of his death 63 years later, "Bigfoot" Wallace was a Texas legend – a soldier and Texas Ranger who fought border bandits and Indians. "Wallace was a magnificent physical specimen," the Texas State Historical Association says in its biography of Wallace. "In his prime, he stood six feet two inches 'in his moccasins,' and weighed 240 pounds without surplus fat."

Some of his most graphic memories were of his experiences in Perote Prison, a stone fortress in the Mexican state of Veracruz where captured Texans were incarcerated. A handwritten letter in which Wallace describes his time at Perote is a highlight of Heritage's Texana auction scheduled for March 1, 2013, in Fort Worth, Texas.

"Over the course of six decades, 'Bigfoot' Wallace ingrained himself in the mythos of Texas," says Sandra Palomino, director of historical manuscripts at Heritage Auctions. "He fought against Mexican generals, he served in the Mier Expedition and was captured, he joined the Texas Rangers, and he guarded the Texas frontier against the Comanche during the Civil War. He was a legend in his own time."

In his handwritten letter to his father shortly after his release from Perote Prison, Wallace describes the events shortly after the surrender of his party during the Mier Expedition, including the march to prison and the famous Black Bean Episode, a lottery that determined which Texans were executed. "... At present," he writes, "my situation, and, my bad treatment while in Mexico compells [sic] me to return, for I am determined to fight the Mexicans so long as I live in Texas."

Also being offered at the auction is an albumen photograph of Wallace wearing a wide brim hat, hunting pouch, powder

out about two inches , not one man could speak above his breath , in his situation we were retation by the lano Mexicans, and about one half had to be carried to water into which was devented miles distant , handereffed two & two into before by the time we were able to stand up, an order came from the government to recent every tenth mean we then had a lottery composed of black and whete beams Those drawing white heard of to live, Those who drew black were to be shothin two hours & wich munbered deventeen is A. tab folameron was afterwards exercited near the city of Mexico all pour chains i u pron and put to work - after remaining there six months , we some qua marched to, Perste, which is, one hundred & leventy five miles from uns Braerier where fit remains one hundred & four of my comparison schich are halt starmed and almost sched, and a very cots dimate to to thill at Muacrue I had the dellow former at present i am in the that health g I came here without fre Dee 10 4 a hat, share, on sheet, My companions the sama setuction take i's the citizens of New Orboard gave es clothing and money to May owe way until ever an get a papage for Jexas, John Rieff furnished med clothes and hearty dollars, Robert Darst gave med ten (also, I am boarding with William Morehead of I saw George Playle & Me Setton, all the Hard boy's are in good health , and doing well of I would this Coce Corr Mar afford me a great pleasured to return to the Rochbridge Once more , the to see my relatives & friends , but at present him my situation, and, my bad treatment while in movies and to de compells me to return , for i am determined to fight the Mericans so long as i live in Geras, i have been in four John battles against them , three rectorious accurated struch with the Shor and

William "Bigfoot" Wallace (1817-1899) Autograph letter, Oct. 8, 1844. Writing to his father, Signed "Wm. A.A. Wallace". Three integral pages, 16.75 x 10.75 in. Estimate: \$8,000-\$12,000

horn and knife by photographer Michael Miley, known for capturing some of the most memorable images of Confederate General Robert E. Lee.

Wallace died in 1899 and is buried in the State Cemetery near Austin.

EVENT

TEXANA SIGNATURE® AUCTION #6097 is scheduled for March 1, 2013, in Fort Worth, Texas, and online at HA.com/6097. For details, contact Sandra Palomino at 214-409-1107 or SandraP@HA.com.

AUCTION PREVIEW __ TEXANA

have located upwards of twenty ught hundred acres of in Texas plane on the head of peach cruch amplate The Gaudapupe ! Some on hamiltons Greek omplying The Colorado about 40 miles above the town of Auste and two claims to locate yet, (one). 320; another of 960) h i expect to locate soon as i return (up) if the Mirrow Saw troops leaving twarries for the east ; and trust they were law troops leaving twarries for the east ; and my opinion ter were bound for Jecos ; if the Moriceans to not weak y which i pope and trust they we not wade ill make my home at, San, Antonio, one of the extreme tier towns of Jexa, in case they should i will make head sters at Edward Manton's mean Lagrange, for a expect to be thed as long as the war continues I it I have not heard in home for measing five agens (antill ; Mr, F. Hellion The stop States ministed stabled mar Juchlo an ha he city of Mexico full his money gold watch and cloab in from him then the your going a muchole have heard of many changes time my wrival here van I you to write the me immediately on the receipt , and deret your letters to - , Lagrange, Jayelle by, Jexas, post and to New Orleans I wish to kup up Spondence and fall write monthly - provided i do answer to my littles . Fell Habecha to write (altor the ner of tell his I Clinton that I have a pice of land in Sepas, of John Morehead was left in the Grauntains of the has not been lecard from since, (Several mon) after peticion as not been receased from sensed, several own affor tetering as their retreat back to depas (but i have never steen Monchead manned mentioned if he has set will be you have lef , o give may best respects to mother an pamily relatives all my enguitering pricings all my enguitering pricings except of hot lest respects, your officer, of Wallace

William "Bigfoot" Wallace (1817-1899) Albumen print, signed, 1872 4.25 x 6 in. Estimate: \$3,000-\$5,000

Rig Foot Mallace

AUCTION PREVIEW — ILLUSTRATION ART



Leyendecker's 'Honeymoon'

ARTIST'S GIFT FOR NEWLYWEDS HUNG QUIETLY IN RHODE ISLAND HOME FOR DECADES

IN 1932, WHEN MARGERY ACCIARDO'S mother was married in the Boston area, the noted American illustrator Joseph Christian Leyendecker walked her down the aisle.

"My grandfather had died when my mother was 12," says Acciardo, 76, a retired telephone company service representative. "He was in the advertising business and he and Leyendecker were business associates and friends. So Leyendecker did the honors of giving her away. He'd always remained a friend of the family."

Growing up, the bride was interested in art. "Leyendecker kind of pushed that with her," Acciardo says of her mother. "He'd bring her art supplies. They were close."

THE SATURDAY EVOST

Joseph Christian Leyendecker (1874-1951) Honeymoon (facing page). Oil on canvas, 28.25 x 21.25 in. Estimate: \$80,000-\$120,000 Completed for *The Saturday Evening Post*, July 17, 1926 (above)

for Boy Scouts of America, Cream of Wheat, Ivory Soap, and Cluett Peabody & Company, among others. And his art appeared on the covers of national magazines such as *The Saturday Evening Post* and *Collier's*.

His piece titled *Honeymoon* "was in my mother's house in Rhode Island for years and years and years," Acciardo says. "We knew it was a Leyendecker, but we really didn't think too much about it. Before my mother died in 2002, she gave it to me, and we had it hanging in our bedroom. We'd go off to Florida and leave it in the house with no insurance, no alarm ... nothing!"

When Acciardo's daughter decided

So it wasn't too much of a surprise when Leyendecker (1874-1951) gave Acciardo's mother a painting he'd completed for the July 17, 1926, cover of *The Saturday Evening Post*. It's an opulent piece showing a young maiden and her knight in shining armor on his lavishly bedecked steed. The golden banner across the bottom says, appropriately, "lune de miel" – a French phrase meaning "honeymoon."

"This is arguably the best example of a Leyendecker Saturday Evening Post cover to ever be offered at auction," says illustration art expert Ed Jaster of Heritage Auctions. "The subject matter is exquisite. The image of two lovers, reminiscent of Guinevere and Lancelot, mounted on a horse adorned with full tournament regalia, is simply a masterpiece."

Leyendecker was firmly established as a master illustrator by the early 1930s. He completed advertising illustrations to sell a smaller Leyendecker drawing the family owned, they finally discovered the high-dollar value of his oil paintings. When they contacted Heritage Auctions, they were told *Honeymoon* could fetch more than \$80,000 at auction. "When I found out how valuable the painting was," Acciardo says, "I wanted to get it out of here! I didn't want the responsibility. It was part of my life. I was happy to have it. I loved it. But I didn't want the responsibility of having something that valuable around."

While parting with the Leyendecker piece, the family is happy to still have the art left behind by Acciardo's mother. "I love her stuff," Acciardo says. "I have her watercolors and oils, and I will always treasure them."

EVENT

ILLUSTRATION ART SIGNATURE® AUCTION #5126 is scheduled for March 7, 2013, in Beverly Hills, Calif., and online at HA.com/5126. For details, contact Ed Jaster at 214-409-1288 or EdJ@HA.com.

AUCTION PREVIEW — WESTERN LEGENDS



The Harriman Collection

RAILROAD MAGNATE'S PERSONAL 20-VOLUME SET OF EDWARD CURTIS' 'THE NORTH AMERICAN INDIAN' ON THE MARKET FOR THE FIRST TIME

By Kristine Peashock



Edward Curtis (1868-1952) Railroad Magnate Edward Harriman's Personal Set of his 20-Volume Magnum Opus *The North American Indian* Estimate: \$900,000-\$1,100,000

IN 1899, RAILROAD BARON Edward H. Harriman organized and financed the last major scientific expedition of the 19th century: a survey of the Alaskan coast.

He selected Edward S. Curtis, then a studio photographer in Seattle, as the official photographer for the Harriman Alaska Expedition. Harriman's selection of Curtis proved to be a watershed moment for the photographer. Curtis developed a close working relationship with fellow expeditioner George Bird Grinnell, the anthropologist who would take Curtis on his first trip to live among and



Edward H. Harriman

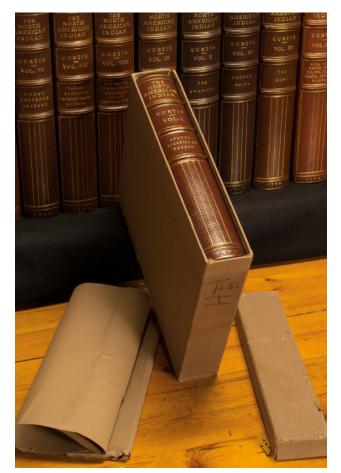
photo-ethnographic survey of the native peoples of America. The project would take 30 years and result in the publishing of *The North American Indian*, a 20-volume set of books containing more than 1,500 handprinted photographs.

Harriman was among a small, rarified group (including J.P. Morgan, the King of England, and Theodore Roosevelt) who subscribed to the limited edition set of *The North American Indian*, which was printed on rare and expensive India Proof tissue paper and signed by Curtis in Volume 1. The

number of original sets printed on tissue is estimated to be fewer than 15.

photograph American Indians. In 1906, Curtis secured funding from financier J.P. Morgan to begin work on a sweeping,

Edward Curtis' *The North American Indian* is legendary for its photographs of American Indians such as Chief Joseph (detail).

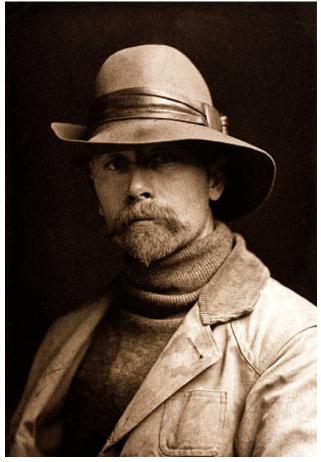


The North American Indian was printed on rare and expensive India Proof tissue paper and signed by Curtis in Volume 1.

Harriman's set, which has never before been on the market, is being offered at Heritage's Political, Western Legends and Americana auction scheduled for Dec. 11-12, 2012, in Dallas. It's expected to realize at least \$900,000.

"We are thrilled to have the opportunity to offer this historic set," says Tom Slater, director of Americana at Heritage Auctions. "It is in truly exceptional condition, probably the finest of the handful of surviving sets printed on tissue. These 20 volumes contain hundreds of photographic masterpieces not obtainable elsewhere in their original state."

In addition to the volumes, the Harriman collection includes vintage photographs from the Harriman Alaskan Expedition and the North American Indian project, reference material, and rare Curtis ephemera.



The lot includes photographs of Edward S. Curtis (above) and Edward H. Harriman.

"In recent auction appearances," Slater adds, "Curtis sets have soared in value, a tribute to his firmly established stature as one of the best and most important American photographers. Edward Curtis is no longer viewed as simply a 'Western photographer,' but as a genius who created great art with his camera."

KRISTINE PEASHOCK, an Edward Curtis photography specialist for Heritage Auctions' historical department, has written for Sun Country Airlines' Escape Magazine and the Tucson Weekly.

EVENT

POLITICAL, WESTERN LEGENDS & AMERICANA MEMORABILIA SIGNATURE® AUCTION #6092 is scheduled for Dec. 11-12, 2012, in Dallas and online at HA.com/6092. For details, contact Tom Slater at TomS@HA.com or 214-409-1441.

Edward Curtis photograph of Eagle Catcher (detail).

AUCTION PREVIEW — WESTERN LEGENDS





Helen Vinson shared the screen with George Raft in the 1933 crime film *Midnight Club* (above), and starred in the 1940 espionage melodrama *Enemy Agent* (right).

Helen Vinson's Jewelry

STARLET WAS ONE OF THE GREAT 'OTHER WOMEN' OF HOLLYWOOD'S GOLDEN AGE

HELEN VINSON SHARED THE BIG SCREEN with some of Hollywood's biggest stars, including William Powell, Gary Cooper, Carole Lombard and Cary Grant.

Born in Texas to an oil company executive, Vinson studied at the University of Texas before heading to New York, making her Broadway debut in the play *Los Angeles*. She would gain acclaim onstage in *Berlin* and *The Fatal Alibi*, a detective drama with Charles Laughton.

"Vinson was one of the East's popular stage actresses before Warner Bros. talent scouts discovered and ushered her to Hollywood," the *Los Angeles Times* reported in 2010.

She made her silver-screen debut in 1932's *Jewel Robbery*, and a year later she starred in *The Kennel Murder Case*, the Philo Vance mystery often called a classic of Hollywood's "whodunit" genre. She starred in 40 films through 1945, including *I Am a Fugitive From a Chain Gang*, hailed by critics as one of the most uncompromising studies of social injustice ever produced by Hollywood. The film received an Oscar Best Film nomination. Vinson also had roles in *The Thin Man Goes Home* and *The Wedding Night*, in which she played Cooper's wife.

Between 1935 and 1940, she was married to tennis champion Fred Perry. She gave up acting in 1945 after marrying her third husband, stockbroker Donald Hardenbrook. She died Oct. 7, 1999 in Chapel Hill, N.C.

Jewelry worn by Vinson is featured in Heritage's fine jewelry auction scheduled for Dec. 3, 2012, in Dallas and online.

The *Los Angeles Times* called Vinson a "svelte beauty," while *The Independent* of London said she was "one of the great 'other women' of the cinema... typecast as a blonde temptress. ... Her skill was often to invest such roles with a veracity that made it easy to empathize with her despite her treatment of the hero or heroine."

Jewelry belonging to stars of the Golden Age of Hollywood is always popular, says Heritage's fine jewelry director Jill Burgum. "Helen Vinson was an accomplished and elegant star who performed with the biggest names in show business, and the jewelry she wore is certainly attractive to collectors of both jewelry and Hollywood memorabilia."

EVENT

FINE JEWELRY SIGNATURE® AUCTION #5122 is scheduled for Dec. 3, 2012, in Dallas and online at HA.com/5122. For details, contact Jill Burgum at 214-409-1697 or JillB@HA.com.

Art Deco Diamond, Carved Ruby, Platinum, Gold Double-Clip-Brooch Property from the Helen Vinson Estate Estimate: \$5.000-\$7.000

Art Deco Diamond, Carved Ruby, Rock Crystal Quartz, Platinum Ring Property from the Helen Vinson Estate Estimate: \$3,000-\$4,000



Art Deco Diamond, Carved Ruby, Platinum Bracelet Property from the Helen Vinson Estate Estimate: \$8,000-\$10,000

Jean-Valentin Morel Surtout de Table

NEWLY DISCOVERED PRIZEWINNER OF 1851 EXHIBITION AN IMPORTANT PIECE OF DECORATIVE ARTS HISTORY

JEAN-VALENTIN MOREL (1794-1860) was one of the most accomplished jewelers, silversmiths and lapidaries of 19th century Paris. He created a missal binding for Pope Gregory XVI, a table service for the King of Sardinia, and jewelry for Queen Victoria.

Setting up as an independent master in 1827, Morel registered his first goldsmiths mark, declaring his specialization as a maker of jewelry and ornamental boxes, and in the following year he established a workshop 60 miles northeast of Paris in the village of Chateau-Thierry.

By 1833, he was back in Paris at the workshops of Jean-Baptiste Fossin (the firm that would eventually become Chaumet), which specialized in sophisticated jewelry for a client list that included the family of Louis-Philippe and the aristocracy of the July Monarchy.

After the fall of Louis-Philippe in 1848 and the exile of the French court to London, Morel moved there as well. In London, he established a new workshop at 7 New Burlington Street, supplying works for the exiled French aristocracy and the Royal Family, as well as establishing a new English client base that included Queen Victoria.

"While in London, Morel exhibited at the 1851 Crystal Palace Exhibition, an international event that highlighted the era's artistic and manufacturing leaders," says Tim Rigdon, fine and decorative arts expert and consignment director at Heritage Auctions. "Morel and his workshop created a monumental centerpiece, and it received widespread critical acclaim as well as the coveted Council Medal – the highest award possible.

"This was recognized at the time, one of the great moments in design, art and technological history, as a pinnacle of achievement," Rigdon says.

The piece is featured in Heritage Auctions' silver and vertu auction scheduled for Dec. 5, 2012, in Dallas.

Details about the surtout and its designer had faded into history and it remained in storage for almost two decades before it was consigned to Heritage in summer 2012 as a simple piece of silver. Experts at Heritage revealed it was much more than that. "As we researched it and began to draw the clues together on the history," Rigdon says, "we knew we had something special, extraordinary even. This is a true masterpiece of silver craftsmanship."

EVENT

SILVER & VERTU SIGNATURE® AUCTION #5124 is scheduled for Dec. 5, 2012, in Dallas and online at HA.com/5124. For details, contact Tim Rigdon at 214-409-1119 or TimR@HA.com.



Jean-Valentin Morel (1794-1860) Important Monumental Victorian Silvered Bronze Surtout De Table Designed for the Crystal Palace Exhibition with Eight Matching Candelabra. London, 1851. 25 x 42 x 25 in. Estimate: \$600,000-\$900,000



Texas Rangers

CAPTAIN CLINT PEOPLES HELPED ESTABLISH HALL OF FAME AND HIS 'CHICKEN RANCH' CASE INSPIRED HOLLYWOOD

SHORTLY AFTER STEPHEN F. AUSTIN organized the settling of 300 families in the Mexican territory that would later be known as Texas, he called on the pioneers to organize a group to provide protection. Austin first referred to this force as the Rangers in 1823.

Although the Ranger Service has changed in organization and policy, it has existed almost continuously from Texas' earliest years to the present, along the way cultivating a lawenforcement mystique that continues to fascinate students of Lone Star State history.

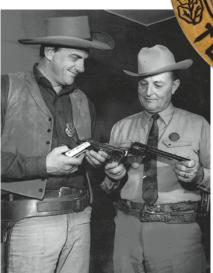
To this day, firearms associated with Texas Rangers are highly valued by

collectors, says Clifford Chappell of Heritage Auctions' arms and armor department. An auction scheduled for Dec. 9, 2012, in Dallas and online, features a large consignment of Texas Ranger-owned material.

The auction includes a Smith & Wesson revolver carried by Texas Ranger Captain Clint Peoples, a Winchester carbine owned by Texas Ranger Sid Kelso, and a Remington shotgun owned and carried by Texas Ranger Jim Huggins.

Serious collectors of contemporary Ranger guns look for blue property tags issued by the Texas Department of Safety. These cards list the owner of the gun and the dates of use. "They are considered surefire provenance," Chappell says. "Letters signed by retired Rangers attesting to their ownership of specific guns are of equal importance."

Of special importance are two custom pairs of handguns owned and worn by Peoples (1910-1992). "These are referred to by collectors as 'barbecue guns' because they were worn



Actor James Arness of TV's *Gunsmoke* was an Honorary Texas Ranger and friend of Texas Ranger Captain Clint Peoples.



Senior Captain Texas Ranger Badge Belonging to Clint Peoples. Estimate: \$4,000-\$6,000

primarily during special occasions," Chappell says. "Both sets have heavy silver overlays, pearl grips and fancy leather cases, all of which are part of the contemporary Texas Ranger mystique."

In 1973 during the statewide sesquicentennial celebration of the Texas Rangers, Peoples was honored for his significant participation in establishing the Texas Ranger Hall of Fame and

Museum in Waco. Historical material from the Texas Department of Public Safety states Peoples was the longest-tenured law enforcement officer in the nation. "During his almost 60 years as a Texas lawman, he served in law enforcement agencies on the local, state and federal levels and had the distinction of holding more separate titles than anyone else in the field," the agency reports.

"Captain Peoples indeed had a fascinating career," adds Chappell. "He worked on cases involving Billie Sol Estes, the Maceo brothers gambling syndicate in Galveston, and the Chicken Ranch brothel in La Grange, which inspired the 1982 musical *The Best Little Whorehouse in Texas*. He certainly was among the most famous of Texas Rangers."

EVENT

ARMS & ARMOR SIGNATURE® AUCTION #6081 is scheduled for Dec. 9, 2012, in Dallas and online at HA.com/6081. For details, contact Clifford Chappell at 214-409-1887 or CliffordC@HA.com.

George Armstrong Custer

DESPITE CONTROVERSY, CAVALRY COMMANDER REMAINS MYTHIC GIANT AMONG AMERICAN HISTORICAL FIGURES



Frederic Sackrider Remington (1861-1909). Battle of Washita, circa 1888. Oil Painting Published in The Household History of the United States for Young Americans by Edward Eggleston Estimate: \$300,000-\$400,000

By Tom Slater

GALLANT HERO OR CRASS self-promoter? Military genius or tactical blunderer? Probably no figure in American history has left scholars and history buffs so divided. But there is one thing upon which all agree: Nearly a century and a half after his shocking death at Little Bighorn, George Armstrong Custer [1839-1876] is certainly not forgotten.

Custer's first notable achievement occurred in June 1861 when the 22-year-old Michigan native finished last in his graduating class at West Point. However, the American Civil War was just getting under way, and trained officers were in heavy demand. Custer quickly developed a reputation for daring and skill as a cavalry officer, and whether by design or good fortune he came to be recognized by some of the most powerful officers in the Union army. Custer's brash attitude and aggressive tactics during the Civil War led to some of the highest casualty rates of any cavalry commander, but they also made him a celebrated national hero. Like many whose ranks had been temporarily raised out of wartime necessity, Custer reverted to his permanent rank of captain. Over the next two years, he alternated between military service and seeking a lucrative career in the private sector, even flirting with an offer of \$10,000 in gold to go to Mexico and serve as an adjutant general for Benito Juárez in his fight against Emperor Maximilian.

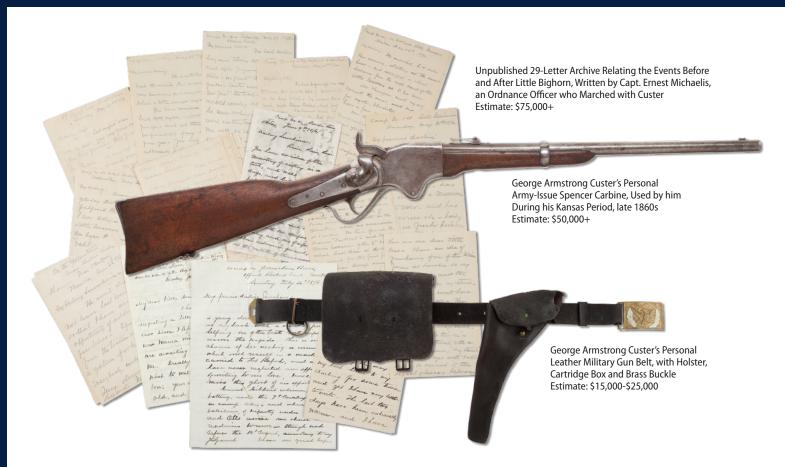
But in the end, the call of boots and saddles was too strong, and in 1867 he accepted a commission as a lieutenant colonel commanding the newly formed U.S. 7^{th} Cavalry Regiment.

Over the next nine years, the 7^{th} played an active role in the Indian Wars raging across the plains. During this period,



Large Half-Plate Ambrotype of Newly Promoted Brigadier General George Armstrong Custer, circa September 1863 Estimate: \$50,000+

AUCTION PREVIEW __ AMERICANA



he led his men into what, in typical Custer fashion, would be an engagement shrouded in controversy. In November 1868, troops led by Custer attacked the encampment of the prominent Cheyenne chief Black Kettle in what would come to be known as the Battle of Washita River. It was a rout, and was widely considered the first major Army victory in the Southern Plains Wars. Custer reported having killed 103 warriors, but the Cheyenne claimed the casualties included only 11 warriors, plus 19 women and children. Like so many of Custer's exploits, the Washita Battle created dueling perceptions of him as a daring and successful cavalry commander, and the leader of a brutal assault on an unsuspecting Indian encampment.

In May 1876, Custer led some 600 men of the 7th from Fort Abraham Lincoln as one of several large detachments which set out simultaneously to locate and subdue the hostile Sioux and other allied Plains tribes. At Little Bighorn River, it seems Custer greatly under-estimated the number of enemy warriors facing him, or perhaps their determination to stand and fight rather than flee the approaching soldiers. His contingent was cut off and massacred in what has come to be known in legend as Custer's Last Stand.

Controversy ensued almost immediately and has raged to this day. Was Custer a goat or a gallant hero? Did he doom his forces by dividing them against an uncertain enemy force? Did he wish to claim all the glory before other commanders of stature could arrive on the scene?

As far as the American public was concerned, Custer, his gallant image carefully guarded and burnished for over 50 years by his devoted widow Libbie, was a martyred hero. Only in recent decades has a more revisionist view entered the popular mind. However, even those who disparage Custer for his failings acknowledge his courage and prowess as a cavalry commander, and he remains a mythic giant among American historical figures.

Not surprisingly, any contemporary items associated with George Armstrong Custer are avidly collected. Numerous significant artifacts associated with Custer, some with Custer family provenance, are featured in Heritage Auctions' Political, Western Legends & Americana auction scheduled for Dec. 11-12, 2012, in Dallas and online.

TOM SLATER is director of Americana auctions at Heritage Auctions.

EVENT

POLITICAL, WESTERN LEGENDS & AMERICANA MEMORABILIA SIGNATURE® AUCTION #6092, featuring the Legends of the Wild West II Session, is scheduled for Dec. 11-12, 2012, in Dallas and online at HA.com/6092. For details, contact Tom Slater at TomS@ HA.com or 214-409-1441.

\$100 Spread Eagle

NOTE FEATURING HERALDIC EAGLE ONE OF ONLY TWO UNCIRCULATED SPECIMENS TO REACH AUCTION MARKET SINCE 1947



Fr. 167a \$100 1863 Legal Tender PCGS Choice New 63. Estimate: \$175,000+

By Dustin Johnston

AMERICA'S WAR FOR INDEPENDENCE was a hard-fought battle lasting from 1775 to 1783. The victory at Yorktown led to the British surrender by Lord Cornwallis. Though victorious, the fledgling United States was left battle-weary, weak and vulnerable. The British were well aware of the weakness and just two decades later, quickly reorganized to instigate another war against the young nation.

Displaying the strength of victory in many cases is an important step to avoiding further conflict, and some of the steps taken by the early republic were an attempt to display strength where there was little. The Great Seal of the United States was introduced in 1782 as the tide of war was changing. It featured a heraldic eagle as its central design. Clutched in its left talon is a bundle of 13 arrows, with an olive branch in the other. The message was clear: The United States was looking for peace, but prepared for conflict.

After the war, in 1792, the United States opened the doors to its first mint and began striking coins, and with the introduction of silver coinage in 1794, the heraldic eagle design, engraved by Robert Scott, was employed to show strength. Its use over the next century came and went with the ebb and flow of war and peacetime. The 1860s ushered in America's deadliest conflict, an internal war that would pit families against each other. During the Civil War, both the United States and Confederate States issued their own currency to fund the fighting. The heraldic eagle returned, this time employed by the North on newly issued Series 1862 \$100 Legal Tender notes.

A crisp, uncirculated example of the note is featured in Heritage Auction's currency auction at the Florida United Numismatists convention scheduled for Jan. 9-14, 2013, in Orlando, Fla. It is one of only two uncirculated Spread Eagles that have reached the auction market since 1947. It's expected to realize at least \$175,000.

The vignette on the note, engraved by Joseph P. Ourdan, features the eagle perched on a cliff with wings spread. In a long tradition of the United States exhibiting strength and sovereignty on its money, the design is a classic for currency collectors and affectionately nicknamed "the \$100 Spread Eagle."

DUSTIN JOHNSTON is director of currency at Heritage Auctions.

EVENT

CURRENCY FUN SIGNATURE® AUCTION #3521 is scheduled for January 9-14, 2013, in Orlando, Fla., and online at HA.com/3521. For details, contact Dustin Johnston at 214-409-1302 or Dustin@HA.com.

"There was that slight moment of euphoria when we first saw the cards, and then we thought, 'It can't be,'" recalls Karl Kissner, shown at the door to the attic that held a collection of centuryold baseball cards now known as "The Black Swamp Find."







DISCOVERING BASEBALL GOLD

The multimillion-dollar **Black Swamp Find** was a pop-culture event. But through it all, this Ohio family stayed calm, stuck together, and reaped the rewards.

By Matt Markey

1910 E98 – RED CHIEF BENDER BLACK SWAMP FIND

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THE SLEEK, BLACK MERCEDES and its ultra-courteous chauffer met Karl Kissner and his wife at New York's LaGuardia Airport before whisking them through Manhattan to a luxurious hotel near Rockefeller Center.

After taking in the best of the Big Apple, the Kissners headed to the studios of NBC's *Today* show the following morning and there they were treated like royalty. There was socializing time in the green room, a generous breakfast buffet, and a makeup session before Karl and his cousin Karla Hench sat down with host Matt Lauer for an interview on national television.

"The thought that our interview was going to millions of people never really crossed my mind," recalls Kissner, who owns a restaurant back in Ohio. "I was excited to meet Matt Lauer, but when he asked questions, it was like sitting at my restaurant coffee counter talking to customers."



This single 1910 E98 Honus Wagner card from a "Set of 30" sold for \$239,000 when the first batch of cards from "The Black Swamp Find" went to auction in August 2012 in Baltimore. Kissner and Hench were there to talk about a treasure trove of 1910-era baseball cards their family uncovered in their grandfather's attic – a collection that is expected to bring the heirs at least \$2 million, and which has already made them celebrities in the world of vintage sports memorabilia.

"It's a cliché, but this is one of those once-in-a-lifetime discoveries that came out of nowhere, the ultimate buried treasure find," says Joe Orlando, president of Professional Sports Authenticator, and editor of *Sports Market Report*. "It's one thing to find a \$10,000 autographed baseball or a \$50,000 coin, but it's extraordinarily rare to find a single group of vintage baseball cards worth millions of dollars."

That afternoon, after the interview, Kissner was on a flight home, and at 7 the next morning, he was back working the griddle at his restaurant in the small manufacturing town of Defiance in northwestern Ohio.

"I guess my 15 minutes of fame were up, so I was back making coffee and slinging hash browns," says Kissner, the designated spokesman for the unassuming consortium of cousins that discovered the cards in a soot-covered cardboard box. "It was back to the real world."

WORLDWIDE HEADLINES

THE STORY OF THE CARDS has been well circulated, about how Kissner and his cousins had been conducting a tedious clean up and inventory of the old family estate that had belonged to his grandfather, Carl Hench, who had operated a meat market in Defiance.



After a string of marathon cleaning sessions, with cousins arriving from around the country to assist, Karl Kissner and family found the soot-covered cardboard box that changed their lives.



The Hench heirs gathered for a photo shortly after the cards were found. "It was always the case that everything would be split evenly," Karl Kissner says. "Greed never reared its ugly head, and I can't even describe how proud I am about that."

The family believes Carl also sold dry goods. The baseball cards, they assume, were promotional items, manufactured as giveaways to customers. "We guess they were leftovers,"

Kissner says. "Because of the way they were stacked neatly in a box, he probably intended to use them later, but he just forgot about them."

Carl had been gone more than 60 years, but his daughter Jean lived in the family home until she passed away in the fall of 2011, leaving the house and its nearly overwhelming amount of contents to her 20 surviving nieces and nephews. A string of marathon sorting sessions

ensued, with cousins arriving from around the country to assist. "It was a huge project, but we had fun with it," says

Mike Walz, one of the heirs. "My aunt, God love her, was a bit of a hoarder, so there was a lot of work to be done."

The family didn't find the treasure box until the group

'Once Karl said they had found something of value in the attic, and had [Heritage Auctions] look at it, we just figured it was stock in Standard Oil.' had basically cleaned its way to the attic. Inside, shielded from sunlight for more than a century, were more than 700 near-mint condition cards with images of baseball's legendary heroes ... Ty Cobb, Christy Mathewson, Honus Wagner, Cy Young.

"There was that slight moment of euphoria when we first saw the cards, and then we thought, 'It can't be,'" Kissner recalls. After all, he thought, the cards looked almost new.

Maybe they were reprints. He was soon on the Internet looking for clues. "After we researched it some more and

looked at some dealer sites and found out just what we had ... then we hit that 'wow' point."

Getting an expert opinion was next. And that led them to Peter Calderon, a baseball card expert at Heritage Auctions in Dallas. "A friend of the family who had previously purchased items from us called to find out more about the cards," Calderon says. "He sent a picture of six cards to my cell phone. Nothing said to me they were not authentic, so we were interested in them sending us a few.

"Oh, my God," Calderon recalls saying when he opened the package the next day. "I was in complete awe."

"When we heard his expression over the phone," Kissner says, "we knew they were real."

Kissner, talking to Calderon from his restaurant office, recalls turning and seeing the full box of cards sitting on his desk chair. "This was a Saturday. It was after noon, so all the banks were closed," Kissner says. "So I hid them there at the restaurant office. I didn't sleep that night or Sunday night and Monday morning I went to the bank and put them in a lock box."

The family initially wasn't sure about going public with their discovery. Like lottery winners, they were nervous about sharing the news of a sudden windfall. But after discussing the significance of the find with Chris Ivy, director of sports auctions at Heritage, they concluded going public was the prudent thing to do. "Heritage suggested that it would make a great human interest story, with my grandfather, this German immigrant and his legacy, so we felt that was the right way to go," Karla Hench says. "Those previous generations are responsible for who we are, and I think we're proud to share their story."



The discovery was one of the summer's biggest pop-culture stories, inspiring Pulitzer Prize-winning editorial cartoonist Walt Handelsman, whose cartoon appeared in newspapers nationwide. "I have a copy on the back bar at the restaurant and chuckle every time I walk by," Karl Kissner says.

"I was excited to meet Matt Lauer, but when he asked questions, it was like sitting at my restaurant coffee counter talking to customers," says Karl Kissner, with Karla Hench and Heritage Auctions' Chris Ivy.

"The story was just too neat not to tell," adds Kissner. "This is that golden treasure you hear about, that everybody hopes to find, and here we had it. We had to let that story out."

In July 2012, the story of "The Black Swamp Find" – a reference to the Great Black Swamp that helped protect Fort Defiance during the 1790s Northwest Indian War – made headlines around the world. Collectors everywhere were talking about the cards.

"The family's cooperation with the media helped to make this one of the biggest pop-culture stories of the summer and helped attract bidders," Ivy says. "The cards by themselves are unique and in strong condition, but it was the 'found treasure' angle that captivated people around the world. It's hard to say if an anonymous consignment would have generated as much interest."

'THRILLED BEYOND BELIEF'

BARB WURST SAYS THE DISCOVERY of the baseball cards changed little about the way the family handled the estate, but it just became a much more public affair.

"We'd been working together on this throughout, and what's amazing is that we were that way before the cards were found," says the oldest of the heirs, at 75. "Most of us flew or drove from wherever, just to help sift through it all. It was a lot of work, but it was also fun because we made it fun. Once Karl said they had found something of value in the attic, and had [Heritage Auctions] look at it, we just figured it was stock in Standard Oil."

The collection and the Hench family tale have no real rival, Ivy says.



A lot comprised of nine 1910 E98 "Set of 30" cards pulled from the Hench attic realized \$40,331. "These nine cards represent some of the highest quality E98 cards known," says Chris Ivy, director of sports auctions at Heritage.



"I was the spokesperson at the auction," Karla Hench says, "so I had to learn under fire how to handle all of the interviews, the TV and all."

"I consider this the most significant find in the history of the hobby," Ivy says. "There have been other cases, with

fewer cards or lesser cards, but those other ones don't have anything like this kind of story behind them, with the family going up in the attic and finding this box."

It was a story too good to pass up for producers at the Today show, and soon, they were ask-

ing family members to fly to New York to tell their story. "It all seemed a little surreal," Karla Hench says about the experience. "My nerves were on edge. You see that show a thousand times, but you just don't picture yourself being there."

Wurst likes to say she saw it coming.

Shortly after the family found out they had a treasure on their hands, she joked with Karl that he would end up on the Today show. "And he said, 'No way', but there he was, with Karla, talking to Matt Lauer," Wurst says. "We were

all just thrilled beyond belief that our family's story got that kind of exposure."

'All of our expectations were met, and the family loved it. They stepped into that [auction] world and had a blast.'

MILLION-DOLLAR ESTATE

ABOUT 35 FAMILY MEMBERS, including 14 of the cousins, attended the auction of the initial lots of cards, held at the National Sports Collectors Convention in Baltimore. The heirs were ecstatic that the 37 cards fetched more than \$566,000.

"It was right within the range that we had been told to expect, so that told me that Heritage definitely knew what they were doing," Kissner says. "All of our expectations were met, and the family loved it. They stepped into that world and had a blast."

Mike Walz was also impressed by how close the predictions of the experts were to the final sale price. "I can't say enough about Heritage – they were so good to work with. And they warned us that the auction would be quick, and it was." 'I won't do anything crazy like go out and by a sports car – my wife and kids come first. Besides, you can't haul kids around in a Corvette.'

you're with them, you can feel the love in the room. I've had people who fought like cats and dogs over an estate of two thousand bucks, but there hasn't been a single harsh word with this family. It is a very exceptional group of people."

Ivy agrees, and credits the family for the smooth way in which the find was handled.

"Knowing there were 20 heirs involved, I anticipated a situation I would liken to herding cats," Ivy says. "But from the outset, Karl was adamant about doing this in the most equitable way. And they trusted him, and he's done that.

This is a tight-knit group, and it really couldn't have happened to a nicer group of people."

None of the heirs ever looked at the cards as an opportunity to get rich, says Kissner, the youngest of the cousins at 52. "It was always the case that everything would be split evenly, in a fair manner, no matter if

Kissner was one of the

executors of the estate, but was unable to attend the auction since he was on vacation with his wife and children – a trip that had been planned before the decision to take part in the auction.

That left Karla in the spotlight in Baltimore.

"I was the spokesperson at the auction, so I had to learn under fire how to handle all of the interviews, the TV and all," she says. "I am still in awe of Karl's ability to take this thing and run with it. He's done a great job representing this family and really telling the world what we are all about."

Attorney John Weaner, who's worked in Defiance for nearly 50 years, was contacted shortly after the discovery and advised the family throughout the affair. Ask him how many estates he has handled and he snaps back "thousands." And how many compare to the Hench estate? None.

"This is the most unique thing I've ever been involved with, on several levels," Weaner says. "This went from an estate with a total value of about \$180,000, to all of a sudden having a value of over \$3 million, but that didn't change a thing with this family. They all get along so well that when it was \$1 or \$1 million," he says. "For this family, it wasn't an issue of what it was worth. Greed never reared its ugly head, and I can't even describe how proud I am about that. I'm ecstatic that I'm a part of this family."

LESSONS PASSED DOWN

IN MANY CASES, A TREASURE of this significance is a launching point for family squabbles. For the Hench family, it was an opportunity to grow close.

Sorting and cataloguing the mounds of material in the Hench home gave the cousins a chance to relive childhood experiences. "My aunt Jean couldn't throw anything out, so that froze everything in time for us," Kissner says. "She gave us a chance to once again experience the warmth and love we all felt in that house."

"Through all of this," Mike Walz adds, "I got to discover the grandfather I never knew, and something like that is really priceless."

A sense of fairness was part of their upbringing, says Karl's sister Ann Branham.

HERITAGE MAGAZINE FOR THE INTELLIGENT COLLECTOR • WINTER 2012/2013 • NO. 18

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Old Cardboard

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When the 700-plus cards from The Black Swamp Find – featuring legendary heroes such as Ty Cobb, Cy Young and Connie Mack – are all sold, Heritage Auctions estimates the final tally will surpass \$2 million.



Chris Ivy, director of sports auctions at Heritage Auctions, is interviewed on auction day by CBS reporter Jessica Kartalija.

"We were brought up to be fair. I can remember my mom stressing that – being fair," she says. "We'd have fruit cocktail for dessert and, of course, everybody wanted the maraschino cherry, so she would divide it six ways, just to be fair. That's just what we grew up with. All of us share the same values, so those family connections are much stronger than any amount of riches."

Walz agrees with that simple, yet exceptional, assessment of how such a large group of cousins has remained unified throughout the wave of publicity and the unexpected boost in wealth. "There is a basic

'These kinds of things shouldn't tear families apart. They should bring families together.'

sense of fairness that runs through this family, so there was never really any conflict," he says. "Everyone responded so well. Sure, it's a little bit about the money now, but it's much more about all of the fun we've had going through the house and digging up all those memories."

"The cards were just something that was left in the house – like a thousand other little things," Branham says. "They just happened to have tremendous value elsewhere, but that didn't change anyone in the family or who we are. We're still the same people."

'WE MADE GOOD DECISIONS'

BACK AT HIS RESTAURANT, Kissner says the fame and publicity have made him the target of some good-natured needling from customers, including one regular who says he always wanted to have a millionaire fix him breakfast.

"But I'm no different," Kissner says. "The money is nice, but we're not foolish – we'll put it to good use. That money goes into the college fund. I won't do anything crazy like go out and by a sports car – my wife and kids come first. Besides, you can't haul kids around in a Corvette."

All of the remaining cards will be auctioned by 2016. Although those auctions will be significant in the vintage collectibles world, the family most likely has seen the last of the media hoopla. But the family still treasures their moment in the spotlight.

One of Kissner's greatest joys from the discovery is that he's been able to get closer to his cousins, and strengthen the family bond.

"All of the sharing of the memories – that's what is most valuable in a situation like this. The cards were just the icing on the cake," he says. "These kinds of things shouldn't tear families apart. They should bring families together. It's a real

> tribute to my grandfather, the guy that stashed those cards in that box so many years ago, that his family will come out of this an even closer bunch."

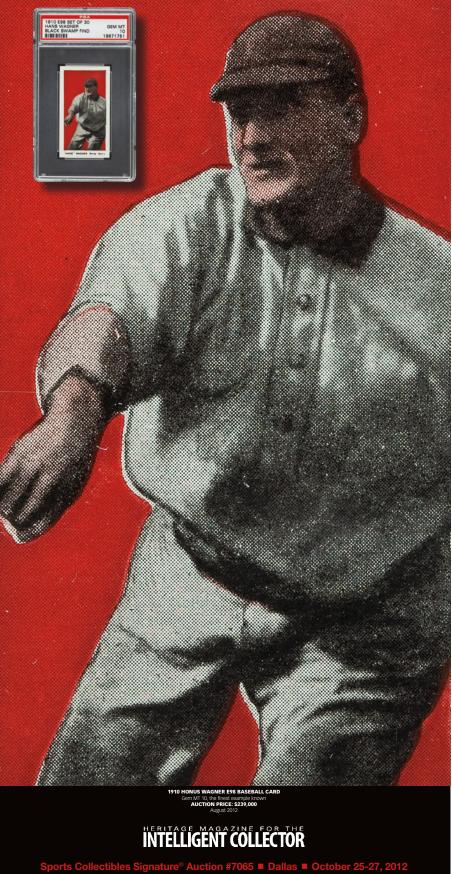
"I think they are all smiling up there now," Wurst says about the family's

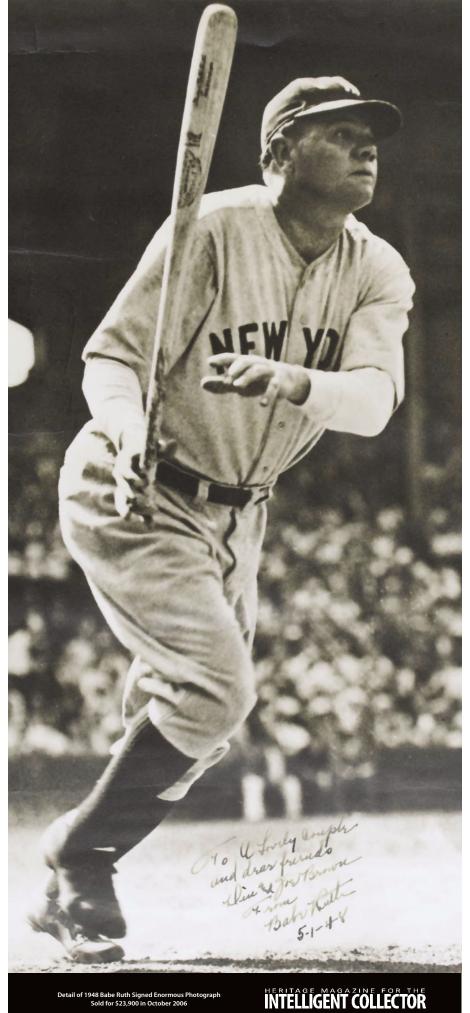
ancestors. "They are looking down at us and seeing all of the fun we've had with this. We weren't foolish about it. We got sound advice, we made good decisions ... and we've stayed a family throughout."

MATT MARKEY is a sportswriter for the Toledo Blade who also worked as a production assistant on the film The Natural. Markey's work has appeared in The Sporting News, Athlon Sports, and Lindys Sports. He has been a Heisman Trophy voter for many years.

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The Year's Top **Sports** Treasures

WHEN IT COMES TO MEMORABILIA, BABE RUTH REMAINS THE UNDISPUTED CHAMP

THE SPORTING NEWS ranks Babe Ruth at the top of its list of "Baseball's 100 Greatest Players." ESPN has called him the first true American sports celebrity. And journalists argue he is the largest legend ever to loom in the history of organized sports.

Add "Most Desirable Sports Collectible" to that list of accolades.

Despite having only four pieces of memorabilia on this list of the 25 Top Sports Treasures of the Year, George Herman "Babe" Ruth represents nearly 25 percent of the list's total value – with Ruth pieces bringing \$956,000 in total prices realized, compared to the entire list's \$3.90 million value.

"Comparing Babe Ruth to any other athlete in terms of value and appeal is unfair, as Ruth is one of only maybe two or three athletes in history to transcend sports," says Rob Rosen, Heritage Auctions' vice president-sports of private sales and consignments. "Decades after he walked off the field for the last time, Ruth is still a healthy combination of myth, legend and candy bar."

Which begs the question: Are there pieces of Ruth memorabilia that *haven't* been found?

"If there's one item that would be incredible, if it did in fact exist, it would have to be his 'called shot' bat, the one he used to hit the World Series home run off of Cubs pitcher Charlie Root in 1932," Rosen says. "If it was discovered and went to auction, I believe it would sell for no less than \$1 million in today's market."

This list represents sports memorabilia sold by Heritage Auctions in a 12-month period through September 2012.

1927 BABE RUTH GAME-USED BAT

In the minds of most baseball purists, the 1927 record-setting five dozen homeruns by Babe Ruth (1895-1948) still hold sway as the last legitimate "apples to apples" elevation of baseball's high-water mark. Leading sports memorabilia expert John Taube has characterized Ruth's 1927 bat as "one of Ruth's favorite bats" from that historic campaign. It was the season that cemented Ruth's legacy as the most enduring name in American sports. **AUCTION PRICE: \$388,375** August 2012

TOP-GRADED BABE RUTH SIGNED BALL

It has been commonly and perhaps properly stated that every great sports memorabilia collection begins with a Babe Ruth singlesigned baseball. And like other collectible categories, the higher the condition, the higher the value. PSA/DNA, the hobby's leading autograph authentication firm, ranks this as the finest of them all, with a Mint+ 9.5 grade, notable for its flawlessly rendered blue fountain pen sweet-spot autograph. **AUCTION PRICE: \$388,375** August 2012 YGitte

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1948 BABE RUTH SIGNED BALL

Just two months before losing his battle with cancer, Babe Ruth appeared at a youth baseball charity tournament in Spencer, lowa. It was typical of the big-hearted legend, famous for his kindness to children. While there, he signed several dozen baseballs at a Ford dealership. It was the last public signing of the Hall of Fame icon. This ball, graded Near Mint-Mint+ 8.5 by PSA/DNA, is the last-known ball from that historic day. **AUCTION PRICE: \$77,675**







1916 M101-5 BLANK-BACK BABE RUTH ROOKIE CARD

During his career, Babe Ruth appeared in just about every tradingcard promotion. If Ruth wasn't in it, why bother collecting it? Today, from the dozens of Ruth cards available to fans, only one has the strongest magnetic pull: his rookie card. Ruth's first card is #151 from the M101-5 series from 1916, just two seasons into his legendary rise to baseball immortality. When issued, Ruth was a fit and lean pitcher. The year this card appeared was Ruth's best season from the mound, posting a 23-12 record (9 shutouts) with a 1.75 ERA. Of the six rookie cards submitted to Sportscard Guaranty for grading, this is the highest graded, with an SGC 70 EX+ 5.5. **AUCTION PRICE: \$101,575** May 2012



having considered the performance of all eligible baseball players in the United States, hereby designates

Lou Gehrig New York Yankees as a member of the

All America Baseball Geam 1931 34 36 37 '27 '28 '31

Approved September sixth 1931

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1931 LOU GEHRIG ALL-AMERICA CERTIFICATE SIGNED BY BABE RUTH Babe Ruth's agent Christy Walsh came up with the idea of creating the All America Board of Baseball, which recognized the greatest players of the game. Walsh appointed Ruth as chairman and each year the organization selected an all-star team from the ranks of the Major Leagues. Lou Gehrig (1903-1941) was selected in 1931 and given this certificate, signed by Ruth and sportswriters from each American League town. This is the only Gehrig All-America certificate ever to surface in the collecting hobby. **AUCTION PRICE: \$101,575** August 2012

STATULE CONTRACTOR CONTRACTOR

1929-31 LOU GEHRIG GAME-USED BAT

Lou Gehrig was operating at the height of his powers in 1931, narrowly edged in American League MVP voting by Athletics southpaw Lefty Grove. There was no question, however, that the Iron Horse played the best offense of the season, waging the most serious assault on Hack Wilson's freshly minted 1930 RBI record of 191. Falling seven short at 184, Gehrig's 1931 tally of runs batted in still stands to this day as both the highest in American League history and for left-handed batters. **AUCTION PRICE: \$71,700** August 2012

TOP **SPORTS** TREASURES

1986 WORLD SERIES 'BUCKNER BALL'

It's been called the most notorious fielding error in baseball history. In Game Six of the 1986 World Series, first baseman Bill Buckner (b.1949) of the Boston Red Sox let a grounder bounce through his legs, allowing the New York Mets to go on and win the championship. As Shea Stadium erupted, right field umpire Ed Montague retrieved the ball and presented it to Mets traveling secretary Arthur Richman. The ball ultimately made its way from Richman's personal collection to the hobby market, where it sold to actor Charlie Sheen before being offered by Heritage Auctions. **AUCTION PRICE: \$418,250** May 2012

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1922 TY COBB GAME-WORN UNIFORM

While his Detroit Tigers ultimately finished a distant second to Babe Ruth's Yankees in the race for the 1922 pennant, Ty Cobb (1886-1961) that season added another record to his offensive credentials, tying Wee Willie Keeler's mark with four five-hit games in a single season. It would also prove to be the future Hall of Famer's final .400 campaign. Like most 20th century Major League flannels, this piece – one of four-known Cobb uniforms – was reassigned to minor league usage at the close of the 1922 season. **AUCTION PRICE: \$358,500** November 2011



1910 BASEBALL CARD SET

Discovered in an Ohio attic, a stunningly pristine set of 1910 baseball cards made international headlines when auctioned earlier this year (see page 54). The E98 series includes the greatest players of the game, including Ty Cobb, Honus Wagner, Chief Bender, Christy Mathewson, Connie Mack and Cy Young. Twenty-seven of the 30 cards in the set were offered as a single lot by Heritage Auctions. All but three of the cards equal or stand alone as the finest-known examples. "It can be argued that this is the most significant find of vintage baseball cards ever reported when you evaluate the find in context," says Joe Orlando, president of thirdparty grading company Professional Sports Authenticator. **AUCTION PRICE: \$286,800** August 2012



1912 RED SOX WORLD SERIES TROPHY

The Boston Red Sox opened the 1912 season with new ownership and a new ballpark. One of the team's first moves was making Jake Stahl manager. Under his leadership, the team won 105 regular season games, the American League Pennant and the team's second World Series. Historians recognize the season as the most significant in Boston Red Sox history, marking the birth of the hallowed grounds of Fenway and the opening salvo in an era that led to four World Championships in a seven-season span. This 1912 Boston Red Sox World Series trophy presented to Stahl includes the engraved names of the full Red Sox roster. **AUCTION PRICE: \$239,000** August 2012

TOP SPORTS TREASURES



1910 HONUS WAGNER BASEBALL CARD

Among the century-old baseball cards recently discovered in an Ohio attic (see page 54) was this rare Honus Wagner (1874-1955). It was among a "Set of 30" issued in 1910. Of course, the T206 series Wagner card is baseball's most famous tobacco card, with high-grade examples selling for more than \$1 million. But this "pack fresh" 1910 E98 card – graded Gem MT 10, the finest example known – is a picture-perfect representation dating to the closing seasons of Wagner's career. **AUCTION PRICE: \$239,000** August 2012



1969-70 TOPPS BASKETBALL COMPLETE SET

The 1969 Topps basketball edition features 25 Hall of Famers, including Jerry West, Oscar Robertson and Wilt Chamberlain, with the rookie cards of Lew Alcindor (Kareem Abdul-Jabbar), John Havlicek, Bill Bradley and Wes Unseld. When issued, it was the first comprehensive basketball edition in eight years, and the first Topps basketball release since 1957. This set of 99 cards ranks No. 1 on the PSA Set Registry, with nearly all cards rated Mint to Gem MT. **AUCTION PRICE: \$209,125** August 2012



1975 MUHAMMAD ALI'S TRUNKS FROM THE 'THRILLA IN MANILA'

The third and final boxing match between Muhammad Ali (b. 1942) and Joe Frazier is often ranked as one of the greatest sporting events of the 20th century. The bout ended when Frazier's trainer refused to let Frazier come out for the 15th round. Ali's trunks were retained by Ali's assistant Drew "Bundini" Brown, but the shorts were abandoned in Brown's storage locker after his death in 1987, and subsequently entered the hobby market after they were sold at auction for non-payment of fees. **AUCTION PRICE: \$155,350** August 2012



1909-11 T206 WHITE BORDERS NEAR SET

The most famous card from the 1909-11 T206 white borders tobacco card set is, of course, the legendary Honus Wagner. Compiling the remaining cards in the 500-plus set, however, itself is no small feat. The cards were produced by American Tobacco Trust over a three-year period, and the number of pieces has earned the series the nickname of "The Monster." This set – which does not include the Wagner card – ranks No. 3 on Sportscard Guaranty's set registry. **AUCTION PRICE: \$101,575** May 2012

TOP SPORTS TREASURES

1971 VIDA BLUE AMERICAN LEAGUE CY YOUNG AWARD

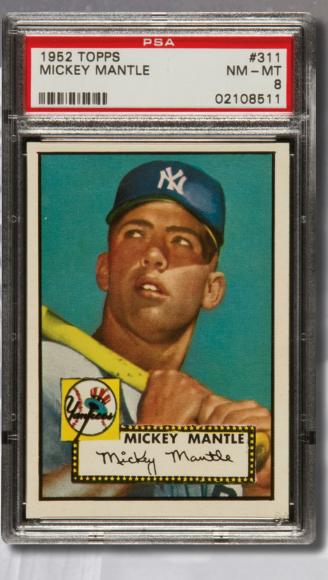
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Vida Blue (b. 1949) was among the top 10 vote-getters five times during his 17-seaon career. But the fan favorite southpaw won the Cy Young Award only once, while suited up for the Oakland A's in 1971. His numbers that season rank among the most impressive ever registered in the post-war era: 24 victories against eight defeats; 24 complete games, including eight shutouts; and more than 300 strikeouts. He claimed American League MVP honors for the season as well, becoming one of only seven pitchers to earn both trophies in a single season. **AUCTION PRICE: \$83,650**

August 2012

1956 JACKIE ROBINSON GAME-USED BAT

Jackie Robinson's last bat? The sizeable stack of paperwork charting the provenance of this historic lumber tracks the tale back to that final day at Ebbets Field on Oct. 10, 1956, and a New York priest and devout Brooklyn Dodgers fan named Jimmy O'Halloran. As the story goes, the clergyman routinely pestered Robinson (1919-1972) for a bat late in the 1956 season. On the final day, after falling to the Yankees by nine runs to none in Game Seven of the World Series, a dejected Robinson approached O'Halloran and handed him this bat. Touched by Robinson's generosity, Father Jimmy offered \$5 for the gift, which Robinson reluctantly accepted. The bat subsequently made its way to other private collectors. AUCTION PRICE: \$83,650



1952 MICKEY MANTLE TOPPS CARD #311

At 407 cards, Topps' 1952 baseball card set was the largest of its day. Unfortunately, Topps management realized late in the 1952 season that the set's "high number" cards (311-407) would not reach distribution channels by the end of the baseball season. Some cards made it to stores primarily in the northeastern United States and in Canada, but most remained in a warehouse and, ultimately, were destroyed. Just over 25 years ago, collector Alan Rosen discovered a case of Topps' 1952 cards, which included highnumber cards from the set. Practically untouched and in immaculate condition, the cards included Mickey Mantle's #311 rookie card, considered the most important and recognizable gum card of the post-war era. Only 12 cards are known in better condition. **AUCTION PRICE: \$77,675** May 2012

'SHOELESS JOE' JACKSON SIGNED BASEBALL

Dick Bouknight, known in baseball history as the "King of Swat" of the Appalachian League, was a rising star in 1939 before a World War II tour of duty interrupted his probable path to the Majors. Upon his return, Bouknight resumed his career in the Tri-State League, which in those days included the Greenville Spinners, representatives of "Shoeless Joe" Jackson's South Carolina hometown. Bouknight's son recalls his dad's story about how he approached Jackson (1887-1951) for an autograph, and how slowly the functionally illiterate Jackson – who played for and managed semi-professional teams after the Black Sox scandal – worked the pen as he wrote. Also on the ball are autographs of Cy Young and Ben Paschal. **AUCTION PICE: \$77,675**

November 2011

TOP **SPORTS** TREASURES

BASEBALL

KENESAW M. LANDIS COMMISSIONER LESLIE M.O'CONNOR SECRETARY-TREASURER

CHICAGO July 16, 1923.

Mr. Joe Jackson, Bastrop, La. Dear Sir:

Your letter, which is dated 7-39, came here in my absence and through an error in forwarding, was delayed in coming to my attention.

Before I can pass upon your application for reinstatement, it will be necessary for you to forward to me for consideration in that connection, a full statement in detail of your conduct and connection with the arrangement for the "throwing" of the World's Series of 1919. I feel I should say to you that there will be no reinstatement of any player who had any connection therewith.

Very truly yours, lemman Me kis

KML:B

1923 LETTER TO 'SHOELESS JOE' JACKSON DENYING REINSTATEMENT

Baseball Commissioner Kenesaw M. Landis wasted no time informing the baseball world that the acquittal of Black Sox outfielder "Shoeless Joe" Jackson in a Chicago courtroom would free the accused only from the jail cell, and not from his banishment imposed at the close of the 1920 season. Material related to "Shoeless Joe" and the 1919 World Series – including this letter Landis sent to Jackson – is among the most coveted in the baseball-collecting hobby. **AUCTION PRICE: \$53,775** May 2012

1952 EDDIE MATHEWS GAME-WORN ROOKIE JERSEY The practice of Major League teams donating their used uniforms for a second life in the farm system proved to be a winning lottery ticket for the former player and consignor of this remarkable home white flannel, first worn by a talented 20-year-old kid from Texarkana, Texas, in his debut Major League season with the Boston Braves. Mathews was one of the greatest sluggers in history, earning baseball immortality and a Cooperstown plaque with 512 home runs, 12 All-Star nods and two World Series Championships. Mathews labored just a single season in Boston before the team's relocation to Milwaukee, adding even further appeal to this jersey as the last ever Boston National League issue. AUCTION PRICE: \$71,700

May 2012

SUNDAY EVE., AUG. 15th at 8



1977 REGGIE JACKSON HOME-RUN BALL FROM WORLD SERIES GAME SIX

"I must admit," Los Angeles Dodgers first baseman Steve Garvey has said, "when Reggie hit his third home run and I was sure nobody was looking, I applauded in my glove." It was the 1977 World Series and Jackson's third homer in Game Six clinched the series for the Yankees and defined the age. That third ball slugged out of the park by Jackson was given to a representative of Standard Brands, which produced the "Reggie!" candy bar, for promotional purposes. It subsequently entered the hobby market.

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AUCTION PRICE: \$65,725 May 2012

HARTHAL HARTHAN

1965 BEATLES-SIGNED BASEBALL FROM SHEA STADIUM CONCERT

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The Fab Four descended into Queens inside a helicopter, then jumped into a Wells Fargo armored truck for the ride to Shea Stadium. There, a crowd of 55,000 crazed fans awaited, and on that day – Aug. 15, 1965 – the band signed this baseball. They also launched a new era in entertainment, says songwriter Seth Swirsky, a collector who consigned the ball. "[It was] the first time a baseball stadium had been used to highlight a pop act," Swirsky says. "Now, we talk about stadium concerts all the time." **AUCTION PRICE: \$65,725**

May 2012

TOP SPORTS TREASURES

STORE SOO

BRITISH OPEN CHAMPIONSHIP GOLD MEDAL

1922 WALTER HAGEN

In June 1922, American sportswriters proudly proclaimed that Walter Hagen

had "brought home the bacon" after winning the British Open Golf Championship, beating archrival Jim Barnes by a single stroke. The "Haig" was the first native-born American to capture golf's oldest championship. He would go on to win the event three more times in the 1920s. But it was the 1922 win that paved the way for other Americans to compete in the Open and established "Sir Walter" as a certified sports celebrity, with lucrative endorsement deals. **AUCTION PRICE: \$65,725**

August 2012

1957 BOBBY LOCKE BRITISH OPEN CHAMPIONSHIP GOLD MEDAL & WINNING BALL

Bobby Locke won four British Open Championships in his illustrious career: 1949, 1950, 1952 and 1957. The last was his finest, because he achieved his dream of winning the Open on the Old Course at St. Andrews, the Home of Golf. In doing so, Locke tied the Open record score of 279. Locke's medal was accompanied by his winning ball, signed by Locke and mounted on an inscribed fruitwood stand. These two treasures were part of Locke's estate, and first went to auction in 1993. **AUCTION PRICE: \$56,762.50**

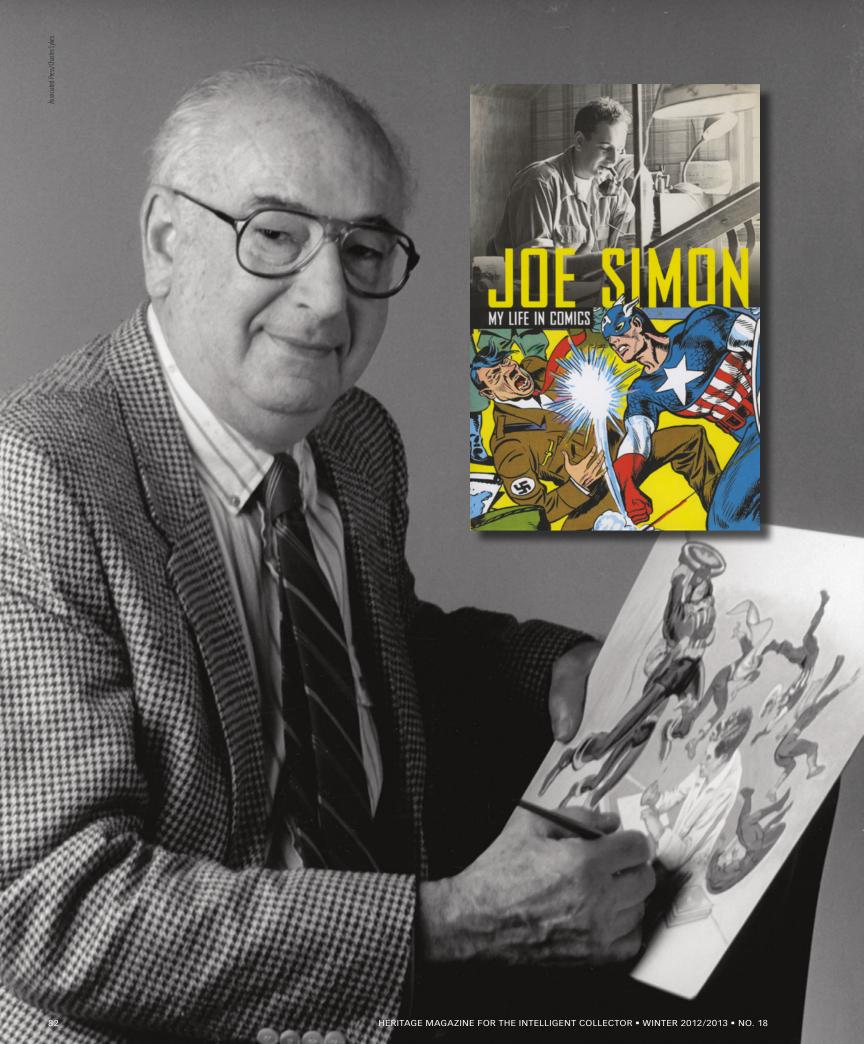
August 2012



2010 GREEN BAY PACKERS SUPER BOWL XLV CHAMPIONSHIP RING

On Feb. 6, 2011, the Green Bay Packers defeated the Pittsburgh Steelers in Super Bowl XLV. Among the members of the championship team was defensive tackle Jay Ross, who had been signed to the Packers' practice squad. In August 2012, Ross' ring was the first to reach the hobby's auction block. The hefty jewel-encrusted platinum ring includes marquis-cut diamonds representing the franchise's four Super Bowl victories. **AUCTION PRICE: \$53,775**

August 2012



THE SPECTACULAR JOE SINON

CO-CREATOR OF **CAPTAIN AMERICA** HELPED SHAPE MODERN COMICS. NOW, ART HELD FOR DECADES BY THE LEGENDARY ARTIST IS BEING OFFERED TO COLLECTORS

BORN IN 1913, the son of an immigrant tailor, Joe Simon was an artist all his life.

Entering the fledgling industry the year after Superman debuted, Simon and partner Jack Kirby created one of the most enduring American heroes in 1941 with the first issue of *Captain America Comics* for Timely, the company that became Marvel Comics.

Simon was an industry leader and mentor – hiring Stan Lee for his first job, and giving some of the industry's legendary artists and writers their first assignments. He would produce the first romance comic (*Young Romance*), a bestselling military adventure series (*Boy Commandos*), and a satire magazine (*Sick*) that was a favorite of controversial and groundbreaking comic Lenny Bruce.

In 2011, just months before his death, Simon released *Joe Simon: My Life In Comics*, which delves into his spectacular career in the comics business – along with details of his encounters with colorful personalities such as author Damon Runyon, prizefighters Max Baer and Jack Dempsey, comedian Don Rickles, politician Nelson Rockefeller, and actors Cesar Romero and Sid Caesar.

Now, pieces of original artwork from The Joe Simon Collection are being offered to fans through Heritage Auctions, with the next comic art auction scheduled for Feb. 21-22, 2013, in New York.

In this excerpt from his 2011 book, pop-culture fans get a glimpse of the influential illustrator, who was an innovator, entrepreneur, pioneer and true American original.

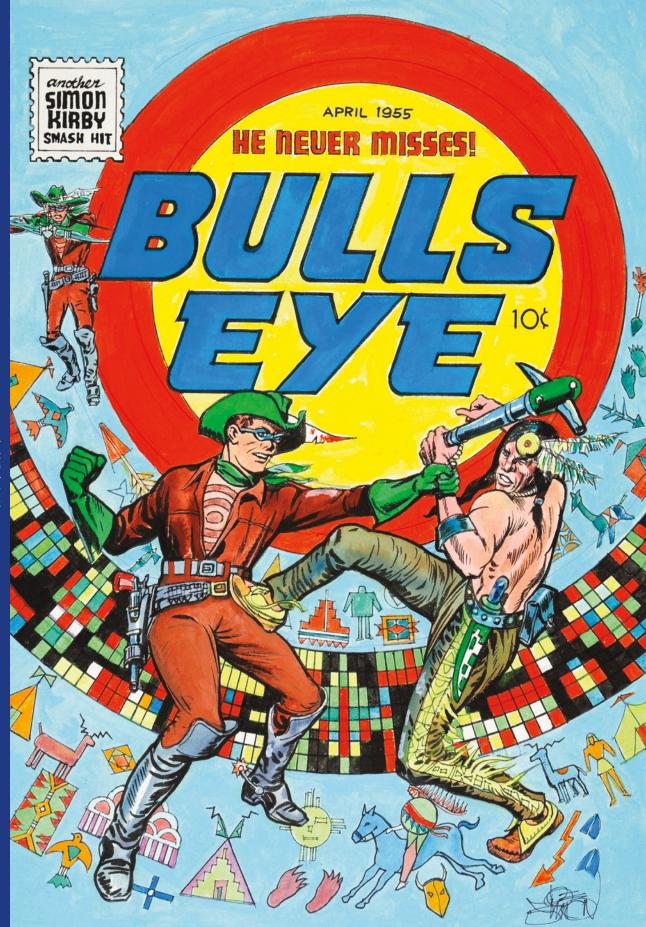
EXCERPTED FROM JOE SIMON: MY LIFE IN COMICS

(Titan Books, \$24.95). Reprinted with permission.

BY JOE SIMON

HORROR COMICS WERE a relatively new phenomenon [in the early 1950s]. With costumed heroes losing steam, publishers had to find something new to keep the presses running, and horror movies had been pretty popular, so they decided to give that a try. About the time we were developing *Young Romance*, Avon put out a title called *Eerie Comics*. Timely also renamed *Marvel Mystery Comics* and called it *Marvel Tales*, with horror stories by a lot of their main talent, including Bill Everett, Syd Shores and Carl Burgos. Under the imprint Atlas Comics, they would put out dozens of similar titles through the 1950s. M.C. Gaines had been the editor at All-American Comics, the DC affiliate that put out *Flash Comics* and *Green Lantern*. He started life as Maxwell Ginzburg, but nobody ever kept their real name in this business. (Nobody but Joe.) A lot of people called M.C. "Max," but we knew him as Charlie. The only work we ever did for him was those short Sandman features that appeared as part of the Justice Society stories in *All Star Comics*. Back then Charlie tried to convince Simon and Kirby to leave DC, despite the fact that they were his partners. But we had a good deal with [publisher Jack] Liebowitz's side of the company, so we declined.

Even though he had sold his titles to DC when they became partners, Charlie managed to start a new company, EC Comics, to publish comics about history, science and religion. His best-known title was *Picture Stories from the Bible*, which he tried to sell to churches.



Joe Simon (1913-2011) Bulls-Eye #5 Cover Re-Creation Original Art Estimate: \$2,000-\$3,000 Vintage Comics & Comic Art Signature Auction #7073 Feb. 21-22, 2013, New York When Max died in 1947, his son William took over. Bill Gaines had a different vision for the company, and launched into crime, war and horror comics. Those featured some of the best artists in the business: Bernie Krigstein, Jack Davis, Al Feldstein and Wally Wood. One of his best writers was Jack Oleck, who would play an important part in my world later on.

"A young artist named Steve Ditko knocked on our door. As soon as I saw his work I gave him an assignment, and he did three stories for *Black Magic*."

Jack Kirby and I were always looking for something new, so we went to Maurice Rosenfeld at Crestwood [Publications] and proposed a title called *Black Magic*. He liked the idea and we put some of our best guys on it, including Mort Meskin, Bill Draut and John Prentice. A couple of years into the run a young artist named Steve Ditko knocked on our door. As soon as I saw his work I gave him an assignment, and he did three stories for *Black Magic*. Jack and I produced a lot of the material ourselves — recently I added up the number of horror pages we had done, and it came to more than 300 pages. While everyone else was doing all sorts of lurid gore and violence, in *Black Magic* we focused on genuine stories.

It wasn't the hit we'd had with the romance books, but it did well enough. Once we were confident that horror wasn't going to be a flash in the pan, the series went from bi-monthly to monthly. Our second attempt in the genre was *The Strange World of Your Dreams*, from an idea suggested by Mort Meskin, whom we listed as associate editor. It came with a unique gimmick — right there on the cover we announced, "We Will Buy Your Dreams!" Inside the book, an advertisement explained the deal.

Richard Temple, student of dreams and fantasy, is a man who has delved into the mystery of this vast, subconscious jigsaw puzzle which affects even our waking hours — he fits the pieces together... Why don't you join him on his many expeditions into unreality — tell him about your dream — You will receive \$25 if your dream is chosen for dramatization!

Richard Temple was about as real as Nancy Hale, and the gimmick didn't work. *Strange World of Your Dreams* folded after four issues. Any extra material we had lying around went into *Black Magic*, which survived for another eight years.

Bill Gaines's first big horror book carried a cover date of April-May 1950. *Black Magic* came out with an October-November 1950 cover date. EC's *Tales from the Crypt* also came out in October-November, and *The Haunt of Fear* was a month later. This would lead to something none of us could have anticipated. **DESPITE THE PROBLEMS** we'd run into with [our shortlived] *Stuntman* and *Boy Explorers* [titles at Harvey], I remained close to Alfred Harvey, and would work with him on and off for much of my career. I was even godfather to his youngest son, Eric. He always knew he could count on me, and I felt the same about him. So it was only natural that I would offer him one of the best things ever to come out of the Simon and Kirby Studio.

There is a 1938 movie called *Boys Town*, starring Spencer Tracy as Father Flanagan, a Catholic priest who builds a home for boys in trouble. Mickey Rooney plays one of those boys. The movie was based on a real place in Omaha, Nebraska, and there was a real Father Flanagan. Few people remember that there was also a Boys Ranch, built by a steel tycoon in New Mexico during World War II. It had the same mission.

I don't recall being aware of the ranch down in New Mexico, but I *do* remember always being fascinated with westerns. As a kid I used to go to the Saturday matinee movies whenever I could. Tom Mix was my favorite actor. My first comic book story was a western, and I had always loved everything that had to do with horses, from Forest Park to the Coast Guard shore patrol. Kirby didn't ride — I think he only tried it once, and regretted it — but he had produced features like "Wilton of the West" and "Lightnin' and the Lone Rider." Put that together with *Young Allies* and our other kid gangs, and it was inevitable that we would come up with *The Kid Cowboys of Boys' Ranch*.

EVENT

VINTAGE COMICS & COMIC ART SIGNATURE® AUCTION #7073, featuring items from The Joe Simon Collection, is scheduled for Feb. 21-22, 2013, in New York. For details, visit HA.com/7073 or contact Ed Jaster at 212-486-3510 or EdJ@HA.com.

The series had a great cast: Dandy, an orphan who had survived the Civil War, Wabash, the hillbilly with his gran'pappy's rifle, and Angel. The latter was my favorite, with the looks of an angel, but a quick temper and a quicker draw. He shot first and asked questions later. Located near the Old West town of Four Massacres, the ranch was run by Clay Duncan, an Indian scout and the book's answer to Father Flanagan — but with a rifle. Wee Willie Weehawken was the cook and comic relief.

If you asked either Jack or me what our favorite series was, there's a good chance you got the answer "*Boys' Ranch*." We put everything we had into it — action and gunplay, beautiful full-page pin-ups and double-page vistas. Mort Meskin joined us on the art, and did a spectacular job. We had backup features by Ken Riley, John Severin and Marvin Stein, like "How to Spin a Rope" and "How to Ride a Horse." Years after the comic book ended, we cut a deal with Marvel Comics to reprint the entire series in a beautiful hardcover book.

I was up at Marvel one time, and was approached by a young woman.

"Are you Mr. Simon?" she asked.

"That's me," I said.

She introduced herself as someone who worked in the production department.



The first issue of Simon and Kirby's Captain America was released in 1941, and became an instant hit. Seventy years later, the latest and most successful big-screen adaptation – Marvel Studios' Captain America: The First Avenger – hit theater screens.

"I just wanted to thank you," she said. "I read your book *Boys' Ranch*, and really enjoyed it. Especially those lessons for riding a horse. I went out and tried them."

That worried me, but she had said "thank you."

"How did that work out?" I asked cautiously. "Did you have a good time?"

"It was great," she replied, much to my relief. "Everything worked exactly as it was supposed to."

Unfortunately, when the series first came out, it wasn't as much of a hit with the audience. Sales were lackluster, and we only released six issues.

A short time after the end

of *Boys' Ranch*, however, Alfred came back to us with one of the strangest proposals he would ever make. It was for *Captain 3-D*.

"Stereoscopic" photographs had been around since long before I was born, and the first 3-D movie had been released back in the 1920s, but nothing much came of the process

until the motion picture *Bwana Devil* appeared in theaters in 1952, followed by *House of Wax* in 1953. Suddenly we had a craze. St. John Publications jumped on the bandwagon with a Mighty Mouse comic book, which was a huge success. They

followed it with Joe Kubert's dinosaur book, *Tor*. About the same time someone brought Harvey Comics a 3-D process that involved drawing the artwork on layers of acetate — an extremely labor-intensive proposition. Alfred knew he had to produce something quickly, so he called us. He offered good money, and we took a shot at it.

Kirby penciled the entire comic book. The inking

was split between me, Mort Meskin and Steve Ditko — this was mid-1953, right when we had Steve doing his *Black Mag-ic* stories. The project was exhausting, and took a couple of weeks of around-the-clock effort to complete. Nevertheless, we launched right into a second issue, which Mort was going to pencil.

"If you asked either Jack or me what our favorite series "3-D process"

was, there's a good chance

you got the answer 'Boys'

Ranch.' We put everything

we had into it ..."

But before the first issue even hit the newsstands, the craze was over. Returns came in, and they were huge.

After the fact, a lawyer for EC Comics contacted Alfred. They claimed that the guy who had brought in the 3-D process had stolen it from Bill Gaines. Apparently they could prove it by comparing our books with their process. Harvey received that tried-and-true legal favorite, a cease-and-desist letter demanding that they stop publishing 3-D comics. Al was only too happy to oblige.

We proposed another superhero project to Alfred, as well. At first I called it "Spiderman," and I planned to turn it over to writer Jack Oleck and artist C.C. Beck. Jack Oleck was my brother-in-law, having married [my wife] Harriet's sister Dorothy. He was one of the best and most prolific writers on the Crestwood titles. Beck was most famous as the artist on Fawcett's Captain Marvel. Despite the work Jack and I did on *Captain Marvel Adventures*, and my participation in the DC-Fawcett trial, he and I didn't meet until he contacted me in 1953.

Oleck and I ran through some story ideas, and I asked him to take a shot at a script. When he brought it back, I had some reservations about the character's name, and changed it to The Silver Spider. Beck took the script and penciled a number of pages, and those are what we sent to Harvey. The materials were given to a young editor named Sid Jacobson, who recommended that they pass on the project. They did and I retrieved the pages.

FOUR MEN — **A WRESTLING CHAMPION**, a deep-sea diver, a circus performer and a jet pilot — walked away from the twisted wreckage of an airplane. Having cheated death, they were living on borrowed time. They decided they liked the thrill, so they formed a team and took on all sorts of daring adventures.

The last thing Jack and I developed in the Mainline [Comics] offices was *Challengers of the Unknown*. We only did that first issue, which went on our shelf when Mainline closed its doors. Then Jack and I began working separately. Any time I needed him, though, all I had to do was call, and he always was there for me. I never doubted it for a moment. But to Jack the mantra was, "For the family!" Supporting [his wife] Roz and his children was the most important thing in his world. If it meant he needed to find freelance work elsewhere, then that was what he did. I understood completely. Before long he was back at DC, doing features like "The Green Arrow."

Another person I could always count on was Alfred Harvey. Not everyone understood our relationship. Harriet used to say, "Joe, you're not going to make any money there." But Alfred would do anything for me, and with Harvey Comics I had a base. It meant that no matter how bad the business got, I always had someplace to fall back. And Harvey Comics always had something they needed to have done. With the industry struggling to survive, they had to cut back on expenses, just like everyone else. So they hired me to do what I had done on the romance books at Crestwood — take existing artwork and write new stories around it. Once the Comics Code was in place, it was particularly important to revise the older material so it would pass inspection.

I knew one person who took the practice to the extreme. Jack Oleck took his work very seriously, but at the same time he was out to make a living. When comics got weak, Jack scrambled around to find whatever assignments he could.

Celebrating Simon & Kirby

LIBRARY EDITIONS COLLECT DUO'S CRIME, SCIENCE-FICTION AND HORROR CLASSICS

THE BESTSELLING BOOK *The Simon and Kirby Library: Crime* – which features some of the legendary duo's hardest-hitting crime comics of the 1950s – is being followed up by *The Simon and Kirby Library: Science Fiction.*

The latest collection, now in bookstores, spans more than 20 years in the team's career, beginning with the first stories Joe Simon and Jack Kirby produced together – their 10-issue run of *Blue Bolt* adventures beginning in June 1940. The Cold War years are represented by *Race For the Moon*, featuring pencils by Kirby and inked artwork by comic-book legends Reed Crandall, Angelo Torres and Al Williamson.

Numerous pieces of original artwork reproduced in these books are being offered in Heritage's upcoming auctions featuring The Joe Simon Collection.

"Joe was one of the industry's greatest innovators – he commissioned stories from some of the greatest talents of the time," notes editor Steve Saffel of Titan Books. "Thanks to his efforts, we have exclusive access to more than 80 pages of original

artwork from the 1950s. Stories by all four artists will appear in all of their stunning detail. This was a book Joe wanted the world to see."

A collection of the legendary duo's greatest horror tales is scheduled for release in 2013. It will collect the duo's terrifying stories from the acclaimed *Black Magic* title, made infamous when the series was singled-out on national television by the Senate Subcommittee on Juvenile Delinquency. The volume also collects the stories they produced for the title *Strange World of Your Dreams*.

The Simon and Kirby Library editions are restored by Harry Mendryk and produced by Titan Books under agreements with the Joe Simon and Jack Kirby Estates. As such, they are the only restorations of these stories authorized by both. Previous editions have included *The Best of Simon and Kirby* and *The Simon and Kirby Superheroes*.



MONSKIRBY



"I was inspired by real-world events, this time the launch of the Soviet satellite Sputnik.

... When the Soviets put the first satellite in space in 1957, America was taken by surprise, and so was I."

He borrowed my bound volumes of *Black Magic*, *Young Romance* and some of the other titles Simon and Kirby had done. He didn't bring them back, and after a while I forgot about them. Eventually Oleck died, and since we were family, the bound volumes were returned to me. They were covered in Post-it notes. Each note indicated how many times he had used the story, and where. He was reusing the stories at Marvel, DC — wherever he found work. By keeping track of them, he never sold anyone the same story twice. But a lot of the stories got used three or four times each!

 $\ensuremath{\mathsf{I}}$ still have the bound volume with those Post-it notes intact.

At Harvey, I also reissued some of the earlier features Kirby and I had done for the company. Stuntman and the Boy Explorers appeared in a title called *Thrills of Tomorrow*, and the Boys' Ranch stories were re-packaged in *Witches' Western Tales*. The book had been called *Witches Tales*, and they just continued the numbering in order to retain the second class mailing privileges. It was then renamed again, and became *Western Tales*, where the Boys' Ranch stories were joined by some Davy Crockett and Jim Bowie adventures Jack and I produced. Because of the Code, more knives, tomahawks and other offending elements had to be removed. It looked bizarre, but we had no choice.



Simon with his children and wife Harriet at their East Williston, N.Y., home. "Life with Harriet was wonderful," Simon writes. "She was beautiful, and she was my best friend."



Jack Kirby (1917-1994) Marvin Stein (1925-2010) Race For the Moon #2 Complete Five-Page Story "The Thing on Sputnik 4" Original Art Harvey, 1958 Estimate: \$2,000-\$3,000 Vintage Comics & Comic Art Signature* Auction #7073 Feb. 21-22, 2013, New York



Jack Kirby (1917-1994) Joe Simon (1913-2011) Double Life of Private Strong #1 Title Page 25 Original Art Archie, 1959 Estimate: \$3,000-\$5,000 Vintage Comics & Comic Art Signature" Auction #7073 Feb. 21-22, 2013, New York



Jack Kirby (seated) and Joe Simon did a lot of the Boys' Ranch work in their studios on Long Island.

COMIC PUBLISHERS HAD A THING they called trends. They would take distributor reports and study them carefully to see what was hot, what was going to be hot, what would sell, and what would drag. One year they would say that mystery was going to sell, the next year it would be science fiction, and the next year superheroes. As soon as they thought they'd spotted a trend, they would go to the guys who had a reputation for getting things done quickly.

"Romance is going to be hot," they would say. "We've gotta put out five books, and we've got to do it right away." That kind of thinking had resulted in *hundreds* of imitations of *Young Romance*.

In the late 1950s they decided the opportunity was in mystery titles, so whatever books we were working on had to turn into mystery books. But then they decided supernatural titles were the way to go. That's why *Black Cat Comics* became *Black Cat Western*, then *Black Cat Mystery*, and finally *Black Cat Mystic*. Sometimes the stories that were meant for a title stayed with it through the changes. The artwork we handed in always had the name of the book at the top of the page. If you find pages of original artwork from that period, you'll often see that one title has been scratched out and another has been written over it.

Starting in 1956 I pulled together several new titles for Harvey. One of them, *Alarming Tales*, had some of the best artists in the business, including Jack Kirby, Bob Powell, Al Williamson, John Severin and Doug Wildey. One reason artists liked to work with me was that I knew what I was doing in a way a lot of editors couldn't match. Since I could do anything that was required on a book, I knew what it took to make a great feature. The other artists respected that.

In the first issue, Kirby had a story called "The Last Enemy!" where a man travels to the future and finds intelligent talking animals. *Alarming Tales* came out in 1957. Six years later the novel *Planet of the Apes* was published (originally titled *Monkey Planet*) and became the basis for the 1968 movie with Charlton Heston. Then in 1972 Jack launched *Kamandi* at DC. Like my writer had said, "If you've got a good idea you should use it at least four times."

Doug Wildey became famous in different circles. A lot more people know about him than realize it. Doug was the co-creator of the Hanna-Barbera cartoon series *Jonny Quest*, which he developed with another comic book great, Alex Toth.

Science fiction turned hot in the late 1950s, with titles like *Tales of the Unexpected* over at DC and *Tales of Suspense* at Atlas (soon to be Marvel). Jack Kirby contributed to both of those titles, but nothing he did at either of the companies could compare with *Race for the Moon*.

Once again I was inspired by real-world events, this time the launch of the Soviet satellite Sputnik. I've always kept track of the news, but when the Soviets put the first satellite in space in 1957, America was taken by surprise, and so was I. To me, the United States was the world. I didn't think Russia had the stuff needed to challenge us in space. A lot of people freaked out, scared that the communists were going to drop an atomic bomb from space. I wasn't that worried — I think the world's a much more dangerous place today.

When I proposed the title, Jack welcomed the work. I wrote most of the stories, although Dick Wood, Dave Wood and Eddie Herron contributed some scripts. Because Kirby was



"[My father] had the gift to create, to draw, to tell stories – funny or touching – and he worked to make his life better, to give his family a better life," says Jim Simon (left), shown with his father and son Jesse.

Jim Simon Looks Back

FROM THE BEGINNING, SON SAYS LEGEND RESPECTED THE BUSINESS OF COMICS

INTERVIEW BY HECTOR CANTÚ

JOE SIMON'S SON JIM is an author, publisher and comic book property representative who has contributed material to *Alter Ego*, and Scholastic's *The New Book of Knowledge Encyclopedia*, and provided assistance to The History Channel and The Discovery Channel for programs on comic history.

Joe and Jim Simon co-authored *The Comic Book Makers* (Vanguard Productions, \$34.95, hardcover), which chronicles the creative and business origins of comics and Joe Simon's life working in comic books from the start of the industry through the 1970s.

Here, Jim talks to *The Intelligent Collector* about his father's work and the pieces featured in Heritage's upcoming auctions.

What are the earliest memories of your dad?

Since my dad had a studio in each of our houses, I guess among my earliest memories of my dad was his being around the house – often with other artists and writers who would drop in to pick up assignments – while my friends' dads would be going off to jobs and offices. Another early memory of my dad was his working in his studio late at night, sleeping during the day and, when he wasn't sleeping, spending time with my brother and me, often talking about comic books. He loved to smoke Cuban cigars when he worked in his studio and I will penciling some of them, I was able to sign up three of the best inkers in the business. Reed Crandall, Angelo Torres and Al Williamson, each of them a brilliant artist in his own right, all wanted to work with Jack. They worked together as a team, along with a friend of theirs named Roy Krenkel. In addition to inking Jack's pencils, they got to illustrate some stories on their own. But I had some reservations about one of them.

I was talking with Angelo Torres, who had come in to pick up an assignment.

"Angelo, I've got a script here," I said. "But don't let Williamson pencil it. He's a great artist, but his layouts are too stiff. He tells a lousy story.

"Maybe he can ink it," I added.

So Torres took the script away, and a while later they all came in together. The story had been penciled, inked, and was ready to publish. It was called "The Space Court," and I could see Angelo's technique all over it.

"You see?" I said triumphantly. "I knew I was right. This story is beautiful."

"Yeah, but Joe," Angelo said, "Al penciled it. Roy and I inked it." Suddenly they were laughing at me. I was the goat.

But it was a beautiful story. Al Williamson was a great artist.

Williamson, Crandall and Torres did wonderful inking on Kirby's stories. They were able to tame his penciling with tight, perfect lines and textures. The result was elegant and illustrative, the most beautiful work you can imagine. Yet *Race for the Moon* only lasted for three issues. We had some stories that were supposed to go in the fourth issue, and those went onto the shelf.

Seven years later I put all of the material into a one-shot called *Blast-Off*. That was the first time "The Space Court" saw the light of day.

FOR THE NEXT "TREND" it was back to superheroes. In 1956 editor Julius Schwartz up at DC spearheaded the return of The Flash, with artwork by Carmine Infantino and Joe Kubert. That issue, *Showcase* #4, is considered the beginning of what they call the "Silver Age" of comics. Everything before that was the "Golden Age." Today I think we're in the Zinc Age or something.

The new Flash was different from the one that had appeared in the 1940s, and the response was tremendous. Schwartz followed up with a new version of Green Lantern, and developed the Justice League of America — a replacement for the Justice Society. Suddenly superheroes were hot again, and publishers were looking for more.

I took *Challengers of the Unknown* up to Jack Schiff at DC, and he bought it. The first story appeared in *Showcase* two issues after the Flash story. Since I was at Harvey, I didn't stay with the series, but Jack Kirby did. Working with Dave Wood and Marvin Stein, he produced three more issues of *Showcase* and eight issues of the Challengers' own title. Then he left DC over a legal dispute with Schiff. The fact that he still needed to earn a living ("For the family!") took him back to Marvel Comics, where Stan Lee welcomed him with open arms. Kirby was doing science fiction, monsters, westerns, romance and war books — everything but superheroes.

Meanwhile John Goldwater at Archie Comics decided they needed to jump on the bandwagon. He called me up and asked me to come in with some ideas. Having retrieved the

pages of "The Silver Spider" from Harvey, I pulled them out. But I didn't take them with me to the meeting. For once I just did a verbal pitch.

"He's a superhero who climbs straight up and down a building using a fine thread that he holsters in his costume like a fishing tackle," I said. "We'll call him The Fly." Goldwater liked it, but he wanted another book, as well — something more like Superman. So I proposed *The Double Life of Private Strong*. With that we'd come full circle, since this was a modern version of The Shield — the character that had caused Archie to threaten Timely with a lawsuit back in 1941. Goldwater liked both proposals, and I went away to get the ball rolling.

"Jack Kirby told me that when they tried to take his desk away, he grabbed it and wouldn't let go. I've never believed that, of course, but Jack was allowed to have his dramatic moments."

Since I was working at the Harvey offices again, I met Kirby at the Columbus Circle corner of Central Park. It was a beautiful New York City day.

"I've got something new for us, Jack," I said. "I'm doing books for Archie." I gave him the details, and handed over the Jack Oleck-C.C. Beck pages from "The Silver Spider."

"C.C. Beck is out of the business," I explained. "We're doing this over. Same script, only we're calling him The Fly instead of The Silver Spider."

"Looks interesting," he said. He looked up at me. "What does it pay?"

"We'll be partners," I assured him. "Just like always."

Jack took the Beck pages and reworked them in his own style. I contacted other guys for the team, including George Tuska, Jack Davis and Carl Burgos. I did some penciling of my own, and together we came up with all the material we needed. In both books we returned to the double-page spreads we had started back in the days of *Captain America*, calling them "The Wide Angle Scream."

Neither book sold very well, and *The Double Life of Private Strong* went first — though not because of sales. It was rumored that The Shield had once again become involved in a legal situation, this time on the receiving end. Apparently DC had sent a cease and desist, claiming that Lancelot Strong was too much like Superman. (Actually we did have him doing all of these Superman tricks, and the characters did look a lot alike.)

Anyway, the title wasn't selling well. None of the Archie hero characters ever sold well. The editors at Archie blamed it on the artwork, and decided to produce *The Fly* in-house. Eventually Archie gave up on the superhero business altogether, and started letting other publishers license their

always remember the smoke and that earthly smell with a special nostalgia.

When did you realize he drew comics for a living?

It seems I always knew he was a comic book artist although it wasn't until I was 8 or 9 years old, I suppose, that I began to understand what he did for a living. With my dad spending so much time at the drawing board at home in his studio, the wonderful freshly printed comics he would bring home from the printers in big cardboard boxes, the way he enjoyed showing me what he was working on, testing his ideas on me, and my hanging around his studio erasing pencils from the inked pages and doing a variety of other odd jobs as a kid, how could I not realize what he did?

Most original comic art in the early days was kept by the comic companies. How was your dad able to maintain possession of his work?

He had his own way of working with publishers. Comics were not just art or entertainment, but a business. He recognized that, and he would approach publishers as a business person, making deals with publishers in which he had ownership or participation. This is how he was able to keep much of the art and IP [intellectual property] rights. In the early days of comics, most of the writers, artists, even publishers considered comics more of a novelty – something that had no future. He got out of that mindset quickly, if he ever had it. He picked up some of this business sense from his years working in the newspaper field where he got to know some rather business-savvy syndicated strip artists as well as newspaper publishers. My father also had the confidence and the ability to converse with comic book publishers, and he could produce – so these things all helped him become more than an artist or writer or editor.

I understand your mom, Harriet, played an important role as well?

My mother had worked in the accounting department of Harvey Comics, and she strongly advocated that my father never work for someone but, instead, be his own man. She knew he could always "get work" but that was not their goal. She was persuasive and smart. My father was also a publisher and the material he published he owned. Alfred Harvey, who started Harvey Comics and became very successful, was a close friend of my father, and advised him as well. There was another reason why my father was able to maintain possession of the art, according to one of my sisters, and that was because our father kept almost everything he worked on. He was somewhat of a collector himself, and he held onto art hoping that someday he could hand it down to his children.

Discuss the decision to make this artwork available to comic fans.

It seems we had this art around us our whole lives. I will tell you this: It was not easy for us deciding what to do with the art, especially on an emotional level. After my father passed, the family talked quite a bit about what we should do with the art and what the art meant, not just to us but in a broad context as well. What we finally came to understand was that what we wanted did not matter as much as what we felt our father would have wanted us to do with the art. So we kept some art that my father personally drew, the art we felt he wanted his children to have. Not necessarily the art that is considered the more valuable art, but things like his drawings from his high school year book, and his cartoons and sports drawings he did as a newspaper artist when he was a young man.

So that art just has more significance to you and your family?

The art we kept means so much to us because it reminds us of this man, our father, who was gifted in so many ways, a selfmade man who had a very hard life when he was young his family struggled financially like so many other families who made it through the Great Depression – and a man who worked diligently his whole life in a field that was not always just nor kind to the people who created it. He was a proud man. He had the gift to create, to draw, to tell stories - funny or touching and he worked to make his life better, to give his family a better life. And that was the key to our decision to make the art available to others. Our father was a man who worked to give. So the things we kept are what we felt would carry his memory in our hearts. The comic book art – by him and by the talented artists from the Golden and Silver Ages of comic books who worked with or for him - well, those we made available to comic fans because my father would have wanted it this way.

Captain America: The First Avenger *came out just months before Joe passed. What did he think of the movie?*

Dad enjoyed the movie immensely. The only thing that could have made him happier would have been if his long-time friend, Jack Kirby, had been around to see the movie. Considering all the work, all the characters and genres my father was involved in during his long comics career, Captain America held a special place in his heart. It was his, and Jack's, first big success and has become an iconic character, known worldwide. My father was always getting letters and, later, emails, from fans all over the world about Captain America. It gave him great joy to know that he created and gave something special to the world, especially something that represented the better ideals of this country.

HECTOR CANTÚ is editorial director at The Intelligent Collector.

characters. In 1991, DC Comics took a shot at it. I was involved in the negotiations, and Archie Comics agreed to give me back the rights to the issues I had packaged. The contract was drafted in the middle of a meeting at the DC offices, written out by hand. I signed it, and so did Michael Silberkleit, Louis's son, for Archie. Paul Levitz signed as a witness.

WITH THE END of the Archie deal, Joe Simon and Jack Kirby went our separate ways.

Jack continued to work with Stan Lee, but sales at Atlas were flagging, and it looked like [publisher] Martin Goodman was going to close up shop. Stan called me, and we went to lunch at the Carnegie Deli on Seventh Avenue. Strangely enough, while we were talking, the actor Tony Randall was sitting right next to us. That's New York for you.

"What am I going to do if Martin calls it quits, Joe?" Stan said. "Where should I go?"



Joe Simon (left) at the 2010 New York comic book convention with Batman legend Jerry Robinson.

"Stan, you've got a reputation," I replied. "Start your own business."

"How would I do that?" he asked.

"Go out and get yourself a distributor. Get them to back you," I said. "They'll advance you the money, set you up with a printer. The printers need to keep the presses going, and with Martin gone, they'll need you even more."

He really appreciated what I was telling him.

Martin did shut down for a few days. Jack Kirby told me that when they tried to take his desk away, he grabbed it and wouldn't let go. I've never believed that, of course, but Jack was allowed to have his dramatic moments. Kirby convinced Stan to get Martin to hold off while he brought in some new ideas for characters. Then he went home, and brought back the C.C. Beck pages for "The Silver Spider," along with the logo I had originally drawn up. It's been rumored that Jack drew up some pages of his own, but that Stan decided to turn the idea over to Steve Ditko. When Ditko looked at the Beck pages, he said, "This is Joe Simon's 'The Fly."" Then he went in his own direction.

Years later Will Eisner interviewed Kirby and asked where Spider-Man had come from. Jack gave this answer:

It was the last thing Joe and I had discussed ... "The Silver Spider" was going into a magazine called Black Magic. Black Magic folded with Crestwood and we were left with the script. I believe I said this could become a thing called Spider-Man, see, a superhero character.

The first thing Stan and Jack put out, however, was *Fantastic Four*, in 1961, which a lot of people have compared to *Challengers of the Unknown*. It created a sensation, and the next year they released Ditko's "Spider-Man." Features like that saved Martin Goodman's company, which he began calling Marvel Comics.

I was never as panicked as Jack was about finding work. I always knew another opportunity would come along, or that I'd be able to find something new and different.

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Until It Breaks

REPEATED STRESS OF STRIKING COINS CAN WEAR DOWN MACHINERY, CREATING UNIQUE – AND COLLECTIBLE – COINS

By John Dale Beety

LIKE FACTORIES, THE U.S. MINTS in Philadelphia, Denver, San Francisco and West Point use heavy machinery to make the billions of coins produced for the country each year. Also like factories, U.S. Mint machinery breaks down and has to be replaced, especially the metal cylinders called *dies* that are installed in coinage presses and come in direct contact with the coins themselves. Two dies are used to strike each coin; when a round metal blank is put between two dies and squeezed by a coinage press, a new coin is what pops out when the dies are pulled apart.

The repeated rapid stress of striking coins will wear down a die, and a worn die used too long will crack and then break up with chunks of the die falling away. When that happens, the coins struck by that die show the effects. When a crack opens up in a die, that creates a void for squeezed metal to fill, and a coin struck from a cracked die will show a raised line of metal as a result. A coin struck from a broken die will leave a void where the missing design should be, and the larger the break, the larger the void.

Early in the U.S. Mint's history, when its future was uncertain and its budget small, there was immense pressure to save costs any way possible. By studying many specimens struck by the same die, advanced collectors of early U.S. coinage can see how a die cracked and broke up as it was used, tracing its status from perfect to "terminal."

The 1811 half cent obverse known as Cohen-1 eventually lost a large chunk out of its left side that affected four of the stars surrounding Liberty's portrait. The obverse die was taken out of service soon after the coin illustrated here was struck, as it became too damaged for even the early U.S. Mint to use.

Die breaks happen on modern coins as well.

The Roosevelt dime illustrated here has no date, for that part of the die was lost in a massive break. A negative partial impression, or *clash*, in front of Roosevelt's profile indicates that the obverse die smashed into the reverse die when they were brought together without a coinage blank in between; the stress of steel striking steel with tons of pressure surely shortened the life of the obverse die.

While the U.S. Mint's quality control is far more stringent now than in the 18th and early 19th centuries, this dime escaped detection and made it out to circulation, and now it is a dramatic reminder of what can happen when a piece of machinery in that money-making factory reaches its breaking point.



JOHN DALE BEETY is a numismatic cataloger for Heritage Auctions.



A broken die created a "four-star" break on this 1811 half cent, which realized \$9,200 at a January 2006 auction.



A die break meant this Roosevelt Dime entered circulation without a date. It realized \$920 at a June 2012 auction.

Wines Fit for a Tsar

HUGGED BETWEEN CRIMEA'S GRANITE MOUNTAINS AND THE SEA, MASSANDRA'S VINEYARDS PRODUCE SOME OF THE WORLD'S FINEST, RAREST FORTIFIED WINES

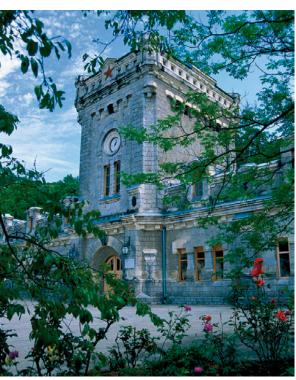
By Frank Martell

AUCTION SPECIALISTS ARE driven by an irrational compulsion to handle the rarest and most precious relics in our respective fields. As director of fine and rare wine at Heritage Auctions, those needs are fed regularly.

Dealing with the most exclusive property each day is a luxury that cannot be overestimated, but we also have things that we find unusually satisfying - intellectually and emotionally. These are items that are perhaps not the most expensive or rare but still hold a warm spot in our hearts, simply because they are so incredibly cool. They are items that speak to our inner geek, despite falling outside the realm of what is traditionally coveted.

For example, one expects to find greatness in the vineyards of France. Indeed, great estates like Lafite and Romanee Conti were identified centuries ago as vineyards of exceptional quality – and being surrounded by wines of this caliber provides a certain sense of satisfaction. Italy, Spain, the United States and Australia have also put forth some superlative estates, but who would believe that an experienced professional would develop a major weakness for a winery in... Ukraine?

In the early 1800s, Count Mikhail Vorontsov settled on the south coast of Crimea and planted vines with his heart set on making wines to rival the classics produced in France, Spain, Portugal and Hungary. He began the work of building a winery which would later be replaced by a grand Chateau cut into the granite mountains of Crimea. In the mid-late 1800s, winemaking was assumed by Prince Lev



The Massandra Winery has been producing fine wines for more than 110 years, winning international acclaim for their exceptional quality.

Golitzin, who concluded that greatness would not be achieved by emulating the dry reds of France, but rather by taking advantage of the subtropical climate and fashioning dessert and fortified wines of amazing distinction and individuality. The Massandra Winery was then built between 1894 and 1897 before immediately setting to work providing wines to Tsar Nicholas II at his summer palace Livadia – and the rest is history.

There is a lot to love in the story and wines of Massandra, then *and* now. There is the incredible facility that stores these wines in virtually unchanging conditions, deep underneath the main edifice. It took 300 workers more than three years to carve those tunnels into the stone by hand, including a flue at the end of each which could be adjusted to control the amount of cold mountain air brought into the caverns as needed. There is the obvious historical importance of the winery and facility, considering the fact that many wines produced before 1917 were made to be served to the Tsar and his guests, since the exclusive rights to production of these wines were held by Romanov's Royal Family. There are fascinating stories describing the survival of all these wines in the collection throughout long periods of political unrest and world war. Wine lovers can find themselves overwhelmed by these narratives and others, but what really launches Massandra into the stratosphere of collectibles is the unyielding quality of everything produced throughout the history of this great estate.

The Massandra Collection simply does not include any sub-par wine. The facility today is responsible for vinifying and bottling wines produced by a number of local facilities which care for around 5,000 hectare that is planted under vine. There are dozens of unique microclimates along the coast, not all of which are included in the top cuvees - so they can afford to be very selective about what bears the standards set forth by the incredible history of this estate. Many of these wines are still being produced in continued tradition, using old methods and only moderately updated technology - but what is most staggering is the degree of consistency and transparency produced throughout many decades and including modern vintages.

FINE AND RARE WINE



The protective shields of mountain chains create unique conditions for the production of high-quality fortified and dessert wines, which are stored in tunnels deep underneath the main edifice.



In August 2007, I was fortunate enough to visit Massandra, where I was spoiled with an extremely comprehensive sampling. We tasted across dozens of horizontals and verticals – over 90 wines going back as far as the late 1700s. There are not many places in the world where that is possible, much less so pleasant. To say that the wines are delicious, or exquisite, is utterly inadequate – but it's a starting point.

Virtually everything we tasted over the course of three days was fortified, but rather than being fortified with Cognac or Brandy, they use grain alcohol. Interestingly, the grapes (and therefore the wines) achieve an extraordinary level of ripeness because of the climate, and so they are extremely sweet and low in acid – so the spirit actually helps to create an unusual but precise and elegant balance.

The Muscats and Cabernet Ports must be tasted to be believed while the Tokay of Ai Danil remains legendary and the Sherries make for some of the most outstanding drinking imaginable. There is tremendous character and quality in every varietal they produce, but the greatest sweet wine I have ever tasted was the 1914 Massandra Malaga, which was so good as to be difficult to describe. I don't know if it is more impressive that that one glass stands out in my mind among the many legends I have tasted, or that I



can't think of a single wine we tasted that I didn't enjoy.

Wine lovers understand that taste is only a part of what makes a wine valuable.

Scarcity and quality together make something marketable, but there are so many other things that contribute to the cool factor of what we find precious. Massandra in many ways owns a bigger part of my heart than the classics because there is so much more than quality in the bottle. I love La Tache, and on the day I can afford to buy the vineyard you will see exports drop to a staggering zero bottles per year while my popularity rises and the attendance at my parties climbs steadily. I love the wines of Pride Mountain, because the wines are delicious and because the people behind the label are so exceptional. All that said, I *love* sharing Massandra because it is unusual, and because it sparks the imagination and drives conversations about history and the world we live in.

You don't have to love sweet or fortified wines to enjoy drinking these remarkably poised wines, which is yet another value added. Massandra does not produce the most expensive wines on earth, but they are incredibly interesting, delicious and precious – compelling, even - and my inner geek really digs that.



FRANK MARTELL is director of fine and rare wine at Heritage Auctions.

KPM Porcelain Plaque Signed by Wagner: Goddess Königliche Porzellan-Manufactur (KPM) Berlin, circa 1900. 11-3/4 x 7-1/2 in. Estimate: \$4,000-\$6,000

Porcelain Masterpieces

KPM'S PLAQUES WERE PRIZED IN THE LATE 19TH CENTURY AND REMAIN AS BEAUTIFUL AS THE DAY THEY WERE CREATED

By Karen Rigdon

GERMAN PORCELAIN PLAQUES of the late 19th century constitute a rich body of material bridging the gap between the fine and decorative arts. The painters exhibited technical ability fine enough to compete with the greatest painters of the day. And, due to the nature of glazed porcelain, the surfaces are as beautiful today as the day they were created, showing a vibrancy and depth of color more equated with oil on canvas than the "lesser arts."

These plaques were highly sought after from the beginning, purchased for extravagant sums by the aristocracy and high society, by art lovers and tourists who hung them prominently in the finest homes in Europe and America. Of these plaques, the most sought after examples bear the mark of Königliche Porzellan-Manufaktur of Berlin (a scepter over the monogram KPM), the porcelain manufacturer founded by the King of Prussia, Frederick the Great, in 1763.

Technological advancements made in the porcelain body during the early 19th century resulted in KPM's ability to offer the very best quality hardpaste blanks from 1880 to 1901. These large slabs, characterized by a particularly fine porosity, provided an ideal surface for the porcelain painter, who reproduced well-known oil paintings ranging from old master and academic paintings to Art Nouveau nudes. Interestingly, KPM rarely marketed finished plaques. Instead, these plaques were painted by a group of independent artists, exhibiting a wide range of talent,



whose work was retailed by the finest shops on both sides of the Atlantic.

The best of these plaques exhibit a tremendous painterly execution. The process of creating a fine painting on porcelain is exacting and demanded expertise as a painter and knowledge of the nearly 100 glaze colors developed during the 19th century. With each glaze in its unfired state exhibiting a chalky pastel color, unlike the saturated color that appears after firing, the painter would slowly apply color, knowing in his mind's eye the final result. Once fired,

Framed Oval KPM Porcelain Plaque: *Girl Holding Cat* Königliche Porzellan-Manufactur (KPM) Berlin, circa 1900. 10-3/4 x 8-1/2 in. Estimate: \$10,000-\$15,000

DECORATIVE ARTS



Framed KPM Porcelain Plaque Signed Ullmann: *Wood Nymph* Königliche Porzellan-Manufactur (KPM). Berlin, circa 1900. 9-3/8 x 6-1/4 in. Estimate: \$10,000-\$15,000

no corrections could be made. Additionally, each firing posed the risk of damage, either through cracking or running of the glazes, rending the product unsalable.

Not all plaques are created equally. While KPM plaques claim the greatest attention, many artists used blanks from a variety of different manufacturers. In determining the value, a myriad of considerations come into play. One must consider quality of painting, distinguishing between the work of greater and lesser artists; rarity of subject and theme; and size of the plaque, keeping in mind that as size increases, the risk of damage during production increased exponentially.

Various German porcelain plaques, including the celebrated products of KPM, are featured in upcoming decorative art and design auctions at Heritage Auctions.



KAREN RIGDON is a consignment director and decorative arts specialist at Heritage Auctions.

EVENT

DECORATIVE ART & DESIGN SIGNATURE® AUCTION #5125, featuring German porcelain plaques, is scheduled for Dec. 6, 2012, in Dallas and online. For details, visit HA.com/5125 or contact Karen Rigdon at 214-409-1723 or KarenR@HA.com.

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My collection is covered by my homeowners' insurance.

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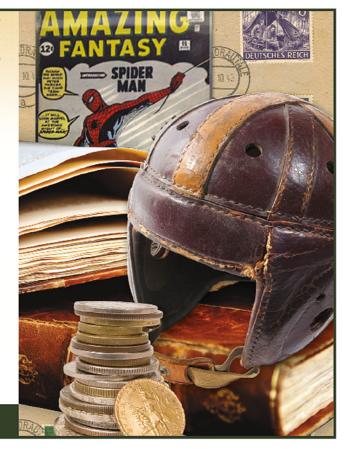


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INTELLIGENT COLLECTOR

Responsible Stewardship

FAMILY OF VICE PRESIDENT CHARLES W. FAIRBANKS DECIDED SAFE DEPOSIT BOX WAS NO PLACE FOR RARE CENTURY-OLD \$5 BILL



The \$5 bill was presented in 1905 to Vice President Charles W. Fairbanks and was from the First National Bank of Fairbanks, Alaska. The Fairbanks family had it in their possession since that time – until they decided the time was right to sell.

By Noah Fleisher

WHEN A 107-YEAR-OLD \$5 bill from Fairbanks, Alaska, originally given to the city's namesake, former U.S. Vice President Charles W. Fairbanks, sold for \$246,750 in a Dallas auction of rare currency, it represented the culmination of a very intelligent bit of collecting.

"The historic note is printed with serial number one and it has been in the family's possession since Charles W. Fairbanks received it from the First National Bank of Fairbanks when it was issued in 1905," says Dustin Johnston, director of currency auctions at Heritage Auctions. "It's a piece of Fairbanks history you can hold in your hands and probably the most important Alaska National Bank Note in terms of pedigree and its ties to some of the most significant individuals in the early history of the city of Fairbanks."

The most important thing that Johnston points out about the note is that it's been in the Fairbanks family since the vice president received it and it is "probably the most important Alaska National Bank Note" there is. That means that it's also the most valuable – and that value has come about because of the rarity of the note and also because of the stewardship of the family.

Fairbanks' great-grandson, Charles W. Fairbanks IV – who consigned the piece for auction – is the current head of the family and the keeper of a sizable collection of Fairbanks-related material. He recalls that the bill, as he was growing up, was kept by his father in a frame "for everyone to see" in the den of their house.

"I've lived with it for 67 years," the great-grandson says.

Things began to change, however, when – a decade ago – Fairbanks realized the note had begun to carry some significant value. He began to safeguard it a little better within his house, going so far as to take it off the wall and put it away when he traveled – smart moves from an intelligent collector's perspective. Then, within the last couple of years, the note's value rose even more.

Fairbanks could see that he was not only in the possession of something of substantial historic value, but something of great monetary value as well. He could see the writing on the wall and, smartly again, saw that this superb collectible had grown beyond his ability to properly care for. He put it in a safe deposit box, out of sight and well-preserved, and began to consider his options.

He and his family examined their Fairbanks collection. The vice president was amply represented in numerous ways, and the bill, while valuable, was not the most important piece to them personally. The options quickly narrowed to one: auction.

"My feeling is that (the bill) should be with someone who understands it and will care for it," Fairbanks says. "It does the world more good by being out there than it does sitting in a safe deposit box."

That's nearly a quarter of a million dollars worth of good. By auctioning the piece, Fairbanks not only ensured some financial cushion for his family, he made sure that the bill, via a responsible auctioneer, made its way into the hands of a collector who could cherish and care for it the right way.

He read the writing on the wall, saw that it not only said that the time to sell had come, but that it was also, unequivocally, the right thing to do.



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



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INTELLIGENT COLLECTOR





EVENTS



Preview Reception

FLETCHER-SINCLAIR MANSION, NEW YORK CITY

Photographs by Erik Freeland

HERITAGE AUCTIONS HOSTED a preview reception for its Illustration Art and Meteorites auctions. On display was the fourth-largest piece of the Moon ever made available to the public, which went on to realize \$330,000. At the illustration auction, Jessie Willcox Smith's 1916 Goldilocks and the Three Bears illustration realized \$134,500.

1 Kathleen Guzman, Bob Richter. 2 Dr. Sharon Flescher, Ed Beardsley, Rachel Peart. 3 Thomas Warming, Maya Sloan. 4 Drew Hirshberg, Laurence Rosania. 5 Aviva Lehmann, Ed Jaster. 6 David Bildner, Francoise Rideau. 7 Elise Firestone.

EVENTS









Celebration of the American Numismatic Association

HOSTED BY JIM & GAYLE HALPERIN, DALLAS

Photographs by Brandon Wade

WITH THE AMERICAN Numismatic Association's Fall National Money Show in Dallas, Heritage Auctions' Co-chairman Jim Halperin and wife Gayle hosted a special celebration for dealers with ANA tables.

1 Irma Kane, Doug Winter, Mark Salzberg. 2 PNG President Gary Adkins, Jeanne Adkins, Walter Ostromecki. 3 Jim Halperin (center) and guests participate in card tricks. 4 Rich Weaver, Bryan Fazio, Chris Fazio, Josh Bobbitt. 5 ANA Executive Director Jeff Shevlin, Cecilia Shevlin.



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Greg Holman

POP-CULTURE CONSIGNMENT DIRECTOR MAKES A TV SPLASH WITH HIS 'DREAM JOB'

HERITAGE AUCTIONS POP-CULTURE expert Greg Holman finds himself getting lots of TV time these days. He was featured in last year's ABC prime-time special "Great Big American Auction" with Ty Pennington. That was followed by an appearance on A&E's "Storage Wars." His journey in the auction business began six years ago, when he left his job as a computer systems engineer and joined the Heritage staff. "As a pop-culture consignment director, I get to play with comics, guitars, movie props and memorabilia all day," he says. "Who wouldn't consider this a dream job?"

What did you collect as a kid?

When I was growing up in California, my parents used to go to Gulf gas stations and with every fill-up you would get a Mattel Hot Wheels car, so I guess that was truly my first collection. But I had an early fascination with gold, too, and tried collecting what little I could: old earrings, empty jewelry settings, anything I could get my hands on. But when gold proved to be too difficult for a 7 year old to easily obtain, I resorted to comics. I still have the first comic I ever purchased, and I still have all of my original "Red-Line" Hot Wheels in their original 72-compartment Collector's Case.

When did you pick up your first comic book?.

It was at a drug store in Austin, Texas, in 1972. It was *Amazing Spider-Man* #113, from 1972, and amazingly enough, that copy is still in my collection!

When did comics become a business for you?

You know, I never really considered comics as a business until I was well out of college. I re-entered the collector's scene in about 1986, having quit collecting just before high school. During a post-collegiate move, I found my old comics and after browsing through them for a few weeks, I got the bug again in a bad way, and began voraciously hoarding comics again, much to my wife's dismay. The next thing I knew, I was managing the highest-grossing comic retail store in the country, so I guess that's when it really became a business for me.

How did you begin working at Heritage?

I had been working as a computer systems engineer for an international restaurant



After a copy of *Detective Comics* #27 sold for more than \$1 million in 2010, "investors started to take notice," says Greg Holman, "and suddenly comics became a viable investment alternative to the stock market."

chain and had become disenchanted with the computer industry. So, I was taking a year off to pursue one of my other passions, competition cooking, when I received a call from Dave Tosh at Heritage. They were a man down, and Dave asked if I could help guest-write some catalogs for the comics division. Since I had some down time between cooking events, I said "Sure, I'd love to!" and I've been working full-time for Heritage ever since.

What TV appearances do you have coming up?

In June, I shot six episodes for an upcoming pop-culture collectibles series for VH1. not far behind.

I'm also working on an upcoming NBC/ Universal/Bravo series that is currently in pre-production.

What trends do you see in comic collecting?

I see more advanced collectors looking for top-notch, investment-grade Golden and Silver Age key issues. In original comic and illustration art, we're seeing a rise in interest and price in "Good Girl" and pin-up art, comic cover art, splash pages and specialty pieces. Since the Golden and Silver Age markets are so hot, it stands to reason that high-grade Bronze Age key issues are not far behind.

Downsizing With Care

WHATEVER THE REASON, WHEN IT'S TIME TO DECLUTTER, DON'T RUSH THROUGH THE PROCESS

By Carolyn Mani



Cleaning out the house can have benefits. This Victorian glass bead and lacquered wood mirror, circa 1890, was taken to a Heritage Auctions Appraisal Day event, consigned to auction, and realized \$35,000 for the shocked, but happy, treasure-finder.

WITH OVERALL MARKET difficulties and an aging baby-boomer generation, many of us in the auction business are seeing an increase in clients seeking to reduce their collections and personal possessions. When individuals are faced with the prospect of thinning the herd after years of accumulating objects, the process can seem overwhelming and daunting.

Younger generations are living with a "less is more" mentality, and the inheritance of property from previous generations is no longer the welcome family treasure trove it once was. The next generation does not seem to be enthralled with keeping things from the previous generation that clash with their modern, simple and uncluttered spaces and lifestyles.

Downsizing can occur for many reasons: selling a larger home for a smaller one; moving a great distance; elderly relatives moving to assisted living; change in lifestyles; empty nesters; or simply redecorating.

Whatever the cause, here are some tips to help you keep your affairs in order when downsizing:

Make an honest determination as to what you actually have. Usually this would be the time to sort through the belongings to see what is of value and what is not. Old insurance appraisals or purchase receipts can help as a guide initially when identifying items with the most potential value. We recommend to all of our clients to maintain an updated appraisal or inventory of their collection. Once items can be identified and vetted, it makes the downsizing process much easier. There are a number of collection inventory programs that can be used to facilitate the process – some even have online access and storage capabilities. Heritage Auctions' "My Collection" is a free inventory platform available to registered clients through the website HA.com.

► Sort through the property. Documents and old paperwork should be reviewed, shredded or stored if absolutely necessary. Electronic scanning and storage is advisable for important documents so that they are accessible if needed. A good comprehensive overview of a collection can shed some light on the focus and direction of the collector. There is occasionally a fine line between collector and hoarder! Patterns of quality, type and volume can be seen and will help with the next step: making decisions.

► Decide what to keep and what to part with. This is probably the most difficult step because sentimental attachment and value can often cloud our judgment. This is where an objective third party can help in making clear choices. If downsizing is due to a move, it is suggested that you create a layout of the new quarters to ensure that all items will fit before making your final list. If items such as art or smaller collectibles are going to be boxed and stored in closets in the new location, these may become obvious choices for sale. You can also start by asking family and friends what they may want to take off of your hands.

► Dispose of the items you are not going to keep. You can either give them away or sell them. Items of little or no value should be donated to thrift stores or gifted to friends and family. Donations usually result in some form of a tax deduction – be sure you donate to a non-profit charitable entity with 501(c)(3) tax exemption status. Many of these places will arrange pick up and provide a receipt.

Some items produced for the collector market, such as limited edition porcelain and Franklin Mint collectibles, have a market only in the online realm through online auctions or resale listing sites such as eBay or Craigslist. More valuable items may be appropriate for the regional or national auction market, a gallery or dealer. Heritage Auctions covers more than 30 auction categories with in-house expertise that can assist with identifying the best market for different types of items. The Auction Archives at HA.com are a great starting place to gather information on the value of many vintage collectibles, coins, comics, sports memorabilia, fine art and more.

A lightened load provides a renewed sense of well being. Now that there is less on your mind and in your home, you can enjoy the items you've decided to keep. Plus, it may give you an excuse to start collecting again!



CAROLYN MANI is a consignment director in Heritage Auctions' Trusts and Estates department in Beverly Hills. PROSPECTIVE CONSIGNORS AND SELLERS OF FINE ART AND VINTAGE COLLECTIBLES CAN VISIT HA.COM/SELL. FOR ALL INQUIRIES AND DEADLINES FOR UPCOMING AUCTIONS, CALL 800-872-6467.

COMICS & COMIC ART

Vintage Comics & Comic Art Signature® Auction #7073 Auction date: Feb. 21-22, 2013 Consignment deadline: Jan. 8, 2013 Contact: Lon Allen, ext. 1261 LonA@HA.com

FINE & DECORATIVE ARTS

The Estate Signature[®] Auction #5129 Auction date: Feb. 19, 2013 Consignment deadline: Dec. 13, 2012 Contact: Meredith Meuwly, ext. 1631 MeredithM@HA.com

Illustration Art Signature® Auction #5126 Auction date: March 7, 2013 Consignment deadline: Dec. 29, 2012 Contact: Ed Jaster, ext. 1288 EdJ@HA.com

Silver & Vertu Signature® Auction #5127 Auction date: April 10, 2013 Consignment deadline: Feb. 6, 2013 Contact: Tim Rigdon, ext. 1119 TimR@HA.com

Photographs Signature[®] Auction #5132 Auction date: May 1, 2013 Consignment deadline: Feb. 22, 2013 Contact: Ed Jaster, ext. 1288 EdJ@HA.com

American Indian Art Signature® Auction # 5135 Auction date: May 4, 2013 Consignment deadline: Feb. 25, 2013 Contact: Delia Sullivan, ext. 1343 DeliaS@HA.com

Texas Art Signature[®] Auction #5133 Auction date: May 4, 2013 Consignment deadline: Feb. 25, 2013 Contact: Atlee Phillips, ext. 1786 AtleeP@HA.com

Western & California Art Signature® Auction #5134 Auction date: May 4, 2013 Consignment deadline: Feb 25, 2013 Contacts: Kirsty Buchanan, ext. 1741, KirstyB@HA.com Alissa Ford, ext. 1926, AlissaF@HA.com Deborah Solon, Ph.D., ext. 1843, DeborahS@HA.com

Fine American & European Art Signature® Auction #5136 Auction date: May 7, 2013 Consignment deadline: Feb. 28, 2013 Contacts: Brian Roughton, ext. 1210, BrianR@HA.com Ariana Hartsock, ext. 1283, ArianaH@HA.com Ed Jaster, ext. 1288, EdJ@HA.com Deborah Solon, Ph.D., DeborahS@HA.com Marianne Berardi, Ph.D., MarianneB@HA.com

Modern & Contemporary Art Signature® Auction #5138 Auction date: May 22, 2013 Consignment deadline: March 15, 2013 Contact: Frank Hettig, ext. 1157 FrankH@HA.com

FINE & RARE MINERALS

Fine & Rare Minerals Signature® Auction #5110 Auction date: April 20, 2013 Consignment deadline: Feb. 23, 2013 Contact: Craig Kissick, ext. 1995 CraigK@HA.com

HISTORICAL

Texana Signature[®] Auction #6097 Auction date: March 1, 2013 Consignment deadline: Jan. 8, 2013 Contact: Sandra Palomino, ext. 1107 SandraP@HA.com

Historical Manuscripts Signature® Auction #6093 Auction dates: April 10-11, 2013 Consignment deadline: Feb. 17, 2013 Contact: Sandra Palomino, ext. 1107 SandraP@HA.com

Rare Books Signature® Auction #6094 Auction dates: April 10-11, 2013 Consignment deadline: Feb. 17, 2013 Contact: James Gannon, ext. 1609 JamesG@HA.com

Space Exploration Signature® Auction #6095 Auction date: April 18, 2013 Consignment deadline: Feb. 25, 2013 Contact: Tom Slater, ext. 1441 TomS@HA.com

Americana Signature® Auction #6096 Auction date: April 19, 2013 Consignment deadline: Feb. 26, 2013 Contact: Tom Slater, ext. 1441 TomS@HA.com

► JEWELRY, TIMEPIECES & LUXURY ACCESSORIES

Jewelry Signature[®] Auction #5130 Auction date: April 29, 2013 Consignment deadline: Feb. 26, 2013 Contact: Jill Burgum, ext. 1697 JillB@HA.com

Handbags & Luxury Accessories Signature® Auction #5131 Auction date: April 30, 2013 Consignment deadline: Feb. 27, 2013 Contact: Matt Rubinger, ext. 1419 MRubinger@HA.com

SPORTS

Vintage Sports Collectibles Signature® Auction #7070 Auction dates: Feb. 23, 2013 Consignment deadline: Jan. 2, 2013 Contact: Chris Ivy, ext. 1319 Clvy@HA.com

All dates and auctions subject to change after press time. Auctions subject to conditions as printed in auction catalogs. Visit HA.com/Auctions for updates and complete auction schedule.

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Abraham Lincoln by the Numbers

OUR 16TH PRESIDENT HAS ALWAYS BEEN POPULAR WITH COLLECTORS. HERE'S A LOOK AT SOME SIGNIFICANT LOTS FROM THE HERITAGE AUCTIONS ARCHIVES.

NUMBER OF LINCOLN-AUTOGRAPHED LETTERS SOLD AT AUCTION FOR MORE THAN \$100,000 This endorsement of the president's chiropodist sold for \$131,450 in November 2008.

operated on my puccess, and compuccess, and comforting to my conforting Alincolu



1930 YEAR DIRECTOR D.W. GRIFFITH RELEASED HIS FIRST SOUND FILM, ABOUT LINCOLN'S LIFE This promotional window card for the movie realized \$1,912 at a November 2008 auction.



478 DOLLARS PAID FOR TRADING CARD COMMEMORATING HIS ASSASSINATION This mint condition 1954 Topps card was sold at an October 2008 auction.



ISSUE NO. OF MAD MAGAZINE THAT INCLUDES COVER IMAGE OF LINCOLN This William Gaines file copy realized \$258.75 at a March 2002 auction.





LOCKS OF LINCOLN HAIR THAT HAVE SOLD FOR MORE THAN \$19,000 Including this sample from a February 2007 Heritage auction.





NUMBER OF NOTES WITH LINCOLN'S PORTRAIT THAT HAVE SOLD FOR MORE THAN \$100,000 Includes this 1869 \$100 Legal Tender that realized \$184,000 in September 2007.

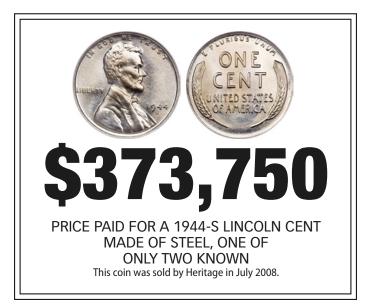




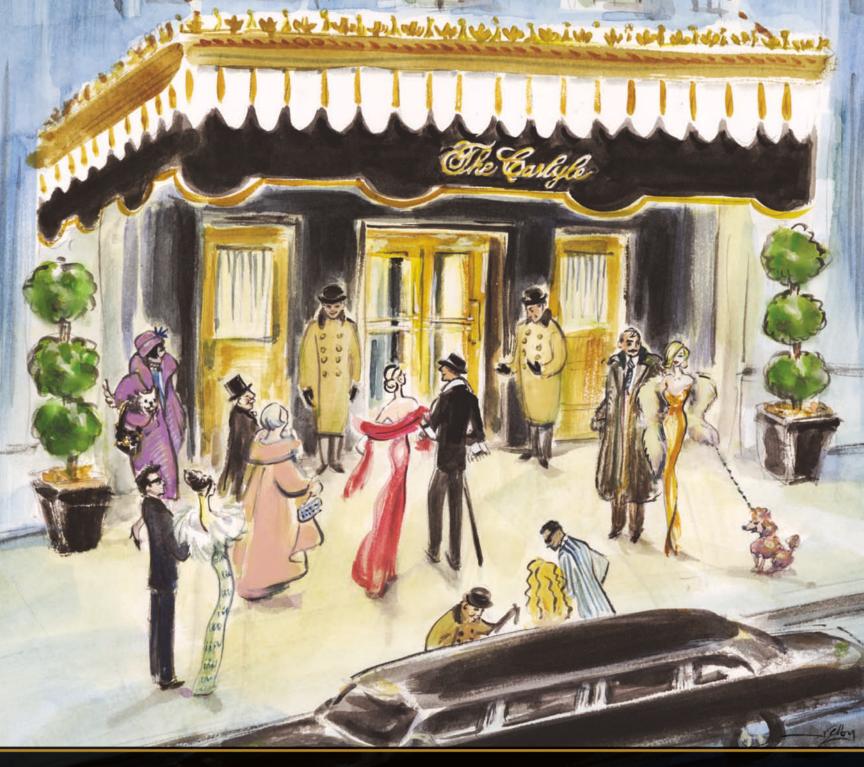
NUMBER OF ILLINOIS STATEHOOD COINS FEATURING LINCOLN MINTED IN 1918 This centennial half dollar, graded MS68 by PCGS,

realized \$43,700 at a January 2005 auction.











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