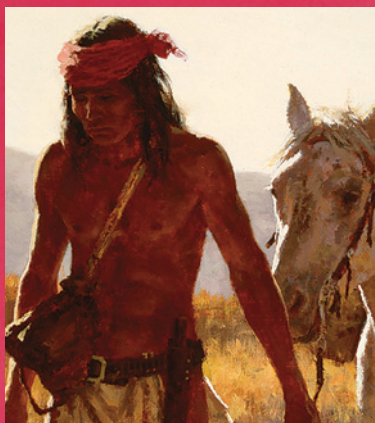


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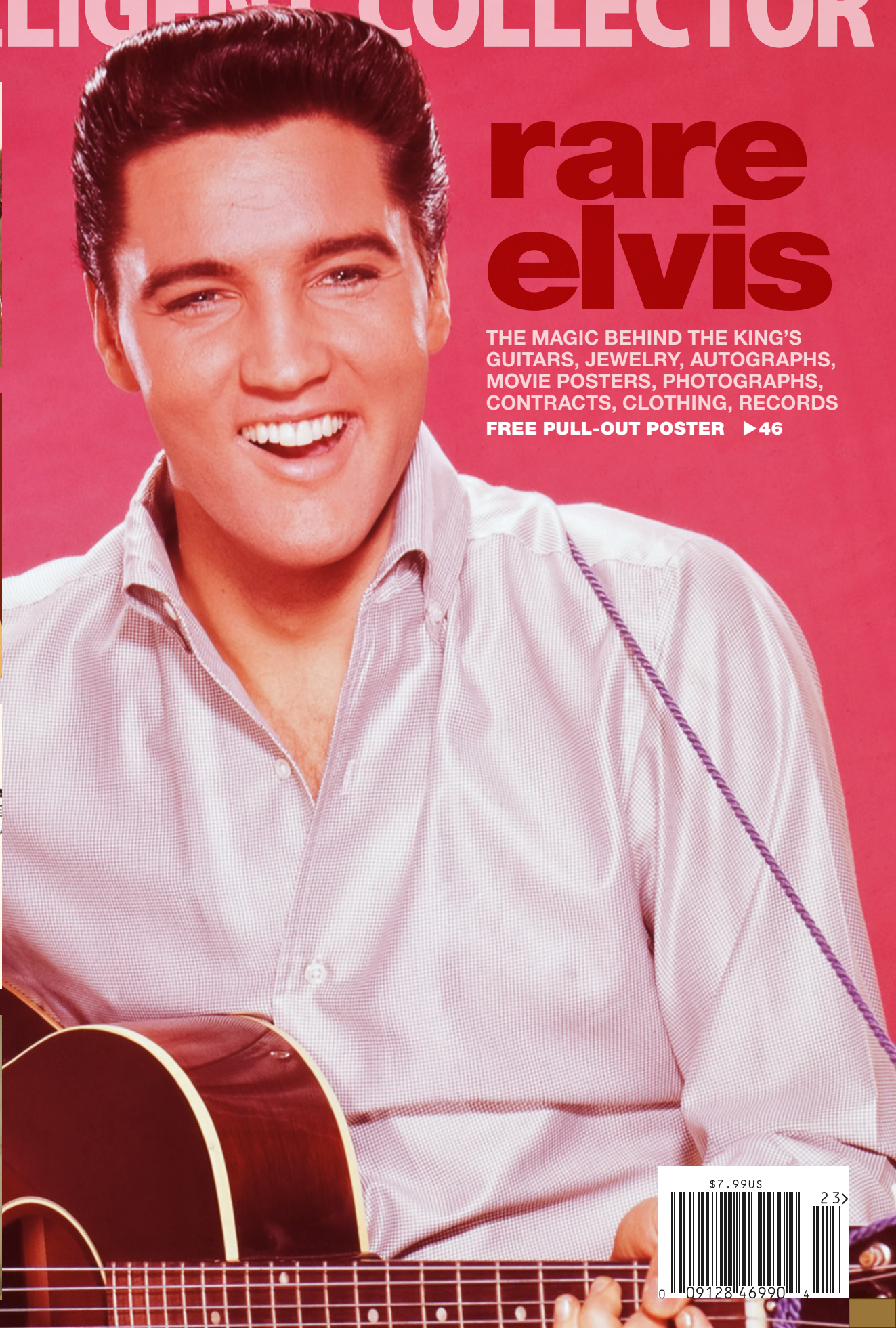
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# CONTENTS

SUMMER/FALL 2012 NO. 17

## HIGHLIGHTS

### 38 THE POWER OF ART

As CEO of a fitness empire, Eric Weider presides over a company that appreciates muscular bodies and strong works of art.

INTERVIEW BY MONTY MICKELSON

### 46 COLLECTING ELVIS

For some of the nation's top collectors, the lure of "The King" is too strong to resist.

BY WILLIE G. MOSELEY

### 54 THE ELVIS COLLECTION

From signed contracts and clothing to licensed products and movie posters, Presley memorabilia is fetching top dollar from collectors.

BY THE HERITAGE AUCTIONS STAFF

### 70 THE MASTERPIECES OF GARTH WILLIAMS

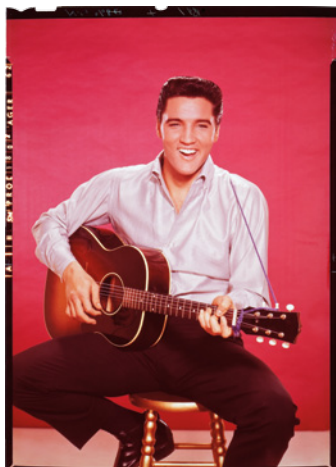
With "Little House on the Prairie," "Stuart Little" and "The Cricket in Times Square," illustrator created some of literature's most memorable images.

BY BARRY SANDOVAL

### 80 COLLECTING JOURNEYS: ANTIETAM REVISITED

Anniversary of key Civil War battle gives collectors a unique chance to deepen their appreciation of artifacts from the nation's most important conflict.

BY ELIZABETH HANES



Original photographs and promotional stills from Elvis Presley's early years are featured in Heritage's Elvis Memorabilia Signature® Auction scheduled for Aug. 14, 2012, in Memphis.

## IN EVERY ISSUE

- 6 STAFF
- 7 FROM THE EDITOR
- 8 AUCTION CALENDAR
- 12 AUCTION UPDATE
- 14 LOOKING BACK
- 16 TOP SEARCHES
- 24 HOW TO BID
- 96 CATEGORY EXPERTS
- 99 CONSIGNMENT DEADLINES



## ON THIS PAGE

Eric Weider with the bronze *The Evening War Prayer* by Ernest Berke. Page 38.



## TREASURES

- 18 **'CIMARRON' MOVIE POSTER**  
Paper from big-budget prestige picture discovered in Pennsylvania attic
- 20 **BIGSBY SOLID-BODY**  
Revolutionary instrument considered the first modern electric guitar

## HERITAGE AUCTION PREVIEWS

- 25 **VINTAGE GUITARS**  
Tennis star John McEnroe once owned this 1959 Gibson Sunburst, one of the few left-handed Les Paul guitars manufactured in the late 1950s and early 1960s
- 26 **WESTERN & CALIFORNIA ART**  
Auction includes past masters and living legends such as Howard Terpning, Charles Marion Russell, E. Martin Hennings, Herbert Dunton and Edgar Payne
- 29 **FINE ART**  
Pierre-Auguste Renoir's oil on canvas *Gabrielle* was completed in 1903
- 30 **VINTAGE SPORTS COLLECTIBLES**  
The Mark Cooper Baseball Game Collection is the most comprehensive collection of vintage board, card and action games
- 32 **CURRENCY**  
District of Alaska \$5 note consigned by family of U.S. Vice President Charles W. Fairbanks
- 33 **TEXAS ART**  
Samuel Countee's masterpiece *The Longshoreman* is an important piece of Texas and African-American history
- 35 **ENTERTAINMENT & MUSIC**  
Elvis Presley's first album and agency contract from 1956 launched one of pop culture's most remarkable careers
- 36 **ARMS & ARMOR**  
Legendary outdoorsmen and writers Jack O'Connor and Warren Page influenced legions of big-game hunters



Pierre-Auguste Renoir's *Gabrielle*, 1903, is a highlight of Heritage's American & European Art Signature® Auction scheduled for Nov. 13, 2012. Page 29.

## COLUMNS

- 86 **COLLECTING WITH KAREEM**  
Sentiment, value and sharing distinguish real collectors from those hoarders on TV  
BY KAREEM ABDUL-JABBAR
- 89 **COINS**  
When the U.S. government criminalized possession of monetary gold, thousands of pieces ended up overseas  
BY JOHN DALE BEETY
- 90 **KIDS & COLLECTING**  
How to prevent your adult children from tossing out your treasures, and other tips from collecting expert Barbara Crews  
BY PAMELA Y. WIGGINS
- 92 **INTELLIGENT COLLECTOR**  
Sometimes, seizing opportunities can create your own lucky story  
BY NOAH FLEISHER
- 93 **AMERICANA**  
When presidential campaign pins were produced, manufacturers used whatever materials they had available, making for a category filled with notable variations  
BY TOM GORDON III

## DEPARTMENTS

- 96 **EVENTS**  
Heritage Auctions' Spring Luxury Luncheon at the Fletcher-Sinclair Mansion in New York City ... Mad Magazine Panel & Reception at Green Valley Ranch Resort in Las Vegas
- 97 **EXPERT**  
Director of Texas Art at Heritage Auctions Atlee Marie Phillips grew up in the gallery business
- 98 **TRUSTS & ESTATES**  
While altering a finish can sometimes decrease a piece's value, professional cleaning can also revive the artist's original work
- 100 **PASSIONS WITH... THOMAS JANE**  
"Forbidden" and "subversive" are key elements when actor/publisher adds to his collections of comic books and absinthe paraphernalia



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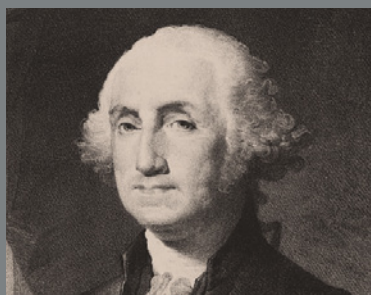
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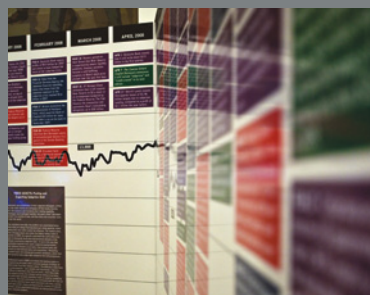
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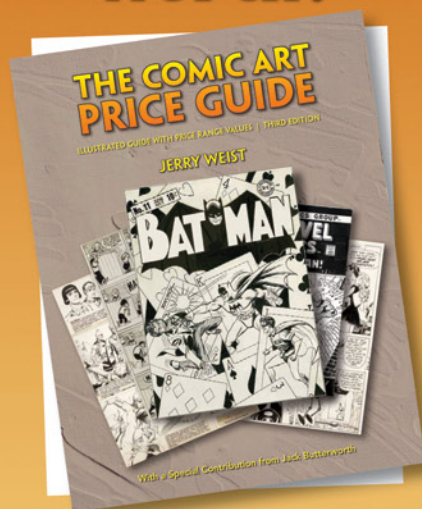
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## LETTERS

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# Five Years Later...

INFORMING, EDUCATING AND ENTERTAINING YOU  
HAS BEEN, AND WILL REMAIN, OUR CORE MISSION

By Hector Cantú

HOW TIME FLIES when you're collecting.

Five years ago this fall, *Heritage Magazine for the Intelligent Collector* rolled off the presses for the first time. As stated in that inaugural issue, we set out to build a reputation as a trusted information resource serving owners of fine art, vintage collectibles, and other objects of enduring value.

That first issue featured a profile of noted coin collector Jim O'Neal. His secret to success? Hard work – and a willingness to take calculated risks. “I hear he’s a feared poker player,” a friend told us. “I would not play him at card games.”

That issue also included our first pull-out poster, featuring a piece of original pin-up art by Gil Elvgren that realized \$65,725 at a May 2006 auction. Since that time, the pin-up category has exploded, with Elvgren pieces now routinely realizing more than \$150,000.

Along the way, we’ve interviewed some of the nation’s most important and well-known collectors, from Leonard Maltin, Whoopi Goldberg, and Christopher Forbes to Kareem Abdul-Jabbar, Stan Lee, and Sid and Alicia Belzberg. And we’ve used the talents of top writers and photographers, professionals who have worked for publications such as *Antique Week*, *Vintage Guitar*, *Cowboys & Indians*, *The Boston Globe*, *The Los Angeles Times*, *The Wall Street Journal*, *People*, *Playboy*, and *Variety*, among others.

Of course, the main goal of *The Intelligent Collector* has been to inform, educate and entertain our readers. Everything we do is built on our core belief that owning collectibles, like stock investing, can be both enjoyable and a wise financial diversification.

Our colleagues in journalism tell us we’re doing a great job. We’ve received numerous honors, including the Numismatic Literary Guild’s Best Dealer Publication Award, the Custom Content Council’s Best Overall Editorial Award, the FOLIO: Eddie Bronze Award for Best Editorial, and the Maggie Finalist Award for Editorial Excellence.

And we’ve only just begun. We’ll keep working hard and taking risks in the coming years to make *The Intelligent Collector* even more useful to our readers. We know the world’s most passionate collectors demand it.

In the meantime, we know you’ll enjoy this issue’s special features on Elvis Presley’s top collectibles (page 46), the powerful Weider Health and Fitness Collection (page 38), and the beautiful illustrations of Garth Williams (page 70).

Here’s to celebrating our 10th anniversary.

It’ll be here before you know it.



No. 1 – Fall 2007



No. 4 – Summer 2008



No. 8 – Summer/Fall 2009

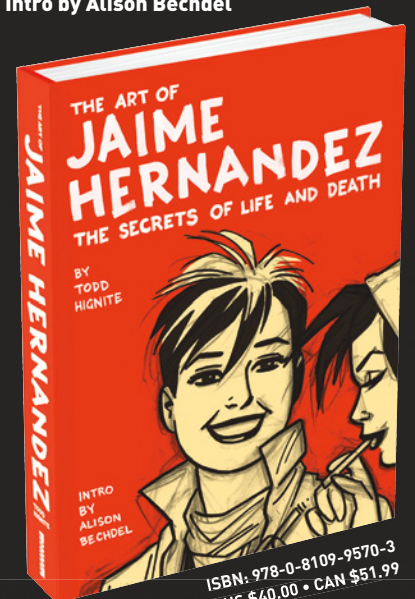


No. 12 – Winter 2011

## The Art of Jaime Hernandez

By Todd Hignite

Intro by Alison Bechdel



ISBN: 978-0-8109-9570-3  
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# AUGUST

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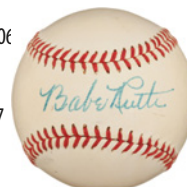


**Elvis Memorabilia  
Signature® Auction #7068**  
Memphis — HA.com/7068  
Viewing dates: Aug. 12-14

16-17

**Vintage Sports Collectibles  
Signature® Auction #7065**

Dallas  
HA.com/7065  
Viewing  
dates:  
Aug. 16-17



# SEPTEMBER

5-10

SEPT. 5-6, 2012  
**World Coins Shoshanna  
Collection Signature® Auction  
Part 2 #3018**  
Long Beach, CA — HA.com/3018  
Viewing dates: Sept. 4-8

SEPT. 5-9, 2012  
**U.S. Coins Long Beach  
Signature® Auction #1174**  
Long Beach, CA — HA.com/1174  
Viewing dates: Sept. 4-8

SEPT. 5-9, 2012  
**World Paper Money  
Signature® Auction #3519**  
Long Beach, CA — HA.com/3519  
Viewing dates: Sept. 4-8

SEPT. 5-10, 2012  
**World & Ancient Coins  
Signature® Auction #3020**  
Long Beach, CA — HA.com/3020  
Viewing dates: Sept. 4-8

10

**The Estate Signature®  
Auction #5101**  
Dallas — HA.com/5101  
Viewing dates: Sept. 7-8

14-15

**Fine & Rare Wine  
Signature® Auction #5112**  
Beverly Hills — HA.com/5112  
Simulcast to Hong Kong

22-23

**NRA Firearms for Freedom  
Signature® Auction #6090**  
Dallas — HA.com/6090  
Viewing dates Sept. 21-23

25

**Fine Silver & Vertu  
Signature® Auction #5108**  
Dallas — HA.com/5108  
Viewing dates: Sept. 22-25

Bar Kokhba Revolt (132-135 AD)  
AR sela (25mm, 14.79 gm, 12h)  
First year (132/133 AD)  
Estimate: \$50,000+  
*World Coins Shoshanna Collection  
Signature® Auction Part 2 #3018*  
Sept. 5-6, 2012, Long Beach, CA





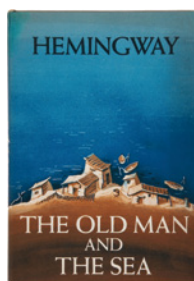
# OCTOBER

**3**

**Maritime & Ship Models**  
**Signature® Auction #5128**  
Dallas — HA.com/5128  
Viewing dates: Oct. 1–3

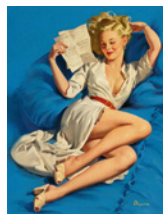
**4-5**

**Historical Manuscripts**  
**Signature® Auction #6084**  
Beverly Hills — HA.com/6084  
Viewing dates: Oct. 3–4



**Rare Books**  
**Signature® Auction #6091**  
Beverly Hills — HA.com/6091  
Viewing dates: Oct. 3–4

**13**



**Illustration**  
**Art Signature® Auction #5111**  
New York — HA.com/5111  
Viewing dates: Oct. 11–13

**14**

**Natural History Signature®**  
**Meteorite Auction #6089**  
New York — HA.com/6089  
Viewing dates: Oct. 11–14

**18-22**

OCT. 18–21, 2012  
**U.S. Coins ANA**  
**Signature® Auction #1175**  
Dallas — HA.com/1175  
Viewing dates: Oct. 16–20, 2012  
OCT. 18–22, 2012  
**Currency ANA**  
**Signature® Auction #3520**  
Dallas — HA.com/3520  
Viewing dates: Oct. 16–20

**26-27**

**Vintage Guitars & Musical Instruments**  
**Signature® Auction #7071**  
Beverly Hills — HA.com/7071  
Viewing dates:  
Arlington (GuitArlington), Texas  
Oct. 20–21

**23**

**Modern & Contemporary Art**  
**Signature® Auction #5113**  
Dallas — HA.com/5113  
Viewing dates: Oct. 21–23

# NOVEMBER

**2**

**Space Exploration**  
**Signature® Auction #6082**  
Dallas — HA.com/6082  
Viewing dates: Nov. 1–2

**3**

**Americana & Political Memorabilia**  
**Signature® Auction #6092**  
Dallas — HA.com/6092  
Viewing dates: Nov. 1–3, 2012

**10**

**American Indian Art**  
**Signature® Auction #5117**  
Dallas — HA.com/5117  
Viewing dates: Nov. 8–10

**Texas Art**  
**Signature® Auction #5114**  
Dallas — HA.com/5114  
Viewing dates: Nov. 8–10

**Western & California Art**  
**Signature® Auction #5116**  
Dallas — HA.com/5116  
Viewing dates: Nov. 8–10

**13**

**American & European Art**  
**Signature® Auction #5118**  
Dallas — HA.com/5118  
Viewing dates: Nov. 11–13

**Fine European Art**  
**Signature® Auction #5126**  
Dallas — HA.com/5126  
Viewing dates: Nov. 11–13

**15-16**



**Vintage Comic & Comic Art**  
**Signature® Auction #7066**  
Dallas — HA.com/7066  
Viewing dates: Nov. 14–16

**17**



**Tiffany, Lalique & Art Glass**  
**Signature® Auction #5120**  
New York — HA.com/5120  
Viewing dates: Nov. 16–17

**Photographs**  
**Signature® Auction #5119**  
New York — HA.com/5119  
Viewing dates: Nov. 16–17

**18**

**Timepieces**  
**Signature® Auction #5121**  
New York — HA.com/5121  
Viewing dates: Nov. 16–17

**29-(2)**

NOV. 29–30, 2012  
**Vintage Movie Poster**  
**Signature® Auction #7067**  
Dallas — HA.com/7067  
Viewing dates: Nov. 28–30, 2012

NOV. 29–DEC. 2, 2012  
**U.S. Coins**  
**Signature® Auction #1177**  
Houston — HA.com/1177  
Viewing dates: Nov. 28 – Dec. 1



# DECEMBER

**1-2**



**Entertainment & Music Memorabilia  
Signature® Auction #7064**  
Dallas — HA.com/7064  
Viewing dates: Nov. 30 – Dec. 2

**3**

**Jewelry Signature®  
Auction #5122**  
Dallas — HA.com/5122  
Viewing dates:  
Beverly Hills, Nov. 9-11  
New York, Nov. 16-18  
Dallas, Nov. 20-Dec. 3

**4**



**Handbags & Luxury Accessories  
Signature® Auction #5123**  
Dallas — HA.com/5123  
Viewing dates:  
Beverly Hills, Nov. 9-11  
New York, Nov. 16-18  
Dallas, Nov. 20-Dec. 3

**6-7**

DEC. 6, 2012  
**Decorative Art & Design  
Signature® Auction #5125**  
Dallas — HA.com/5125  
Viewing dates: Dec. 2-6

DEC. 6-7, 2012  
**Vintage Sports Collectibles  
Signature® Auction #7070**  
Dallas — HA.com/7070  
Viewing dates: Dec. 6-7

**8**

**Civil War & Militaria  
Signature® Auction #6083**  
Dallas — HA.com/6083  
Viewing dates: Dec. 7-8

**9**

**Arms & Armor  
Signature® Auction #6081**  
Dallas — HA.com/6081  
Viewing dates: Dec. 7-9

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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.
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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.
- ▶ **MONTHLY 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.



William Keith (1838-1911)  
*Yosemite*  
Oil on canvas, 24 x 27 in.  
Estimate: \$40,000-\$60,000  
From the Weider Health and Fitness Collection  
Western & California Art Signature® Auction #5116  
Nov. 10, 2012, Dallas



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# Raising Dollars, Raising Flowers

## AUCTION OF ITEMS THAT BELONGED TO PRESIDENT JOHNSON AND FIRST LADY BENEFITS WILDFLOWER CENTER

THE AUCTION OF more than 120 pieces of memorabilia, gifts and personal items that belonged to President Lyndon Baines Johnson and Lady Bird Johnson raised \$76,265 for the Lady Bird Johnson Wildflower Center.

The 123 items were selected from those left to the family after Lady Bird Johnson's death in 2007. Each was accompanied by a certificate of authenticity from Lynda Johnson Robb, the Johnsons' elder daughter.

Among the highest prices realized was \$10,755 for a large sterling silver cigar box, made before 1948 and decorated with



Lynda Johnson Robb with Heritage Auctions staffers Eric Smylie and Les Johnson.

a large Aztec calendar flanked by two Aztec warriors. It was engraved "LBJ" and was a personal item owned and used by Johnson early in his career.

The auction, part of Heritage's May 2012 Americana auction, was among the events celebrating the centennial of Lady Bird Johnson's birth.

## Prices Realized

### ► FINE ART

An 1882 oil on canvas by William Adolphe Bouguereau (1825-1905) titled *Fishing For Frogs* realized \$1,762,500 at a May 2012 Heritage auction. The piece, measuring 54 by 42 inches, set an auction house record, becoming the highest price realized for a painting in Heritage's history.

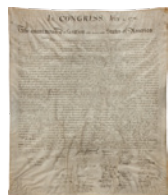


### ► COMIC ART

An original 1966 comic-book page by Jack Kirby and Joe Sinnott, depicting an iconic image of the Silver Surfer, realized \$155,350 at a May 2012 Heritage auction. The price for the art, from *Fantastic Four* #55, set an auction record for a panel page of comic art.

### ► VINTAGE JEWELRY

An 8.99 carat Kashmir Sapphire, Diamond, Platinum Ring, AGL certified, realized \$527,500 at an April 2012 Heritage auction. The final price was more than twice the pre-auction estimate, and reflected competitive bidding for colored diamonds and gemstones in the auction.



### ► HISTORICAL MANUSCRIPT

A full-scale replica of the Declaration of Independence, engraved and printed by William Stone on the orders of U.S. Secretary of State John Quincy Adams in 1823, realized \$597,500 at an April 2012 Heritage auction.



An 1879 \$4 Flowing Hair Stella graded PR64 by PCGS realized \$184,000 at the June 2012 auction.

## STRONG RESULTS FOR NUMISMATIC GOLD

PRICES FOR HIGH-GRADE numismatic gold appear to be as strong as ever, with impressive results recorded at Heritage Auctions' U.S. coins spring auction at the Long Beach Convention Center.

An 1879 \$4 Flowing Hair, Judd-1635, Pollock-1833, PR64 PCGS received the highest bid of the auction with a price of \$184,000.

"We were impressed by the number of collectors who participated and equally impressed with the prices realized," says Heritage President Greg Rohan. "Gold has fluctuated wildly at melt value, but high-grade numismatic gold is as strong as ever."

Two coins tied for the second and third top prices: a rare 1887 \$10 PR65 Cameo NGC. Ex: Miller Collection and one of the finest-known 1931 \$10, MS66, Ex: Duckor/Eliasberg – among the most popular U.S. coins in numismatics – each realized \$120,750.

One of the finest-known 1931-D \$20, MS65 PCGS realized \$97,750. A 1792 H10C Half Disme, Judd-7, Pollock-7, VF25 PCGS, a prime example from the very first year of the denomination, was the only non-gold entry in the auction's top 10, realizing \$77,625.



## OAKLEY ARTIFACTS REALIZE MORE THAN \$500,000

This Stetson from the Oakley family realized nearly \$18,000.



**ANNIE OAKLEY'S** Parker Brothers 12-gauge shotgun brought \$143,400 at Heritage's Legends of the Wild West auction in Dallas.

In all, more than 70 artifacts consigned directly by the Western legend's great-grandnieces realized \$518,875. Oakley's iconic Stetson hat alone brought \$17,925.

"Annie Oakley was arguably America's first female superstar, touring the U.S. and the world in the late 1800s and early 20th century and demonstrating her legendary Wild West sharpshooting skills," says Heritage's director of Historical auctions Tom Slater. "The intense interest and great prices this auction brought show the ongoing fascination people have with Annie Oakley and highlight the value of 125 years of careful stewardship by her loved ones."

Other items in the auction also fetched impressive prices. William F. "Buffalo Bill" Cody's favorite gun, a Civil War-issue Remington New Model Army .44 percussion revolver, realized \$239,000, while Sitting Bull's 1885 contract to appear in Buffalo Bill's Wild West, signed by the Sioux Chief, realized \$155,350.

## STUNNING COLLECTION INCLUDES MODERN MASTERWORKS

ONE OF THE MOST ICONIC pieces of superhero artwork from the 1990s anchored Heritage Auctions' summer comics and comic art auction.

Todd McFarlane's cover for 1990's *Spider-Man* #1 went to auction with a pre-auction estimate of at least \$150,000.

"There is no doubt that when it comes to the very best comic art of the late 1980s and early 1990s, McFarlane's mind-blowing, oft-reproduced *Spider-Man* #1 is the single most important image," says Heritage's senior consignment director Steve Borock. "It simultaneously broke the mold, set the standard and ushered the world of comic books into a new era."



The Martin Shamus collection included the original cover art for 1990's *Wolverine* #27 by Jim Lee, estimated to bring at least \$50,000.

The piece was part of the Shamus Modern Masterworks Collection, which also included original art of the X-Men, Batman, Hulk and Wolverine by popular artists like Jim Lee, John Byrne, Dale Keown and Mark Bagley.

The collection was put together by comic shop owner Martin Shamus, who obtained the art directly from the artists in the late '80s and early '90s (see page 92).

## ALEXANDER JOINS NUMISMATIC SOCIETY STAFF



Alexander

**DAVID ALEXANDER**, A long-time member and Fellow of the American Numismatic Society, has joined the staff as a Heritage Auctions Research Fellow.

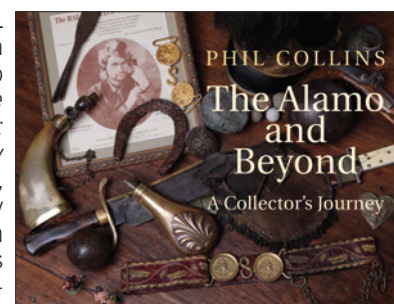
Alexander, author of *American Art Medals, 1909-1995*, *Circle of Friends of the Medallion*, *Society of Medalists*, is one of the nation's leading authorities on medals. He also joins Heritage Auctions as a senior numismatist. His part-time work at the ANS, funded by Heritage Auctions, will initially focus on uncataloged items and new acquisitions.

"We are truly delighted to have David join us on a formal basis," says Dr. Ute Wartenberg Kagan, executive director at the American Numismatic Society.

The American Numismatic Society, organized in 1858 and incorporated in 1865 in New York State, is a museum and research institute devoted to the study of coins from all periods and cultures.

## COLLINS PENS ALAMO ARTIFACT BOOK

**ROCK MUSICIAN PHIL COLLINS** has written a book about his Alamo artifact collection. *The Alamo and Beyond: A Collector's Journey* (State House Press, \$74.99) tells the story of the Texas Revolution through 150 artifacts and documents in Collins' private collection – which includes everything from David Crockett's rifle to a letter from William B. Travis to Sam Houston.



Collins' book explains how a kid growing up in a London suburb became fascinated with the Alamo.

Accompanied by color photography, Collins describes what each piece in his assemblage means to him. "I'm very proud of myself for writing it and getting all the history accurate," Collins has told *Rolling Stone* magazine.

For additional information, visit [www.TexasHistoryStore.net](http://www.TexasHistoryStore.net).



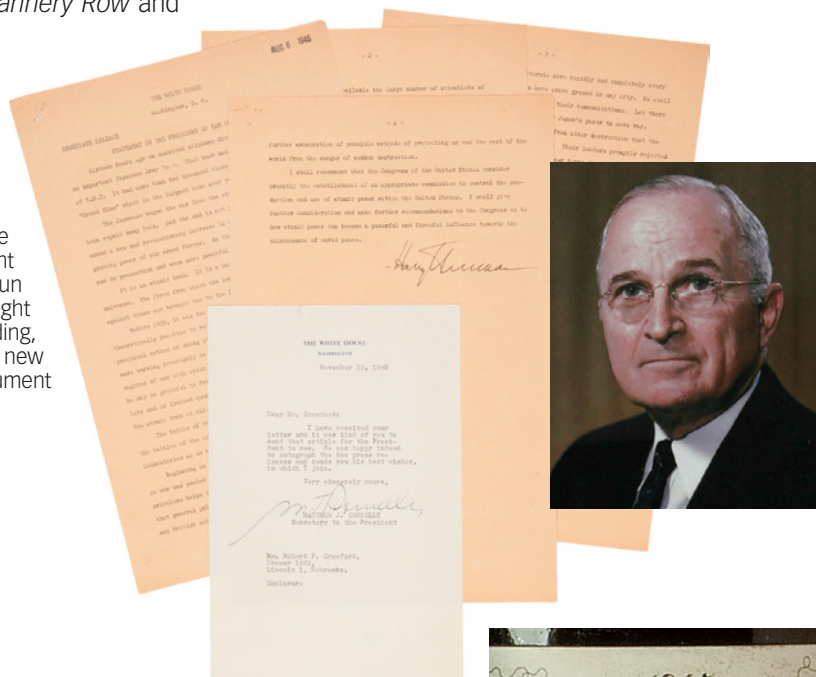
# 1945

the Andrews Sisters' *Rum and Coca-Cola*. Rodgers and Hammerstein's second stage musical, *Carousel*, opens on Broadway, and book stores are selling John Steinbeck's *Cannery Row* and George Orwell's *Animal Farm*.

PRESIDENT FRANKLIN D. ROOSEVELT, British Prime Minister Winston Churchill and Soviet General Secretary Joseph Stalin meet in Yalta to plan the final defeat and occupation of Nazi Germany. After Roosevelt's death in April, Harry S. Truman is sworn in as the 33rd president, and World War II is over by August. In theaters, fans line up to see Alfred Hitchcock's *Spellbound* and John Wayne's *Back to Bataan*. Sylvester the Cat and Pepé Le Pew debut as Warner Bros. cartoon characters. In music, Americans listen to Frank Sinatra's *Put Your Dreams Away*, and

## HISTORICAL MANUSCRIPT

ON AUG. 6, PRESIDENT TRUMAN signed and issued a four-page press release announcing that a U.S. plane had dropped an atomic bomb on Hiroshima – an event that changed world history. "The force from which the sun draws its power has been loosed against those who brought war to the Far East," the president stated, before adding, "The fact that we can release atomic energy ushers in a new era in man's understanding of nature's forces." The document realized \$77,675 at an October 2010 Heritage auction.



## COMIC ART

DICK SPRANG (1915-2000) is considered one of Batman's greatest artists, giving the Dark Knight his Golden Age-era square chin, and later co-creating the villain known as the Riddler. For the August/September issue of the Batman comic book, Sprang drew the last of the DC covers promoting War Loans. The original art for the cover realized \$47,800 at a May 2011 Heritage auction.



## ILLUSTRATION ART

BY THE 1940s, DEAN CORNWELL (1892-1960) was a household name. The illustrator's patriotic war posters and ad images were everywhere. Among his clients were Seagram's Whiskey, Coca-Cola and Palmolive. In 1945, he completed this war-themed oil on canvas for a General Motors/Fisher Body advertisement. It realized \$37,500 at a March 2012 Heritage auction.



## RARE WINE

TO COMMEMORATE THE ALLIED victory in 1945, Château Mouton Rothschild bottled its French Bordeaux with a label designed by illustrator Philippe Jullian (1921-1977). This "V for Victory" design became the first in a series of commissioned artworks to grace the Mouton label. This vintage has been called one of the greatest years of the century. A Château Mouton Rothschild 1945, Pauillac Magnum (1), realized \$19,120 at a May 2011 Heritage auction.





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

Searches conducted  
between February  
and May 2012.



## MICKY MANTLE

**NEARLY 45 YEARS** after his final game, the legend of Mickey Mantle (1931-1995) continues growing. When Heritage Auctions offered a near mint-mint example of his 1952 Topps rookie baseball card, called the most important and recognizable gum card of the post-war era, collectors flooded the website to view the paper treasure. It realized \$77,675 at Heritage's May 2012 vintage sports collectibles auction.



## INDIA

**INDIA IS BECOMING** one of the top markets for coins, says Heritage Auctions executive vice president Cristiano Bierrenbach. "We have seen a significant increase in activity – online viewing, email inquiries, bidding and otherwise – in Indian and Indian-related numismatics," Bierrenbach says. While India's growing economy is a factor, "it certainly helps that Indians have a culture of collecting and gold has played such a central role in that society for centuries." A William III gold two Mohurs, 1835(C), realized \$18,400 at an April 2011 Heritage auction.



## HERMÈS

**VINTAGE HANDBAGS CONTINUE** attracting collector attention, with *Forbes* magazine reporting that recent auction prices "sound insane." An April 2012 luxury accessories auction saw eight Hermès bags realize at least \$20,000 each – topped by a 35cm Blue Brighton Shiny Porosus Crocodile Birkin Bag with Palladium Hardware that fetched \$56,250.



## AVENGERS

**IN THE MONTHS** before *Marvel's The Avengers* hit movie theaters, pop-culture fans were scouring the Internet for related collectibles – with original art and early issues from the comic's 1964 launch receiving the most attention. A copy of *The Avengers* No. 4, graded NM 9.4 by CGC, realized \$28,680 at a May 2012 Heritage auction.



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

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

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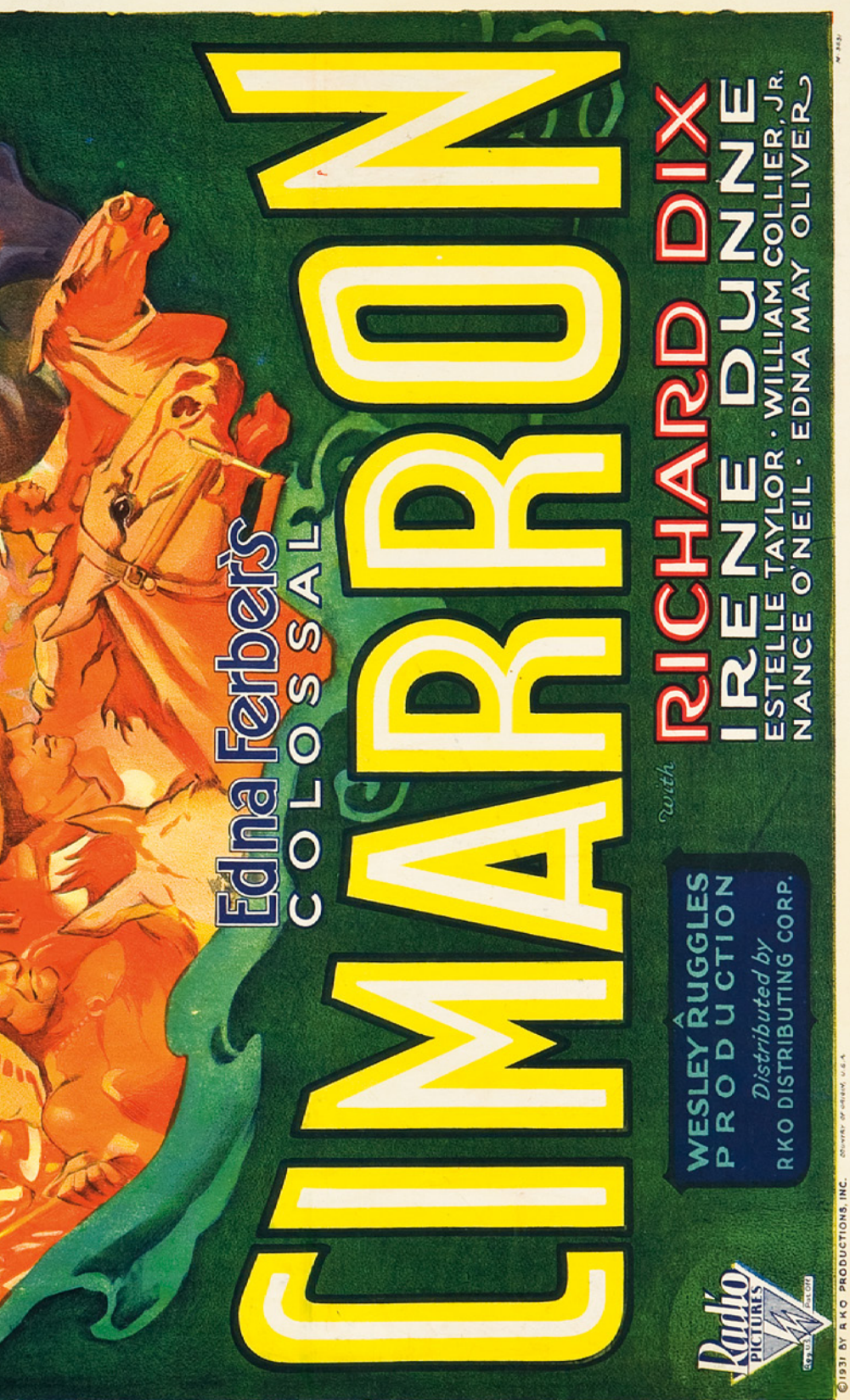
"Wow! Talk about a page turner! I picked up a copy of *Capes, Crooks & Cliffhangers* thinking I'd thumb through it for a couple of minutes before my favorite TV show came on. Two hours later, when I finally put it down, I wasn't even aware that I had missed my show. I was totally obsessed with a burning desire to read it again and again because there's just no way to absorb all the excitement and wonder and stirrings of nostalgia that lie within its compelling covers. All the old serials you remember from childhood, all the ones you've read about, or heard about, or wanted to learn more about, are thrillingly depicted here in this amazing, brilliantly colored, beautifully designed and compellingly written treasure of a book. My hat's off to John Petty and Grey Smith. Their collaboration has given us a literary and artistic feast—for the eye and the imagination—as we behold the colorful, unforgettable creations that have so heroically led us to the culture of today. Excelsior!"

—**STAN LEE**  
Co-creator of Spider-Man, the Fantastic Four, the X-Men, Iron Man, and the Hulk









## ‘Cimarron’ Movie Poster

PAPER FROM BIG-BUDGET  
PRESTIGE PICTURE FOUND  
IN PENNSYLVANIA ATTIC

**SHORTLY AFTER NOVELIST** Edna Ferber (1885-1968) released her historical epic *Cimarron*, RKO snatched up the movie rights. Ferber’s previous novels had proven popular fodder for several prestige films, and *Cimarron* was no different.

With a \$1.5 million budget – an enormous sum in those days – the movie studio hired high-powered stars Richard Dix (1893-1949) and Irene Dunne (1898-1990), who went on to claim Best Actor and Best Actress nominations for their roles in the story about the Oklahoma Land Rush. *Cimarron* was the first Western to win the Best Picture Academy Award.

Despite its lavish budget and critical acclaim, the 1931 film lost money in its initial release – perhaps contributing to the scarcity of original-release *Cimarron* posters. “In more than a decade of vintage poster auctions, this is the first time that Heritage has offered this incredible one sheet,” says Grey Smith, the auction house’s director of movie posters.

The poster, featuring art by illustrator Frederic C. Madan (1885-1972), was among several purchased from a small country auction in Berwick, Penn. The “Berwick posters,” as they are known, were found stuck together with wallpaper paste, which had preserved the paper for more than eight decades.

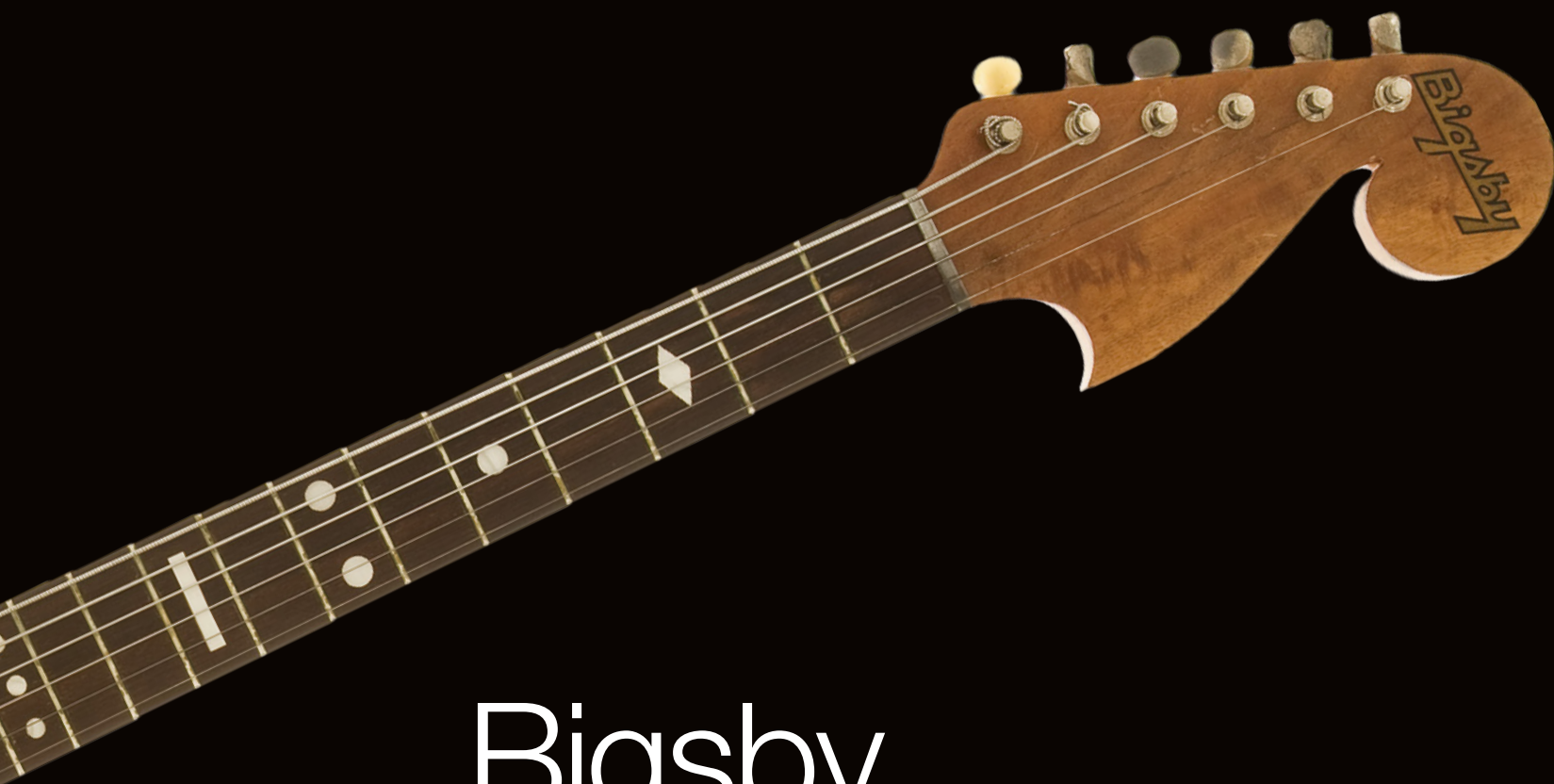
“We knew these posters were special when they came in the door,” says Smith, who spent two weeks carefully steaming the posters apart for restoration. “Many of these posters had never been seen before.”

*Cimarron*  
RKO, 1931  
One sheet (27 x 41 in.)  
Sold: March 2012  
\$101,575



1949 Bigsby Birdseye Maple Solid-Body  
Electric Guitar, Serial No. 51649  
Sold: April 2012  
\$266,500





# Bigsby Solid-Body

REVOLUTIONARY INSTRUMENT CONSIDERED  
THE FIRST MODERN ELECTRIC GUITAR

**PAUL BIGSBY BEGAN** his career as a foreman at Los Angeles-based Crocker Motorcycle Company. After World War II, he noticed design inefficiencies in guitars of the day and decided he could build a better instrument.

The result is what many consider the modern electric solid-body guitar. Before the Fender and Gibson companies took solid-bodies to the masses, Bigsby was personally making his guitars for musicians. "Bigsby was literally a craftsman who made guitars one at a time for key players of the day," Andy Babiuk, author of *The Story of Paul A. Bigsby: Father of the Modern Electric Solidbody Guitar*, told National Public Radio in 2009.

What's believed to be Bigsby's fourth guitar, made in 1949, realized \$266,500 at Heritage's April 2012 vintage guitar auction. The guitar was accompanied by its original case, also made by Bigsby. As recently as three years ago, early Bigsby's traded hands for between \$40,000 and \$80,000.

Bigsby (1899-1968) built his first electric guitar in 1948 at the request of friend and country music artist Merle Travis. "Bigsby's guitar had a strangely shaped headstock with six tuners in a single row, and with the strings anchored in the body instead of a tailpiece," says Heritage Auctions consignment director Mike Gutierrez. "This was a revolutionary instrument that had incredible influences on most of the solid-body electric models that would follow."



# HERITAGE AUCTIONS

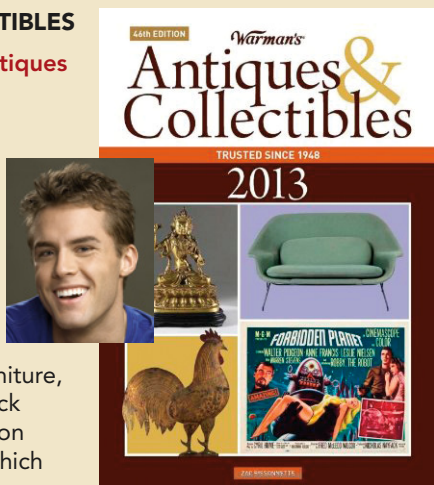
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## MOVIE POSTERS

### Collectible Movie Posters: Illustrated Guide with Auction Prices

Edited by Jim Halperin  
and Hector Cantu  
Whitman Publishing,  
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## HOLLYWOOD

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

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

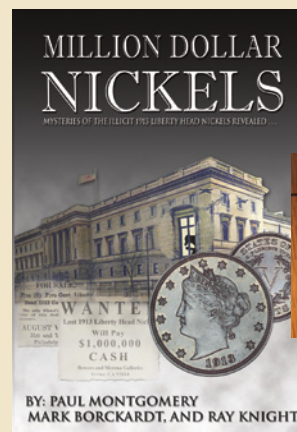
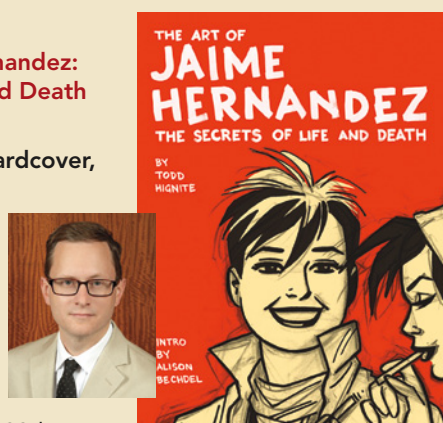


## COMIC ART

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

By Todd Hignite  
Abrams ComicArts, hardcover,  
\$40

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



## COINS

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

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



Mark Borckardt, Paul Montgomery and Ray Knight uncover a 90-year-old mystery involving eccentric collectors, persistent reporters, an anonymous heiress, shameless profiteers and the most valuable five coins in America. Borckardt is currently Heritage Auctions' senior cataloger.

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# HERITAGE AUCTION PREVIEWS

IMPORTANT LOTS FROM  
UPCOMING AUCTIONS

## 'The War Bonnet'

E. MARTIN HENNINGS among  
master painters anchoring Western  
and California art auction ► 26

Les Paul ► 25  
Pierre-Auguste Renoir ► 29  
Charles W. Fairbanks ► 32  
Samuel Countee ► 33  
Elvis Presley ► 35



1 ► **Bid by Internet**

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

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

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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.

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

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For additional bidding tips, visit HA.com, click on the "FAQ" tab and see topics in the "Auctions and Bidding" box. Because of the various avenues by which bids are submitted, there is a possibility of a tie for the high bid. In the event of a tie, Internet bidders, within their credit limit, will win by default.

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## 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



# 1959 Gibson Sunburst

LEFT-HANDED LES PAUL ONCE OWNED BY TENNIS STAR JOHN MCENROE AMONG RAREST OF ITS KIND



John McEnroe and his Les Paul grace a 2009 cover of *Guitar Aficionado* magazine.

A FEW YEARS AFTER retiring from professional tennis in 1992, legendary bad-boy John McEnroe – known for swearing at umpires, intimidating linesmen and smashing rackets – naturally launched a rock band.

“The story goes he learned to play guitar with help from friends like Eric Clapton and Eddie Van Halen,” says Heritage Auctions vintage guitar specialist Mike Gutierrez. “He formed a band and was its lead singer and guitarist. They toured for a few years before he quit in 1997.”

Among McEnroe’s guitars was a rare left-handed Gibson Sunburst by Les Paul, one of perhaps only five such guitars manufactured in the late 1950s and early 1960s. “McEnroe owned it for nearly 20 years and performed with it on many occasions,” Gutierrez says. “The guitar was famous even before he owned it because it was among the rarest of its kind, with one of the others owned by Paul McCartney.”

McEnroe parted with his 1959 Gibson Sunburst, and its new owner is now offering it for auction. It’s a highlight of Heritage’s vintage guitars auction scheduled for Nov. 2-3, 2012, in Dallas. It will be on display at the Arlington, Texas, Guitar Show, Oct. 20-21, 2012.

“In the guitar world, this is among the rarest of the rare,” Gutierrez says. “With interest in vintage guitars growing every day, we expect this unique guitar to get attention from musicians and collectors worldwide.”

## EVENT

VINTAGE GUITARS & MUSICAL INSTRUMENTS SIGNATURE® AUCTION #7071 is scheduled for Oct. 26-27, 2012, in Beverly Hills. For details, visit [HA.com/Guitars](http://HA.com/Guitars) or contact Mike Gutierrez at 214-409-1183 or [MikeG@HA.com](mailto:MikeG@HA.com).

1959 Gibson Sunburst left-handed Les Paul  
previously owned by John McEnroe  
Estimate: \$125,000+





Howard Terpning (b.1927)  
*Plunder From Sonora*, 1982  
 Oil on canvas  
 30 x 48 in.  
 From the Weider Health and Fitness Collection  
 Estimate: \$500,000-\$700,000



Victor Higgins (1884-1949)  
*November*  
 Oil on canvas  
 25 x 30 in.  
 Estimate: \$150,000-\$200,000



# Icons of the American West

## PAST MASTERS AND LIVING LEGENDS OF WESTERN AND CALIFORNIA SCHOOLS ANCHOR NOVEMBER AUCTION

HERITAGE AUCTION'S Western and California art event features major works by Howard Terpning (b.1927), Charles Marion Russell (1864-1926), E. Martin Hennings (1886-1956), Herbert Dunton (1878-1936) and Edgar Payne (1883-1947).

Terpning's *Plunder From Sonora*, currently featured in the Autry National Center's retrospective "Howard Terpning: Tribute to the Plains People," is an important highlight of the auction. "Terpning has been the most coveted artist in recent years, with two of his works consecutively setting new records at auction this past March," says Kirsty Buchanan, associate director of Western Art at Heritage Auctions. "We expect this painting to see some of the most active bidding at auction."

*Plunder From Sonora* is from the Weider Health and Fitness Collection (see page 38).

A luminous watercolor by Russell titled *Kicking Over the Morning Coffee Pot* is another auction highlight. "This is an

exceptional representation of what this virtually untrained artist was capable of creating," Buchanan says. "In addition to his natural artistic talent, Russell never missed the humor of a situation, as we see in this work. The recent exhibition of Russell watercolors curated by the Amon Carter Museum has reinvigorated collectors and focused attention on the artist's mastery of this unforgiving medium."

*The War Bonnet* by Hennings is a monumental painting by this master of the Taos School. An accomplished landscape artist, Hennings frequently incorporated the surrounding New Mexico landscape into his figural works. "This interior portrait of a chief regarding his war bonnet is quietly contemplative and poignant," Buchanan points out.

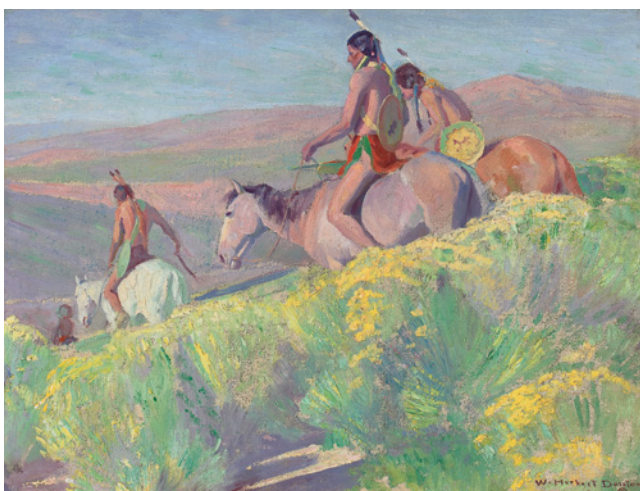
Payne's painting *Navajo Country* demonstrates why he is beloved by both Western and California collectors alike. "The spontaneous brushwork of the California School is harnessed



Charles Marion Russell  
(1864-1926)  
*Kicking Over the Morning  
Coffee Pot*, 1896  
Watercolor on paper  
19 x 28 in.  
Estimate: \$300,000-\$500,000



E. Martin Hennings (1886-1956)  
*The War Bonnet*  
 Oil on canvas  
 48 1/2 x 36 in.  
 Estimate: \$200,000-\$300,000



Herbert Dunton (1878-1936)  
*On the Trail*, 1912  
 Oil on canvas  
 12 1/4 x 16 in.  
 Estimate: \$50,000-\$70,000

to render this iconic Western subject of Navajo on horseback crossing the sun-drenched mesas of the Southwest.” Payne’s national popularity has resulted in the current exhibition of his work organized by the Pasadena Museum of California Art.

The auction will also include works by celebrated artists such as Henry Farny (1847-1916), Frederic Remington (1861-1909), O.E. Berninghaus (1874-1952), Carl Rungius (1869-1959), Thomas Hill (1829-1908), Frank Tenney Johnson (1874-1939), Maynard Dixon (1875-1946), E.I. Couse (1866-1936), Olaf Seltzer (1877-1957), Victor Higgins (1884-1949), John Clymer (1907-1989), and other important pieces from the California School.

#### EVENT

WESTERN & CALIFORNIA ART SIGNATURE® AUCTION #5116 is scheduled for Nov. 10, 2012, in Dallas and online. For more information, visit [HA.com/5116](http://HA.com/5116) or contact Kirsty Buchanan at [KirstyB@HA.com](mailto:KirstyB@HA.com) or 214-409-1741.



# Renoir's 'Gabrielle'

OIL ON CANVAS REFLECTS ARTIST'S LATE-CAREER  
FOCUS ON HIS FAMILY AND THEIR NURSE

PIERRE-AUGUSTE RENOIR is a universally acclaimed artist, with works hanging in most major museums worldwide. Crowds flock to his exhibitions for a glimpse at his masterworks.

"His work shows art at its most light-hearted, sensual and luminous," notes art historian Peter H. Feist in his book *Pierre-Auguste Renoir, 1841-1919: A Dream of Harmony*. "Renoir never wanted anything ugly in his paintings, nor any dramatic action."

A superb example of the artist's intimate, contemplative style of portraiture is a highlight of Heritage's American and European art auction scheduled for Nov. 13, 2012. Completed in 1903, this 16-by-13 inch oil on canvas titled *Gabrielle* is expected to realize between \$500,000 and \$700,000.

The portrait has exceptional provenance, having been originally held in the collection of Renoir's illustrious dealer, Ambroise Vollard. The work was also included in a 1935 exhibition in Paris at Galerie Bernheim-Jeune titled *Portraits de Gabrielle*, and is listed in the second volume of Francois Daulte's *catalogue raisonné* of the artist's works.

Portraits and depictions of women are common themes throughout the artist's *oeuvre*. After his 1890 marriage to Aline Victorine Charigot, he turned to scenes of his family life for subject matter, including depictions of his wife and their children. Another frequent model for his portraits from this period was Gabrielle, cousin of Aline and the nurse to their children.

Renoir completed several thousand paintings, with many becoming the most frequently reproduced works in art history. "Renoir," Feist notes in his book, "...invented a new image of femininity."



Pierre-Auguste Renoir (1841-1919)  
*Gabrielle*, 1903  
Oil on canvas, 16 x 13 in.  
Estimate: \$500,000-\$700,000

## EVENT

AMERICAN & EUROPEAN ART SIGNATURE® AUCTION #5118 is scheduled for Nov. 13, 2012. For more information, visit [HA.com/5118](http://HA.com/5118) or contact Ariana Hartsock at 214-409-1283 or [ArianaH@HA.com](mailto:ArianaH@HA.com), or Brian Roughton at 214-409-1210 or [BrianR@HA.com](mailto:BrianR@HA.com).



# The Dr. Mark W. Cooper Collection

FAMED GROUPING OF RARE AND EARLY BASEBALL BOARD GAMES ONCE DISPLAYED AT BASEBALL HALL OF FAME





BASEBALL AND BOARD GAMES have one strong element in common: Time is not a factor in reaching the outcome.

"This sense of timelessness underlies the beauty and unique quality of Mark Cooper's collection of baseball artifacts," notes the book *Smithsonian Baseball: Inside the World's Finest Private Collections* (Harper Perennial, \$21.99).

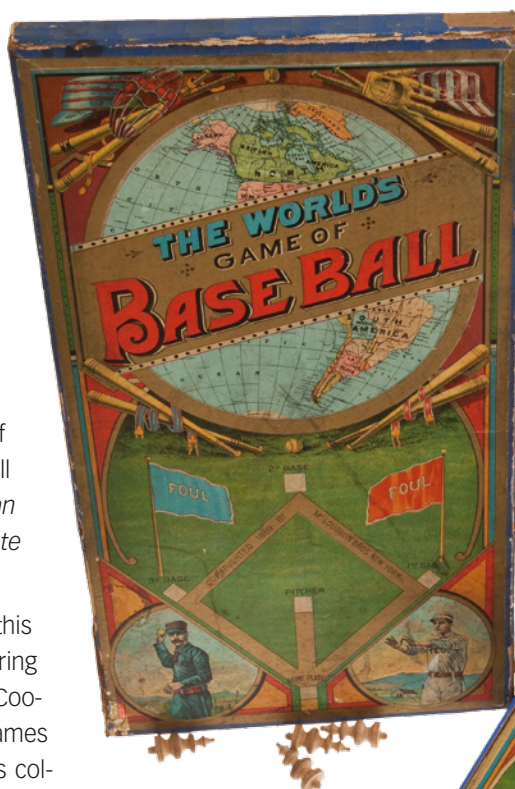
After a lifetime of assembling this unique collection, Cooper is now offering it to fans worldwide. The Dr. Mark W. Cooper Collection of Vintage Baseball Games is featured in Heritage's vintage sports collectibles auction scheduled for Spring 2013 in Dallas.

"The best-known documentation of baseball's rich history comes in the form of the rare, early cardboard that bears the faces of great players," says Chris Ivy, director of sports collectibles at Heritage. "The purest expression of diamond worship, however, may well be the board games that have echoed all the eras and great players, and nowhere is this made more evident than in Dr. Cooper's amazing collection."

Born of a childhood love of the sport, Cooper's collection swelled with sterling examples from over several decades. It includes the finest and in some cases the only-known examples of almost every home version of the sport, beginning with the "New Parlor Game of Base Ball," issued by N.B. Sumner in 1869 and recognized as the oldest baseball board game known to exist.

The stunning graphics of the game boxes and playing boards track the evolution of the game, Ivy says, with several 19th century examples picturing gloveless fielders and underhanded pitchers. Various card games feature examples far more scarce than their tobacco and candy counterparts, picturing legends such as Cap Anson, Buck Ewing, Ty Cobb and Babe Ruth.

The collection has the distinction of being one of three personally held assemblies placed on public display at Cooperstown's Baseball Hall of Fame. It is among the 21 collections



The World's Game of Baseball, 1889  
McLoughlin Brothers  
Commemorating Albert  
Goodwill's 1888-89 World Tour  
Estimate: \$5,000+



featured in Stephen Wong's celebrated book *Smithsonian Baseball: Inside the World's Finest Private Collections*.

"The Dr. Mark W. Cooper collection represents one of the most significant offerings of sports collectibles ever made available," Ivy says. "For the thousands of collectors who have dreamed of owning memorabilia once displayed at Cooperstown, that dream can now become a reality."

## EVENT

VINTAGE SPORTS COLLECTIBLES SIGNATURE® AUCTION, featuring the Dr. Mark W. Cooper Collection of Vintage Baseball Games, is scheduled for Spring 2013. For more information, go to [HA.com/Cooper](http://HA.com/Cooper) or contact Chris Ivy at 214-409-1319 or [Clvy@HA.com](mailto:Clvy@HA.com).



# District of Alaska \$5 Note

RARE BILL CONSIGNED BY FAMILY OF  
U.S. VICE PRESIDENT CHARLES W. FAIRBANKS



Fairbanks, District of Alaska  
\$5 1902 Red Seal, Fr. 587, First National Bank Ch #7718  
Serial No. 1  
Estimate: \$200,000-\$250,000



Charles W. Fairbanks served one term as vice president beginning in 1905.

IN 1867, WHEN THE LAND now known as Alaska was purchased from Russia for \$7.2 million, it was considered a serious political gaffe. Then-Secretary of State William H. Seward pushed for the acquisition, which would increase the size of the United States and its territories by more than 15 percent.

Republicans scoffed at purchasing this vast “wasteland” and quickly referred to it as “Seward’s Folly.”

By the late 1890s, Seward was vindicated by the discovery of gold in Alaska, which sparked the Klondike Gold Rush. The newly discovered natural resources started a border dispute with Great Britain and Canada, as well as the province of British Columbia. Indiana Sen. Charles W. Fairbanks was appointed a member of the United States and British High Commission for matters concerning Canada. This included addressing the border dispute. Fairbanks’ role in 1898 was considered a success, resulting in the majority of the disputed territory going to the United States.

Alaska’s second-largest city, Fairbanks, was settled a few years later in 1901. The name was chosen to pay tribute to Fairbanks’ contributions to the District of Alaska. The town grew quickly and by 1905, the First National Bank of Fairbanks deposited funds with the U.S. Treasury in Washington and

received National Bank Notes to circulate in the area.

More than 12,000 banks across the United States issued National Bank Notes which bore the name of the bank that issued the currency. Just three banks in Alaska issued currency under this banking program, with Fairbanks releasing its first notes shortly after opening its doors. The first sheet, featuring four \$5 notes all bearing Serial

Number 1 and an image of President Benjamin Harrison, was cut up and the pieces saved as mementos. Until this year, the location of the third note on the sheet was not known. The note was given to Charles W. Fairbanks as a memento from the city that bore his name. By this time though, he was serving as vice president under Theodore Roosevelt.

This note is a highlight of Heritage’s October American Numismatic Association currency auction in Dallas. It was consigned directly by Fairbanks’ family.

## EVENT

CURRENCY ANA SIGNATURE® AUCTION #3520 is scheduled for Oct. 18-22, 2012, in Dallas. For information, visit [HA.com/3520](http://HA.com/3520) or contact Dustin Johnston at 214-409-1302 or [Dustin@HA.com](mailto:Dustin@HA.com).



# Samuel Countee's 'The Longshoreman'

HOUSTON NATIVE'S 1940 MASTERPIECE REFLECTS  
AWAKENING PRIDE AMONG AFRICAN-AMERICANS

IN THE LATE 1930s, as Joe Louis sat atop the boxing world as the heavyweight champion, a new sense of pride swept through the African-American community. That pride was reflected in the art of the day.

"In a way, Samuel Countee's art chronicled the changes in self-image that took place in the mid- 20th century among Americans of African origin," says Texas art historian James Graham Baker. "One piece in particular, *The Longshoreman*, reflects that self-confidence in a dramatic way. The subject is bold, strong and dignified. Since Countee was a native of Houston, we feel the harbor scene is a depiction of the Houston docks and the bales of cotton would support that thesis."

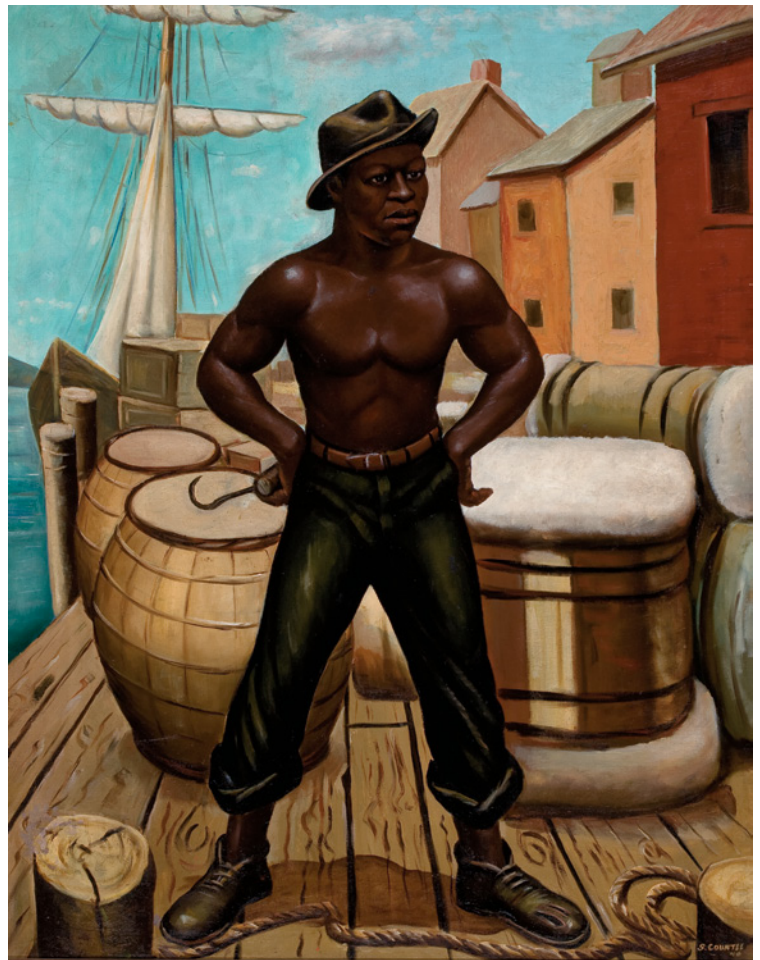
Countee's masterpiece is a highlight of Heritage's November Texas Art auction in Dallas.

Countee was born to a prominent Houston family in 1909. In the mid-1930s, he received a scholarship to study and teach at Bishop College in Marshall, Texas. In 1936, since he was not allowed to exhibit with the white painters, he exhibited his painting, titled *My Guitar*, at the Texas Centennial in the Hall of Negro Life. *The Longshoreman* reflects the training Countee received at the Boston Museum Art School.

"In the New York African-American community," Baker says, "Countee was a popular and well-respected artist and painted portraits of many prominent African Americans in New York City."

Today, Countee's paintings are extremely rare. His *Portrait of Lucille Armstrong* hangs in the Louis Armstrong House Museum in New York, while a 1943 mural was completed for the Black Officers Club at Fort Leonard Wood in Missouri. Countee was an Army staff sergeant during World War II and helped restore murals in the Shah's palace in Iran.

"*The Longshoreman* is definitely a historically important museum-quality masterpiece," says Atlee Phillips, director of Texas Art at Heritage Auctions.



Samuel Countee (1909-1959)  
*The Longshoreman (African-American Dockworker)*, 1940  
Oil on canvas, 41 x 32 in.  
Estimate: \$60,000-\$70,000

## EVENT

TEXAS ART SIGNATURE® AUCTION #5114 is scheduled for Nov. 10, 2012, in Dallas. For information, visit [HA.com/5114](http://HA.com/5114) or contact Atlee Phillips at 214-409-1786 or [AtleeP@HA.com](mailto:AtleeP@HA.com).





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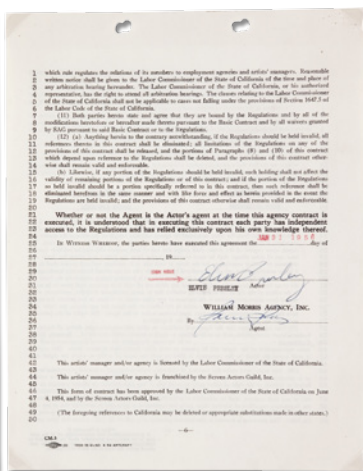
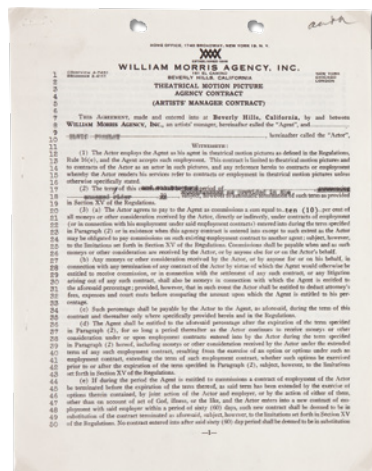


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# Elvis Presley Memorabilia

FIRST ALBUM, AGENCY CONTRACT FROM 1956 LAUNCHED  
ONE OF POP CULTURE'S MOST REMARKABLE CAREERS



Elvis Presley Signed Contract with the  
William Morris Agency, 1956  
Estimate: \$10,000+

Sealed Copy of Elvis Presley's First Self-  
Titled Album (RCA LPM-1254, 1956)  
Estimate: \$3,000+

IT ALL BEGAN in 1956. Elvis Presley's first RCA single, "Heartbreak Hotel", was released in early January. It was a No. 1 hit. By the end of that month, the young singer — who three weeks earlier had turned 21 — signed a standard contract to be represented in Hollywood by the William Morris Agency. His self-titled debut studio album was released in March and pop music was never the same.

"Elvis' head must have been spinning in those early months," says Heritage Auction music specialist Garry Shrum. "His records were at the top of the charts. Hollywood came calling for him to star in the movies. TV shows like the Milton Berle show and 'The Steve Allen Show' wanted to book him. And, of course, everywhere he went, the girls went crazy."

Elvis Presley memorabilia from that launching-point year are featured in Heritage's Elvis Memorabilia Auction scheduled for Aug. 14, 2012, in Memphis.

Among the highlights is the contract Presley signed with the William Morris Agency. The two-page standard contract, date-stamped "Jan 31, 1956", calls for the agency to receive a 10 percent commission to represent Presley for all motion picture work. "The contract is signed on the second page in blue



Elvis Presley's signed William Morris Agency  
contract is accompanied by a photo  
documenting the singer's important day.

fountain pen ink," Shrum says. "It's in very fine to excellent condition with very mild wear and toning, staple holes to the upper left corners, and the usual punch holes at the top edge." The lot comes with a photo of Presley signing the contract. Within two months, Presley was in Hollywood and by November 1956, his debut film, *Love Me Tender*, was in theaters.

Another auction highlight is a copy of Presley's first self-titled album — still sealed in plastic. "This album reached No. 1 on the charts and stayed there for 10 weeks," Shrum says. "Finding a nice copy — both the record and album cover, that is — isn't easy. Most of these were ripped open by excited fans. We've never seen a first pressing, sealed copy before."

The auction is being held at the Peabody Hotel in downtown Memphis. Viewings begin Aug. 12, with the auction scheduled for the afternoon of Aug. 14.

## EVENT

ELVIS MEMORABILIA SIGNATURE® AUCTION #7068 is scheduled for Aug. 14, 2012, in Memphis. For details, visit HA.com/7068 or contact Garry Shrum at 214-409-1585 or GarryS@HA.com.



# The Jack O'Connor and Warren Page Collection

LEGENDARY OUTDOORSMEN AND WRITERS  
INFLUENCED LEGIONS OF BIG-GAME HUNTERS

By Roger Lake

EACH GENERATION of sportsmen have their idols, larger-than-life outdoorsmen who write about their exploits in a way that captures the imagination. Their words fall as seeds to a younger generation, from which blossoms the sportsmen and women of the future.

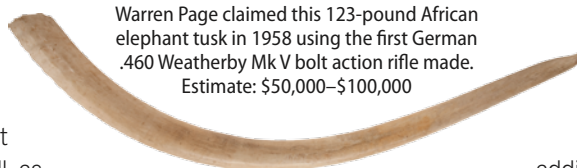
As a youngster, I spent hours under the covers of my bed with a flashlight reading their adventures. It was the stuff of dreams. You could feel the excitement of being charged by a bull elephant, the intensity of stalking a man-eating leopard, and the bitter arctic cold of a polar bear hunt.

Now, the personal guns and trophies of two legendary sportsman/writers are heading to auction, featured in Heritage's arms and armor auction scheduled for Dec. 9, 2012, in Dallas. Warren Page and Jack O'Connor were icons of outdoor sports-writing from the 1940s to the early 1970s. While in the same profession, each approached it from a different angle and brought their own style to their readers.

O'Connor, called by many the "undisputed dean of outdoor writers," was associated with *Outdoor Life* for 31 years and served as the magazine's shooting editor. He was a fan of smaller-caliber, high-velocity rifles, especially the .270 Winchester that became associated with his name. He primarily hunted North American game and was a dedicated sheep hunter. In later years, he also hunted in India and Africa.

He wrote 16 books and more than 1,000 articles for *Outdoor Life* as well as magazines such as *Field & Stream*, *Redbook*, *True* and *Esquire*. His knowledgeable opinions contributed to the resurgence of big-game hunting after World War II, and he was an ardent supporter of good hunting, conservation and modern game-management practices. In 1972, O'Connor was awarded the Winchester Outdoorsman of the Year award. He died at the age of 76 in 1978 while aboard a ship returning from holiday in Hawaii.

Page was *Field & Stream*'s shooting editor from 1947 to 1972. At the time he joined the magazine, he had gained considerable experience in the field and at the target range.



Warren Page claimed this 123-pound African elephant tusk in 1958 using the first German .460 Weatherby Mk V bolt action rifle made. Estimate: \$50,000–\$100,000

In all, he earned nine national benchrest rifle championships. In addition, he was a master on the skeet range with a shotgun. As shooting editor, he wrote a monthly column and also penned feature articles about his numerous hunts. He wrote two books: *One Man's Wilderness*, in which he detailed his various worldwide hunts, and *The Accurate Rifle*, called by many a classic work on rifle accuracy.

More than a writer, Page was an innovator as well. He was the originator of the .243 Winchester and developed the .240 Page Super Pooper cartridge. He also contributed to the development of the 7mm Mashburn Super Magnum, which was a forerunner of the 7mm Remington Magnum, one of the most popular hunting calibers today.

In the early 1970s, he became involved in the creation of the National Shooting Sports Foundation and became their first president. In 1974 he was awarded the Winchester Outdoorsman of the Year award. He died in 1977.

The auction includes Page's favorite guns – a pair of custom-made 7mm Mashburn Super Magnums bolt action rifles by Mashburn Arms, known as "Betsy 1" and "Betsy 2".

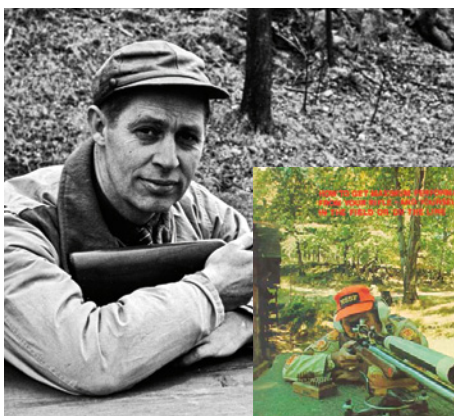
The firearms, trophies and ephemera featured in Heritage's December auction are from the collection of Arthur McGreevy, a longtime New Jersey businessman who was Page's friend and hunting companion. McGreevy was best known as owner of the Arthur's Tavern in Morris Plains, Hoboken, North Brunswick, and Emerson. McGreevy was past president of the New Jersey Restaurant Association and on the board of directors of the National Restaurant Association.

ROGER LAKE is a sporting guns specialist in Heritage Auctions' arms and armor department.

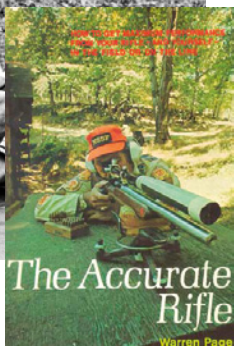
## EVENT

ARMS & ARMOR SIGNATURE® AUCTION #6081 is scheduled for Dec. 9, 2012, in Dallas. For information, visit [HA.com/6081](http://HA.com/6081) or contact Roger Lake at 214-409-1884 or [RogerL@HA.com](mailto:RogerL@HA.com).





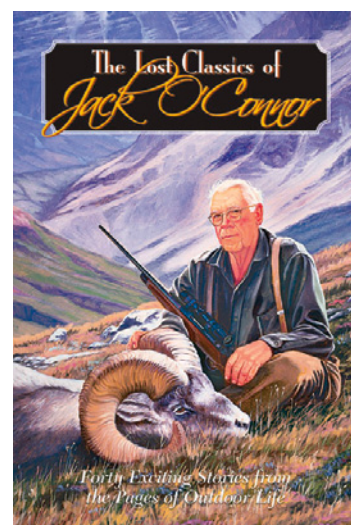
Warren Page was a world-known writer and veteran sportsman who penned *The Accurate Rifle*, called by many a classic work on rifle accuracy.



Betsy No. 1, a 7mm Mashburn Super Magnum Bolt Action Rifle  
Built for Warren Page by the Mashburn Arms Company  
Estimate: \$7,000–\$10,000



Jack O'Connor's .257 Roberts Custom Rifle Made for him by Pachmayr Gun Works and So Inscribed  
Estimate: \$15,000–\$25,000



Jack O'Connor was known as "the dean of outdoor writers." Safari Press' *The Lost Classics of Jack O'Connor* includes 40 of the writer's stories from the pages of *Outdoor Life* magazine.



# THE POWER OF ART

AS CEO OF A FITNESS EMPIRE, **ERIC WEIDER** PRESIDES OVER A COMPANY THAT APPRECIATES MUSCULAR BODIES AND STRONG WORKS OF ART

Interview by Monty Mickelson

THE WEIDER BUSINESS EMPIRE, founded in the 1940s by fitness guru Joe Weider, is widely credited with bringing the sport of body building out of the legion halls and musty gyms and into the national consciousness. Canadian brothers Joe and Ben Weider co-founded the International Federation of Body Builders in 1946. Their flagship publication, *Your Physique* (later renamed *Muscle & Fitness*), helped launch muscle-man culture and the careers of Lou Ferrigno and Arnold Schwarzenegger.



Since its founding in the 1940s, the Weider company has focused its publishing business on health, fitness and history, with publications such as *Armchair General* and *Wild West*. The Weider History Group, which produces 11 titles, is the world's largest publisher of history magazines.

Neither Joe nor Ben completed high school, but the two entrepreneurs shared a determination to educate themselves, to enhance their lives and expand their interests. Ben, a World War II veteran, read voraciously about French history and the life of Napoleon. As founder and president

of the International Napoleonic Society, he authored several scholarly works on Napoleon, including the book *Assassination at St. Helena*, which makes a case for the emperor's murder. He amassed a world-class collection of Napoleon memorabilia, most of which now resides at the Montreal Museum of Fine Arts.

Joe Weider's facility for magazine cover design spurred his passion for fine art and art collecting, initially focusing on painters of the Hudson River School. After moving corporate headquarters to California, Joe's art taste gravitated west as well, and he began collecting works by prominent Western painters and bronze sculptors. Now, choice pieces from the Weider corporate collection that Joe amassed over the past three decades are being offered at Heritage's Western & California Art auction scheduled for Nov. 10, 2012, in Dallas.

Included are pieces by Western masters such as painters Thomas Hill (1829-1908), Carl Rungius (1869-1959) and John Clymer (1907-1989), and sculptors Harry Jackson (1924-2011), Dave Manuel (b.1940) and Ernest Berke (1921-2010).

"The Weider Health and Fitness Collection is a breathtaking mix of traditional Western Art and works by modern masters of the Western Art genre," says Heritage Senior Vice President Ed Jaster. "The works by Thomas Hill and William Keith embody the romance and wonder America felt for its



Eric Weider follows in the footsteps of father Ben and uncle Joe with a strong passion for collecting. The bronze *The Evening War Prayer* by Ernest Berke greets visitors to the company's Southern California headquarters.



Axel Koester





Western states and territories before the days of air travel and interstate highways. In the post-atomic era, American painters and sculptors rediscovered the world of cowboys and Indians. Howard Terpning and John Clymer brought their considerable talents as realist painters to the field of Western painting and the result was masterpiece-quality works.”

Ben Weider died in 2008, and Joe Weider, at age 92, has passed the mantle of business operations to his nephew and Ben’s son, Eric Weider, 48, who is president and CEO of

Weider Health and Fitness, the holding company for Schiff Nutrition, Weider Nutrition International, and the company’s publishing arm, the Weider History Group. (The company sold off its fitness magazines in 2003.)

The Weider History Group’s 11 magazines closely reflect Eric Weider’s personal tastes and interests — most specifically *Armchair General*, and *Wild West* — celebrating Weider’s passion as a history buff and collector of memorabilia dating to the “gunfighter era” of the frontier American West.





Colin Young-Wolff

*Crow Country* by Howard Terpning is among the items in the Weider Health and Fitness Collection being offered by Heritage. This painting has a pre-auction estimate of \$400,000 to \$600,000.

---

"Really large and substantial paintings by Howard Terpning don't come up at auction very often. So for a collector or an institution, this represents the chance of a lifetime."

---

**Y**our father, Ben Weider, was an authority on Napoleon and an avid collector of Napoleonic relics and memorabilia. How did your father's passion inform or influence your interests later in life?

I developed an interest in history at a young age – as did both of my brothers – because, frankly, that's what we spent a lot of time talking about around the dinner table: history and wars and politics, and some business as well — much to my mother's chagrin. She was always sitting at a table with four men talking war and history. Napoleon was like the uncle we never knew. My father used to travel a lot on business, and from a very young age he would take us with him whenever he could, and he always made a point of visiting historical battlefields and castles and whatever. We once saw a campaign desk that Napoleon used. I was about 11 years old and my father said to me, "Look at that desk there, what do you see when you look at that?" I said, "It just looks like an old desk to me." And dad said, "What I see is that desk set up in a tent during a campaign, and I see Napoleon seated at that desk writing out orders to his generals. And do you see that splotch of ink there? He was probably writing a love letter to his wife Josephine and he knocked the inkwell over ..." and he brought that desk to life. He would always do that.

**Your father was also a World War II veteran. Was that experience something that he was forthcoming about?**

In a way, my father was smart and fortunate. He volunteered for the Canadian Army when the war broke out, and he enthusiastically volunteered for a unit that did armored reconnaissance. Armored reconnaissance involved riding around in a little Bren Gun Carrier, which is a tiny armored car that is open on the top. These vehicles would advance in front of the tanks to draw fire, so the tanks would know where the enemy was. You were the bait. My father quickly realized that he'd made a mistake, so he put in a request to transfer to military intelligence — which he was fortunate to receive. My father transferred about five months before the Canadians landed at Dieppe in 1942.

Two years before D-Day, the British did a test landing on the Normandy coast. It was mostly a Canadian-run operation, involving around 5,000 men, with no air cover and no paratroops. The idea was to land, see if they could capture a port, acquire what intelligence they could, and then extract themselves within a day or two. It was a disaster. The Canadians suffered probably 90 percent casualties. My father's former armored unit was decimated. Five tanks came back out of 70. So, if my father had not transferred out of the tank unit, I would probably not be sitting here speaking to you today.

**So these stories were formative for you in terms of your personal interests. Did you start buying World War II memorabilia?**

I never really collected World War II memorabilia as a boy, but later in life I was fortunate enough to meet Sandy Vandenberg. His father was Gen. Hoyt Vandenberg [1899-1954], commanding general of the 9<sup>th</sup> Air Force in World War II. Sandy had some stuff from his father's collection. The 9<sup>th</sup> Air Force



# THE POWER OF ART

assisted Gen. Patton's 3<sup>rd</sup> Army in the Battle of the Bulge, providing air cover and bombing the Germans. After the battle, Gen. Patton took Gen. Vandenberg to the German headquarters at Bastogne, and there was a huge Nazi flag that Gen. Patton ordered taken down and given to Vandenberg. That was subsequently passed to his son, and I bought that from Sandy. So I have a few pieces of World War II memorabilia. But mostly I collect Western Americana related to what they call the Wild West.

***So you seek out items related specifically to frontier lawmen, or desperados?***

I like all kinds of Western [memorabilia], but in terms of collecting I tend to focus on stuff related to the Earp family, and/or their enemies, Tombstone History, and Arizona history in general. I also like to collect memorabilia related to the Dalton Gang. The Daltons have always interested me because their deaths at Coffeyville, Kansas, marked the end of the era.

Just 15 years after that, you had cars showing up and then a new generation of outlaws, Bonnie and Clyde, John Dillinger and such.

***There has been a great resurgence of interest in memorabilia and documents related to Western figures like the Earps. But provenance is often difficult to establish. How do you protect yourself as a buyer in that marketplace?***

Proving that something that was absolutely, definitively owned by or used by as purported is very difficult. But you can get to a level of comfort with a lot of things just based on your personal knowledge. If you've been studying it for 20 years, you ask yourself, "Does this sound right? Does this smell right?" Secondly, what is the known provenance of that piece and does it add up? I have the holster that Graton Dalton [1861-1892] wore when he was killed in 1892 in Coffeyville, Kansas. Very rarely are you going to get a bill of sale from when Graton Dalton bought the holster, or a diary



Colin Young-Wolff

Thomas Hill's most famous work is of the driving of the "Last Spike" at Promontory Summit, Utah, in May 1869. Pictured is Hill's *Fishing in the Yosemite Valley*, which measures 36.5 by 53.25 inches. Its pre-auction estimate is \$70,000 to \$100,000.



Carl Rungius was a leading wildlife artist of his day. His *Caribou on the Tundra* is expected to realize \$100,000 to \$150,000 at Heritage's November auction. Pictured in the foreground is *Lion's Pride* by sculptor Lorenzo E. Ghiglieri.



Colin Young-Wolff



# THE POWER OF ART

that said he bought it on that day, and used it on the following way, and then it passed to his brother. You don't usually get that. But, for instance, the provenance on the holster that satisfied me it was what it was purported to be is as follows:

First off, it looked right. It looked like it came from the period. But more important, it came with provenance when the Daltons stuck up the bank — actually two banks at once. After they were all killed, the vice president of the bank — the man who Grat held at gunpoint with a Winchester in his belly, took the holster off of Grat as a souvenir. He wrote a letter to his daughter on stationery from the bank stating, "This is the holster that the outlaw Grat Dalton wore that day 15 years ago when he held a Winchester to my belly and robbed the bank." So [the holster] comes with provenance like that.

**Is there a particular piece of Earp memorabilia you have been actively seeking that represents your personal "holy grail"?**

One of my holy grail pieces would be the gold badge that Wells Fargo gave Virgil Earp [1843-1905] as a token of appreciation for his work as a lawman and for Wells Fargo in Arizona. He



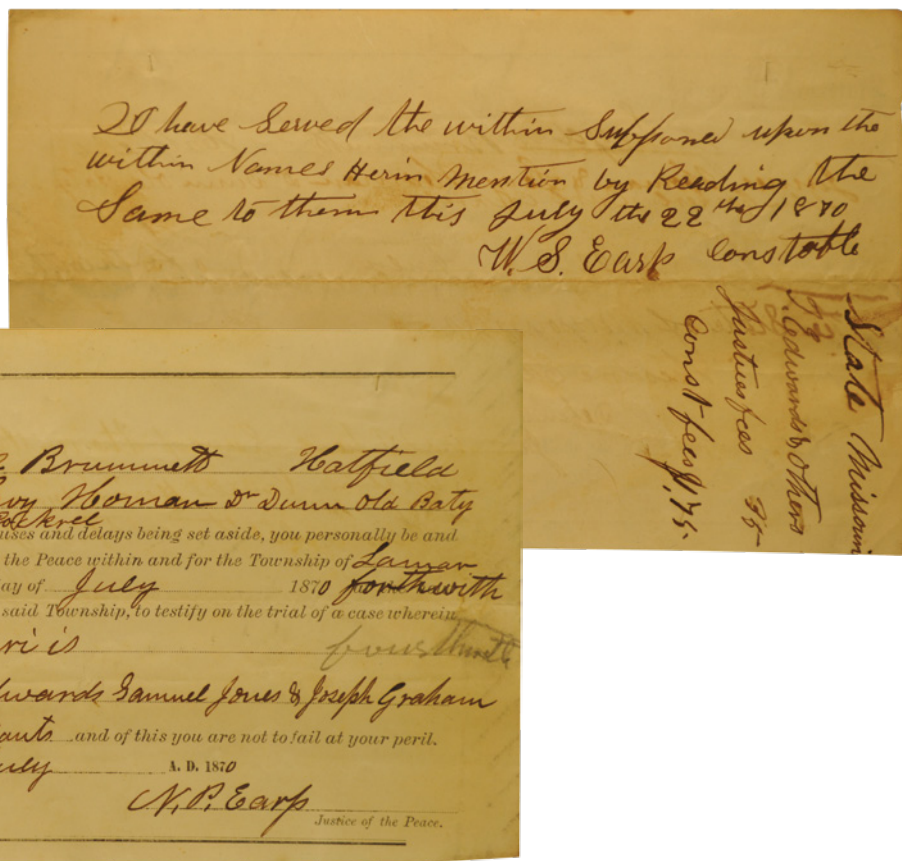
Eric Weider's uncle Joe (above) is widely credited with popularizing muscle-man culture and helping to launch the careers of Lou Ferrigno and Arnold Schwarzenegger.

was wearing it during an interview he gave the *San Francisco Examiner* on May 25, 1882, just a few months after the Earps left Tombstone for good. The reporter described the badge in detail. Virgil was in San Francisco seeking medical treatment for his badly mangled left arm, which was damaged when the cowboys ambushed him from behind in late December 1881, as payback for the O.K. Corral Gunfight.

**So the art pieces you have consigned for the Heritage auction were they mostly collected by Joe Wieder?**

Joe collected all of the pieces that are in the auction. After he left Montreal in 1950, he settled in New York and New Jersey for 15 or 20 years. Then, in the late '60s, he came to California because he felt it was a better environment, more conducive to body building ... wanted to be part of sunny beach culture and all that. And after he moved, Joe Weider decided he didn't want to collect heavy eastern art anymore. He wanted to collect art that relates to where he was living now, so he collected painters like Albert Bierstadt [1830-1902], Thomas Hill [1829-1908], and he became attracted to Western themes and Western artists.

Eric Weider's collection includes a subpoena that shows the signature of Western legend Wyatt Earp (right). The subpoena was issued by Earp's father, Nicholas P. Earp, who was Justice of the Peace in Lamar, Mo. "It's the earliest-known signature of Wyatt Earp, who was then a young constable and served this subpoena," Weider says.







John Clymer painted illustrations for American magazines and advertising companies. His *Indian Raiders*, featured in Heritage's November auction, is a classic example of his Western work and is expected to realize at least \$100,000 at auction.

***And these pieces were hung in the Weider offices, not in his home?***

Joe wanted his office to be as beautiful as his home, because, frankly, Joe was a workaholic. He worked until late, and he wanted to be surrounded with beautiful things, things he loved. He often told me that art pieces would speak to him, telling him what element he should look at. "I literally hear them talking to me," he would say.

***Why did you choose these particular pieces, and why did you decide to sell now?***

A lot of it had to do with size. These were large pieces that were specifically bought with this building in mind, where we had large walls and lots of space. When we relocate, we will not be able to display them properly. We have room for some, but not a lot.

***Which artists do you expect to generate the most interest?***

I expect interest in the Howard Terpning's, in particular, to be very high. Terpning's paintings have been [reaching] new highs in the last few years. He is truly considered to be one of the master painters. And really large and substantial

## EVENT

► **WESTERN & CALIFORNIA ART SIGNATURE® AUCTION #5116**, featuring the Weider Health and Fitness Collection, is scheduled for Nov. 10, 2012, in Dallas. For information, visit [HA.com/5116](http://HA.com/5116) or contact Ed Jaster at 214-409-1288 or [EdJ@HA.com](mailto:EdJ@HA.com)

paintings by Terpning [b.1927] don't come up at auction very often. So for a collector or an institution, this represents the chance of a lifetime.

***Also going to auction are numerous pieces of sculpture.***

Joe loved bronzes. This building has an atrium with a waterfall and in the center of that atrium we had installed a life-sized or near life-sized bronze of an Indian with a horse called *The Evening War Prayer*. That was in our atrium for 20 years. Joe liked bronzes because they were powerful. In addition to being beautiful, Joe liked things that evoked power and strength. Bronzes to him were powerful, strong, artistic statements, as opposed to paintings, which were more gentle and soft.





Original photographs and promotional stills from Elvis Presley's early years are featured in Heritage's Elvis Memorabilia Signature® Auction scheduled for Aug. 14, 2012, in Memphis.



# Collecting ELVIS

FOR SOME OF THE NATION'S TOP COLLECTORS,  
THE LURE OF 'THE KING' IS TOO STRONG TO RESIST

By Willie G. Moseley

THE LEGEND OF ELVIS PRESLEY is that of the ultimate American success story — dirt-poor Southern boy with an incredible voice reaches the pinnacle of show business success and acquires all of the trappings that go with the throne.

In a culture focused on gaining fame and fortune, Presley, who died 35 years ago this year, was an anomaly. While stardom meant soaking up the world's love, the "King" was known for his generosity. He bought cars for his family. He freely offered his jewelry to new friends. He handed out scarves to adoring fans at his concerts. Anything and everything that Elvis gave away was an item to be treasured, whether the item was a car or piece of cloth.

"Elvis is the guy who got it started — his looks, his class, his style, his stage presence," says Heritage Auctions music specialist Garry Shrum, "and he *loved* to give stuff away. He was so friendly. He even gave away his clothes. After he'd worn something for a time and got bored with it, he'd give it to somebody in the Memphis Mafia [Elvis' bodyguards], or some girl, or somebody on a movie set. He was always Mr. Nice Guy."

Rich Consola is among those swept up by the magic of The King.

"I had the pleasure — and excitement — of seeing Elvis in concert in 1957," says the longtime New York collector. "It was at the Buffalo Memorial Auditorium, and I own 13 original negatives of shots from that concert."



One of Rich Consola's prized pieces is a 1956 record-store poster for Elvis' first LP, touting the singer as the Young Man with the Big Beat. "I know of only one other copy," Consola says. Its estimated value: at least \$5,000.





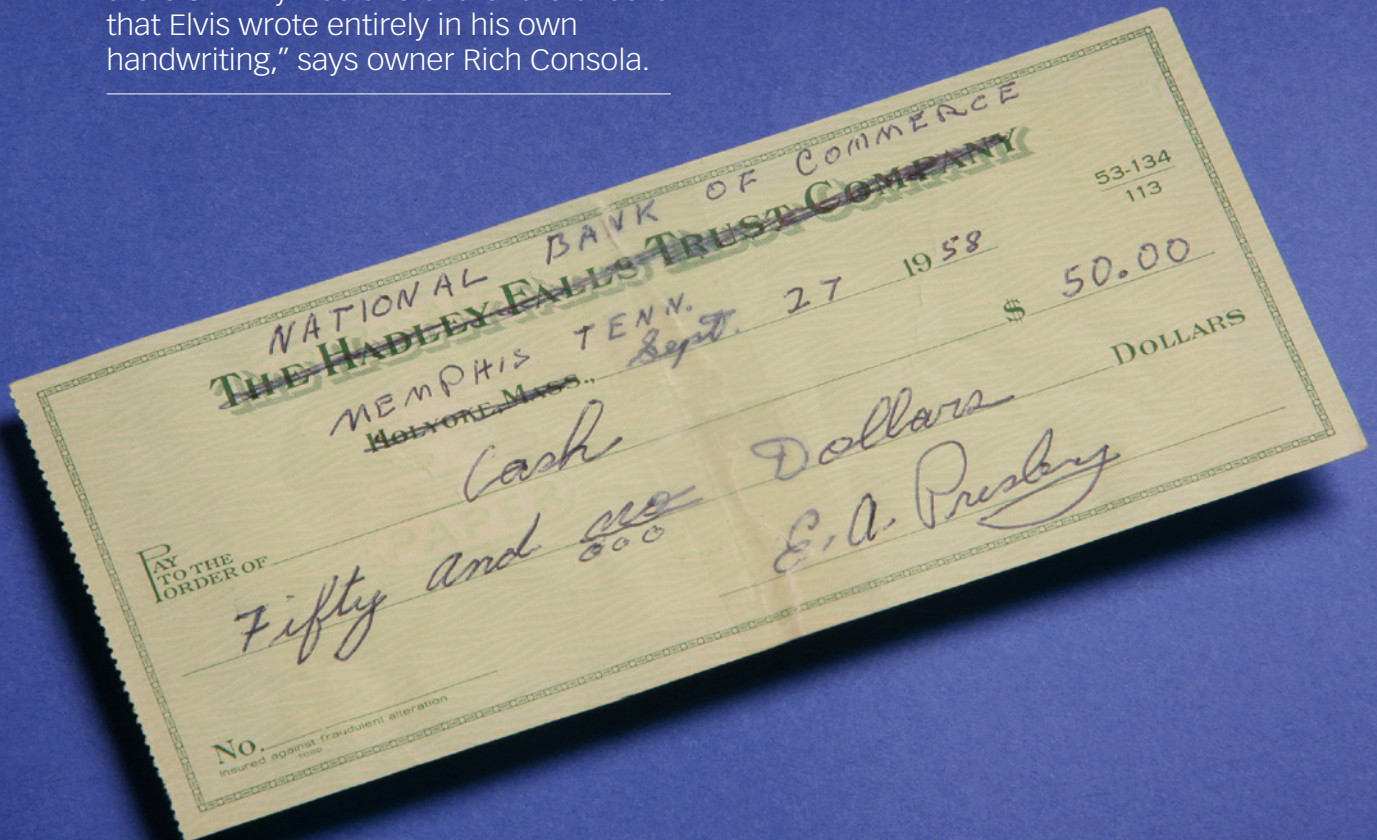
Consola began collecting Elvis memorabilia about two decades ago, and over the years has specialized in Presley's autographs and handwritten letters. Today, he's known in the collecting community as a specialist in authenticating Presley items. "That's probably my strongest area," the collector says of his interest in Elvis autographs. "My first example — which I still own — was a beautiful autograph that came from Las Vegas. It was signed on the back of a photo. I also owned two [completely] handwritten letters, which are extremely rare."

Consola's Elvis assemblage is always changing shape. Currently, he's excited about what he calls the rarest piece in his collection (at the time of this interview). "I have what I believe to be the only copy of Elvis' first LP — the black and white photo of Elvis playing guitar, pink and green lettering — which is still sealed, unopened. I've never seen or heard of another one in another collection, or being offered for sale."

Another unusual item in Consola's collection is a completely handwritten check filled out by Elvis onboard the *U.S.S. Randall* in 1958, when Presley was on his way to Germany during his Army days. Elvis wrote the check to a fellow soldier for \$50 in exchange for cash, but the soldier let Elvis write a larger check, for \$75. Elvis tore the original check in half, and gave it to his "cashier" as a souvenir. Consola now owns the \$50 check, which was taped back together, most likely by the soldier.

Don Dannecker/Izon Productions

Elvis wrote this check in 1958 while in the U.S. Army. "It's one of the rare checks that Elvis wrote entirely in his own handwriting," says owner Rich Consola.





# COLLECTING **ELVIS**

If anything's stronger than Presley's association with the U.S. Army, it's his association with Las Vegas. Collector Chris Davidson, who resides in that desert mecca, has a thorough perspective regarding the King. He once owned an Elvis museum in Las Vegas.

"Elvis is synonymous with Vegas for a variety of reasons," says Davidson, who publishes a performance boat magazine. "He enjoyed partying here, and filmed one of his more memorable movies, *Viva Las Vegas*, here. Then, of course, there's his association with the International [Hotel], which he opened up in July of 1969. Besides Memphis, there's no city that's more closely associated with Elvis."

Davidson saw Elvis in concert in Las Vegas twice as a youngster. While he bought souvenirs at those shows, he officially began his collecting quest in the mid-1990s. "It was a 'bulk deal,'" he says of his first large purchase, "and involved a horse trade on a boat, probably about a \$150,000 to \$250,000 transaction back then. That led me to Memphis, and to this day, there are still tons of people there who were friends with Elvis. It's still a hotbed for Elvis items."

## 'A REAL **MOJO** THING'

Davidson says his Elvis collection – which once included a Rolls Royce owned by the singer – includes 250 pieces. He places his collection's value at more than \$2.5 million. Among his most cherished items are a pair of Elvis' blue suede shoes ("It's the only pair I know of in existence," he says) and a Martin guitar once owned by Elvis. An unusual item is the first-known concert poster with Elvis' name on it, dating from 1954. It advertises a performance at the Eagle's Nest, a club in Memphis.

As for which items attract the most interest from veterans *and* aspiring collectors, Shrum says clothing worn by Elvis onstage "is definitely No. 1, because there are a lot of female collectors, and they want something Elvis wore — a real mojo thing — because when Elvis dressed up, he looked really cool."

Shrum agrees with Consola's ruminations regarding handwritten letters.

"He didn't write letters that much," Shrum says of the King. "He did that when he was in the Army, or when he wanted to say something meaningful, but since those were personal, not too many of them have become available. Contracts are significant, because in addition to the signature — a 'specialized autograph' — they're about one special event, like a movie or a certain record."

Of course, counterfeit items are increasingly common, including records, jewelry and autographs. Experts can have their hands full trying to authenticate the legitimacy of something that was (reportedly) associated with the King. It's wise, Consola argues, to thoroughly research any item before buying. "The earlier you learn, the better, but sometimes you learn by your mistakes. I don't want anything in my collection that's not the real thing."

"When I first started collecting back in the '90s," Davidson adds, "there wasn't nearly the fraud that's around now. If you knew who the right people were, if it 'looked like Elvis, and felt like Elvis', it probably *was* Elvis. Around 10 or 15 years later ... the fraud problems became much more difficult to decipher."

Alicia Dean, public relations coordinator for Elvis Presley Enterprises, says her company does not authenticate, evaluate or appraise Elvis memorabilia. However, the official Elvis website (Elvis.com) does offer basic guidelines and references for neophytes who might need an initial bit of direction, including suggested reading and research sources.



Eric Jamison/Studio J Inc.

Elvis wore this jumpsuit for a Las Vegas performance before donating it to a Memphis charity in 1976. "Elvis' girlfriend, Linda Thompson, a former Miss Tennessee, had it custom-made for him at the famous Las Vegas boutique Suzy Creamcheese," says owner Chris Davidson.





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Chris Davidson's Elvis collection – including an electric Hagstrom guitar once owned by Elvis – totals 250 pieces and has a value of more than \$2 million.

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Among Chris Davidson's most cherished items are Elvis' blue suede shoes, purchased for Presley's appearance on the Steve Allen show on July 1, 1956. "It's the only pair I know of in existence."

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## A COLLECTING **PHENOMENON**

Robert Alaniz saw Elvis in concert three times in Chicago, starting in 1972, and has been in the memorabilia business since 1987 (the 20th anniversary of the King's death), and went to his first collectibles show in Memphis the same year. He is associate editor of the *Presleyana* price guide, and has written for magazines such as *Elvis International*.

Right now, Alaniz says, sealed Elvis record albums, particularly early ones (such as Consola's LP), are hot properties. "People just go bonkers over sealed albums from the '50s and '60s," he says. "Think about it — that's something that's been untouched for 50 or 60 years."

"Rare" is relative to the collector," Davidson adds, "and anyone would consider the items in their collection to be precious, *to them*. Traditionally, most collectors tend to specialize in one area of Elvis' career, for one reason or another. You can break it down into '50s, '60s, and '70s. The '70s would have both stage clothing and casual wear. You could also get into the Army years, vehicles, autographs."

Guitars associated with the King have always been intriguing. A prop guitar Elvis used in the 1962 movie *Follow That Dream* appears to be a Kay K1160 model (or a similar "house brand" equivalent, marketed by retailers like Spiegel and Montgomery Ward), made by a gigantic (and now extinct) Chicago-area manufacturer. In Kay's 1962 catalog, the K1160 listed for \$24.50. In June 2009, the example played onscreen by the King fetched over \$26,000 at auction.

Collectors and memorabilia experts generally agree that interest in Elvis collectibles tends to peek in years representing important anniversaries of his death — such as this year's 35<sup>th</sup> anniversary. "The Elvis collectibles phenomenon has been through a lot of changes over the years," Alaniz says. "Do things change every five years? Absolutely. *How* it changes depends on what collectors are after."

One certainty is Elvis' worldwide appeal. Elvis authorities acknowledge strong fan and collector bases in Europe, Australia and Japan. Foreign fans remain intrigued, in part, because the King never performed outside the United States (except for a few stops in Canada during an early-career tour). "As far as international interest," Alaniz says, "I think Elvis transcends all races, creeds, colors, religions and generations."

Alaniz hopes interest in Elvis' music, as well as the memorabilia market, will continue long after Baby Boomers begin to fade away.

"Elvis is such an icon [that] he's become a commodity, an investment," he says. "The customers I have think along the lines of a savings bond — you should get more for [an Elvis collectible] down the road than what you originally put into it. But the market's changing constantly. Some of the things that were hot at one point may not have as much sizzle later. You just cross your fingers and hope it'll pay off. I think this 35th anniversary event will be very important, because a lot of longtime fans are well into their 60s or even their 70s."

At Heritage Auctions, Shrum doesn't see the fascination with Elvis waning anytime soon.

"It's easy — he was the king of rock 'n' roll, right from the beginning," Shrum says. "He was a good-looking guy. He'd come onstage, shake his head and put on that sneering grin, and girls would go crazy. There was an unforgettable phenomenon about him from the first album on. He broke rock 'n' roll into the music scene. Whether you're a 10-year-old or an 80-year-old, you know who Elvis Presley was."

**WILLIE G. MOSELEY** is the senior writer for *Vintage Guitar* magazine. His most recent book is *Smoke Jumper, Moon Pilot: The Remarkable Life of Apollo 14 Astronaut Stuart Roosa* (Acclaim Press).



# The **Elvis** Collection

FROM SIGNED CONTRACTS AND CLOTHING TO LICENSED PRODUCTS AND MOVIE POSTERS, PRESLEY MEMORABILIA FETCHING TOP DOLLAR FROM COLLECTORS



## **ELVIS PRESLEY'S GOLD AND DIAMOND CAMEO RING**

Janelle McComb met Elvis when he was a child and remained a family friend throughout his career. After his death, she served as chairwoman of the Elvis Presley Memorial Foundation. In the early 1970s, Elvis presented her with this nugget-type 18k ring with 17 single cut diamonds around a Caesar-type head cameo and another 16 round single-cut diamonds around the outer bezel. "Elvis" is engraved against the backside of the cameo. The lot included a photo of Elvis placing the ring on McComb's finger and a hand-written letter from Janelle in which she gives the ring to her son Blair.

**AUCTION PRICE: \$38,837.50**

August 2010



**ELVIS' GUITAR**

Owned and used by Elvis, this Italian-made acoustic guitar was previously a crowd-pleaser at the Warner Bros. Museum in Hollywood. Elvis played this instrument as he sang the final song in *Follow That Dream* (1962). The King became friends with a film prop man and presented him with the guitar, and the prop man consequently gave it to his son.

**AUCTION PRICE: \$77,675**

April 2007

**STAGE-WORN BLACK LEATHER BOOTS**

Charlie Hodge met Elvis when both were in the Army. The two became friends and Charlie was soon one of Elvis' most trusted go-to guys. Hodge worked in Elvis' movies, sang backup, and handed Elvis his famous scarves which the singer gave to adoring fans at concerts. Another responsibility was rubbing down these black leather boots with Vaseline to give them a glossy sheen. "Elvis liked the way it made them look," Hodge has said. In a letter of provenance, Hodge also says: "These black leather boots made by Verde [were] one of Elvis' favorite kinds of boots." Elvis gave this pair to Hodge in the mid-1970s.

**AUCTION PRICE: \$8,365**

December 2011



# COLLECTING ELVIS

THIS AGREEMENT, made and entered into this 26th day of March, 1957, by and between VERNON ELVIS PRESLEY and wife, GLADYS L. PRESLEY, and ELVIS ARON PRESLEY, parties of the first part, and RUTH BROWN MOORE, party of the second part.

WITNESSETH: That the party of the second part does agree to allow the parties of the first part to retain possession of the property at 2104 Audubon Drive, in Memphis, Shelby County, Tennessee, until May 1st, 1957, and in consideration of One Dollar cash in hand paid, and the mutual promises and obligations of the parties hereto, the said parties of the first part agree:

1. Not to make or cause to be made any improvements to the aforesaid property, which would in any way cause said property to be subject to any liens or encumbrances.
2. The parties of the first part further agree to indemnify the party of the second part for any damage caused by themselves or any other parties to said property until such time as they shall relinquish possession of said property, ordinary wear and tear excepted.
3. The parties of the first part further agree to maintain in force adequate insurance to cover their liabilities under paragraph 2.
4. The parties of the first part shall take possession of the property at 2104 U. S. Highway No. 51 South upon delivery of the warranty deed, and said delivery of the deed shall constitute a full and absolute relinquishment of possession by the party of the second part.

WITNESS the signatures of the parties hereto, this the day and year first above written.

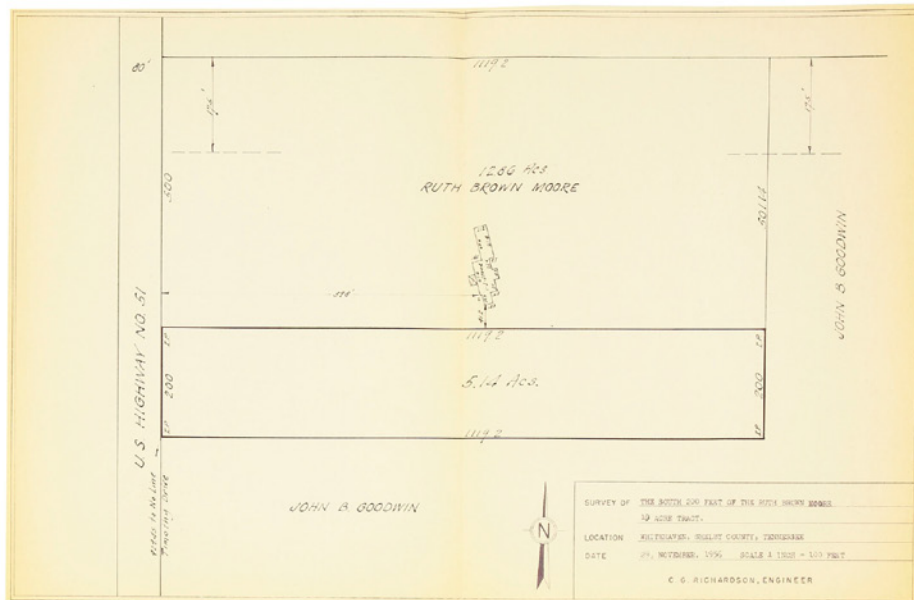
*Vernon E. Presley*  
Vernon E. Presley

*Gladys L. Presley*  
Gladys L. Presley

*Elvis Aron Presley*  
Elvis Aron Presley

*Ruth Brown Moore*  
Ruth Brown Moore

BP 17556



January 29, 1958

Mr. John B. Goodwin  
62 Pleasant  
Memphis, Tennessee

Re: Ruth Brown Moore 175.407 acres  
Second Civil District of Shelby County

Dear Mr. Goodwin:

In accord with my conversation with you on January 28, the following is a resume of the proper allocation to be made of the 1957 State and County taxes on the 175.407 acres of land owned by Ruth Brown Moore in the Second Civil District of Shelby County. The assessment for the total acreage was \$33,400.00 and \$28,200.00 for the improvements, the land being assessed on the basis of \$300.00 per acre. All of the improvements, with the exception of a few small ranches, are located on the property owned by Vernon, Gladys and Elvis Presley. During the year 1957 Ruth Brown Moore deceased of all the 175.407 acres by four transfers which were as follows:

1. February 24, 1957 - Shelby County Board of Education - 15 acres.
2. March 16, 1957 - Vernon, Gladys and Gladys Presley - 15.39 acres.
3. April 2, 1957 - Graceland Christian Church - 4.34 acres.
4. May 1, 1957 - J. F. Inman and Pat Inman - 149.332 acres.

In handling these sales the taxes were not prorated on the Presley sale or on the Inman sale. The purpose of this letter is to make the allocations as set out on the settlement sheets on the Inman and Presley sales. The balance of the property tax will be paid by Ruth Brown Moore.

With the assistance of Mr. Son of the Assessor's office the following allocations were prepared:

1. The Presley family acquired 18 acres of land, i.e., \$5,400.00 of the assessed value, and all of the improvements of \$28,200.00, the total value of the Presley property being \$33,600.00. The total taxes for the year were \$322.80.

Mr. John B. Goodwin - 2 - January 29, 1958

The Presleys owned the property for nine months and four days in 1957, and their prorata share of the taxes is \$291.34.

2. Inman and Son acquired the property on May 1 and agreed to pay the taxes for seven months of 1957, as per the settlement sheet. The total assessed value of the property is \$21,400.00, and after deducting the Presleys' assessed value of \$5,400.00 and the school's share of the assessed value of \$4,200.00, there remains the balance of \$11,800.00 for the assessment on the Inman-Son property. The taxes for the year on this property were \$433.10 and the tax allocation on the basis of seven months owed by Inman and Son is \$294.47.
3. The balance of the total tax bill, or \$306.98, is to be paid by Ruth Brown Moore.

I am mailing a carbon copy of this letter to Mr. Taylor of James A. Matthews & Co., the auditor with whom I have been dealing with reference to the Presleys, and a carbon copy to the First National Bank who will pay Mr. Moore's share of the taxes out of her trust funds held by the First National.

We have asked that all of the checks for the payment of the taxes be made payable to Riley C. Garner, Shelby County Trustee, and Mr. Son will see that these checks are delivered to the County Trustee and proper receipts issued.

Yours very truly,  
Charles F. Cobb

GPC/ma

## SIGNED CONTRACT

On March 26, 1957, Elvis signed – as “Elvis Aron Presley” – a three-page real estate contract for Graceland. Also signing were Vernon and Gladys Presley. Items signed by all three family members are extremely rare, on top of Elvis including his middle name on the paperwork, something he rarely did. Today, Graceland is a National Historic Landmark and, as a museum, attracts more than 500,000 visitors a year.

**AUCTION PRICE: \$38,837**

August 2010

SELECTIVE SERVICE SYSTEM  
REGISTRATION CERTIFICATE DUPLICATE

THIS IS TO CERTIFY THAT IN ACCORDANCE WITH THE SELECTIVE SERVICE LAW

**Elvis Aron Presley**  
(FIRST NAME) (MIDDLE NAME) (LAST NAME)

SELECTIVE SERVICE NO. **40 86 135 16**

RESIDENCE AT REGISTRATION **698 Saffarans**  
(NUMBER AND STREET OR R. F. D. NUMBER)

**Memphis, Tennessee**  
(CITY, TOWN, OR VILLAGE) (ZONE) (COUNTY) (STATE)

**Jan. 8, 1935** **Tupelo, Miss.**  
(DATE OF BIRTH) (PLACE OF BIRTH)

WAS DULY REGISTERED ON THE **19** DAY OF **Jan.**, 19 **53**

*Grace F. Marton*  
(SIGNATURE OF LOCAL BOARD CLERK)

555 Form No. 2  
(Rev. 9-8-59)  
Approval not required

## DRAFT CARD

Elvis' Selective Service Registration Certificate – more commonly referred to as a “draft card” – is dated Jan. 19, 1953, and signed along the left edge by Presley in blue ink. Elvis began his professional music career the following year, but had to put it on hold to serve his country. He was called up in December 1957, but got a deferment until March 1958 so he could complete the film *King Creole*, so, as the earnest young man explained to the draft board, “these [movie] folks will not lose so much money, with all they have done so far.”

**AUCTION PRICE: \$26,290**

November 2010



**SHIRT, PANTS & SHOES**

Pink and black was a favorite color combination for Elvis, and Lansky Brothers (better known as just "Lansky's") his favorite clothier. So it's no surprise that this ensemble from the famed Memphis store ended up in the King's closet. Included in this lot, with items circa 1955, was a pair of black and white winged-tip shoes. In a letter of provenance, Elvis' Aunt Delta Biggs explains that Elvis gave her the items.

**AUCTION PRICE: \$19,717**

December 2011

**MOVIE SLACKS**

This pair of maroon Western-style slacks with white piping was a back-up pair made by legendary tailor Nudie Cohn for Elvis during production of *Loving You*, his second feature film (and his first Technicolor appearance) in 1957. Nudie's personal label is sewn onto the waistband, and a second Nudie label with Presley's name and a Paramount studio stamp are on the outside lining of one of the back pockets.

**AUCTION PRICE: \$20,315**

August 2010



# COLLECTING ELVIS

## SIGNED PERSONAL APPEARANCE CONTRACT

This historic contract for a series of 10 shows between March and April 1957 is signed in blue ink by Elvis and promoter Lee Gordon. Colonel Tom Parker's customized form shows a payoff of \$100,000 – a huge payday for the times. The tour consisted of shows in St. Louis, Fort Wayne, Detroit, Buffalo, Toronto, Ottawa and Philadelphia, with the Canadian engagements proving to be Elvis' only performances outside the United States. It was during this tour that he wore his famous gold lamé suit.

**AUCTION PRICE: \$17,925**

August 2010

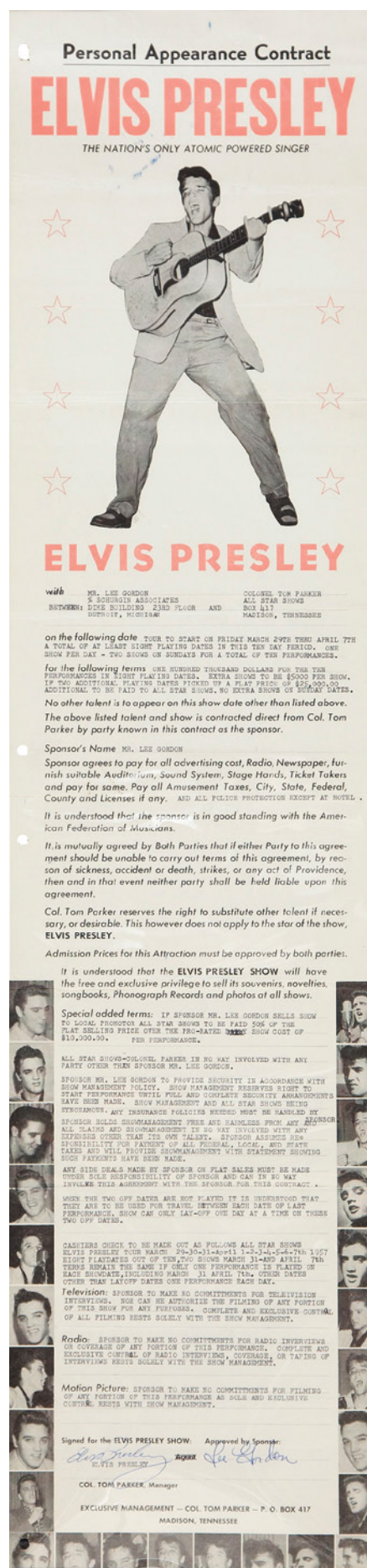


## ELVIS' SUN RELEASES

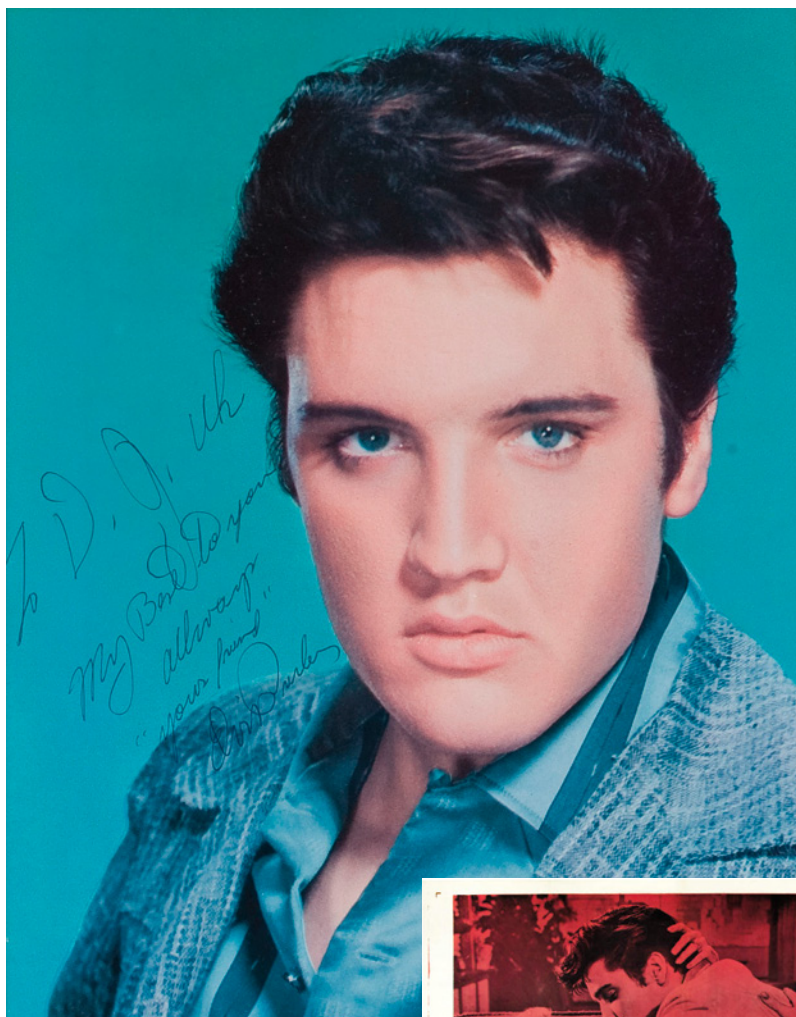
This extraordinary group includes pristine copies of the five records Elvis recorded on Sun, his first label, between 1954 and 1955. To churn out more records by the hot, young star, Sun owner Sam Phillips arranged a second, simultaneous run at the Monarch pressing plant in Los Angeles, in addition to operations in Memphis. Three of the five copies in this group were pressed at Monarch, verified by a distinctive, small triangle followed by a five-digit number in the run-out, a marking not present on the Memphis-pressed records.

**AUCTION PRICE: \$11,950**

April 2008





**INSCRIBED PHOTO**

Elvis never looked more like the King of Rock 'n' Roll than during his *Jailhouse Rock* period, and this promotional photo was taken during the filming of the classic 1958 film. The inscription is to Elvis' lifelong friend, George Klein, who received the 10-by-12-inch still from MGM Studios in 1957, then had Presley sign it the night before he departed for service in the U.S. Army in March 1958. "To DJ uh...," Elvis writes, mimicking Klein's signature radio salutation. "My best to you always. 'Your Friend' Elvis Presley".

**AUCTION PRICE: \$7,170**

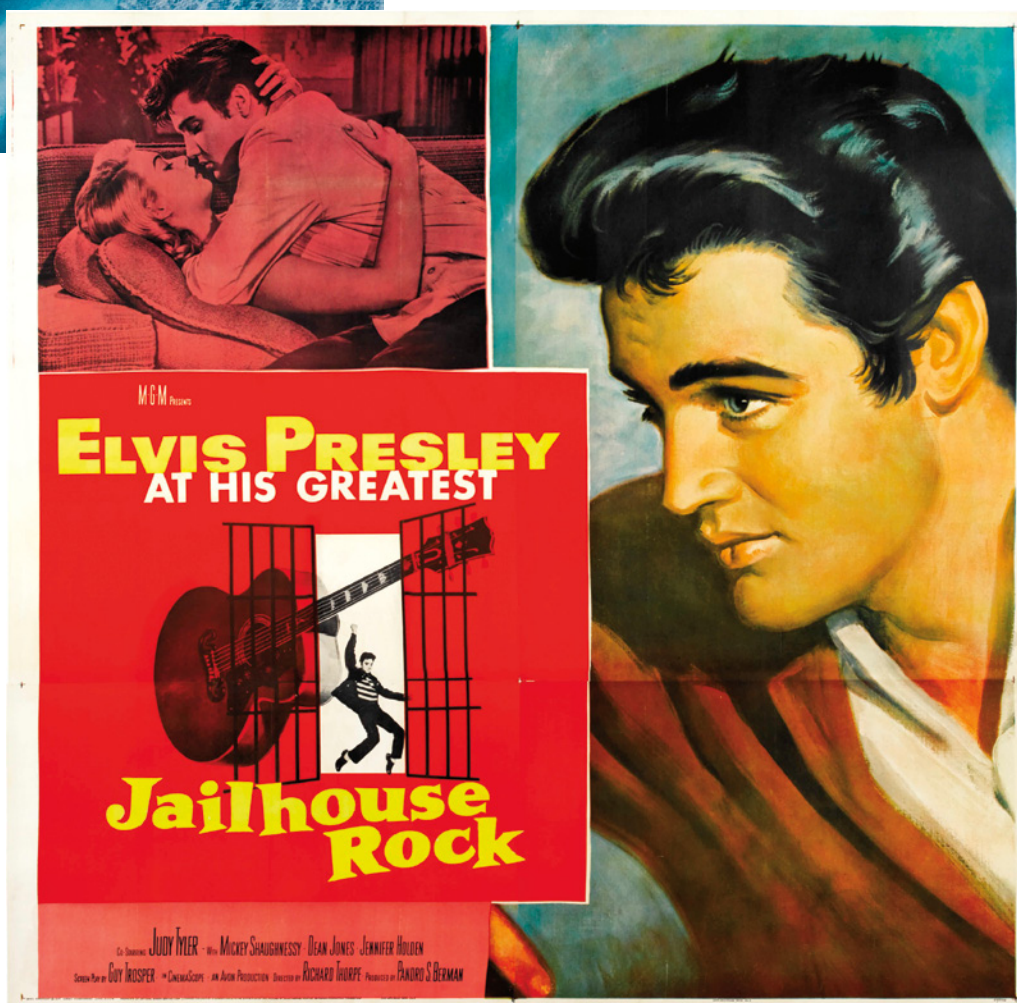
November 2010

**MOVIE POSTER**

Elvis' *Jailhouse Rock* was among the defining "youth culture" movies of the 1950s – along with Marlon Brando's *The Wild One* and James Dean's *Rebel Without a Cause*. Elvis plays himself for the most part, and his nature shines through, with screen magic captured in the *Jailhouse Rock* number. This 81-by-81-inch movie poster, the most desirable of all Presley posters, went to auction in very fine-plus condition.

**AUCTION PRICE: \$4,182.50**

July 2007





# LICENSED **PRODUCTS**

## **SNEAKERS**

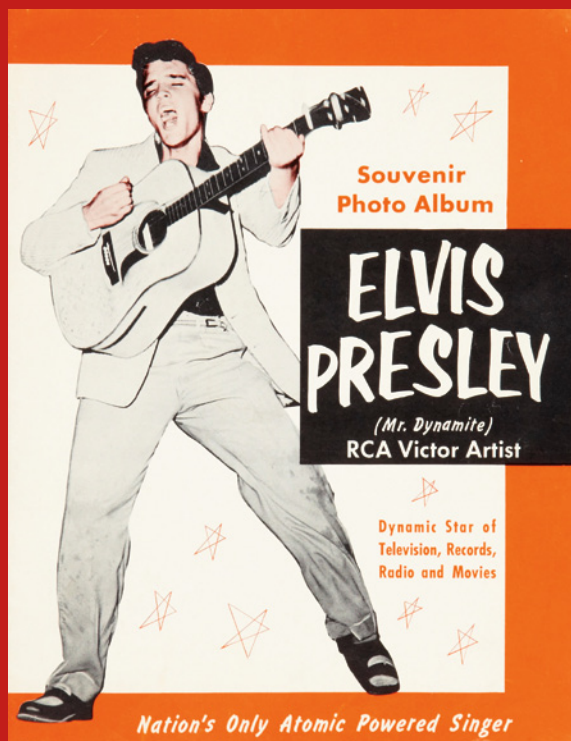
It takes special circumstances to make mass-marketed products truly collectible. Include "Elvis Presley Sneakers" in that category. In the early days of Elvis' career, Colonel Tom Parker arranged for a blitz of products targeting teen girls, including lipstick, jewelry, clothing and perfume. Officially licensed Elvis Presley canvas sneakers were on store shelves in 1956. This size 5½ pair, in its original box, sold with its original packing paper and receipt.

**AUCTION PRICE: \$3,883**

August 2010





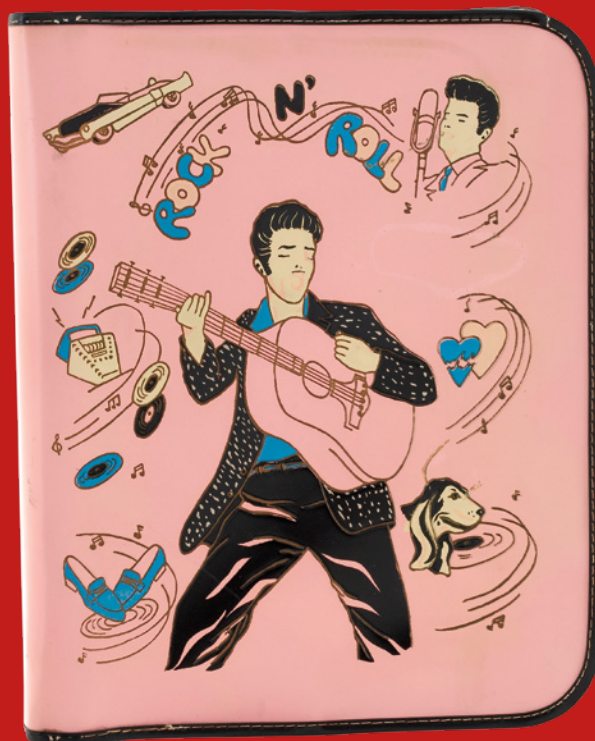


### SOUVENIR PHOTO ALBUM

Extremely rare "Mr. Dynamite" 12-page souvenir photo book from 1956 features a biography, black and white images and a list of Elvis' hit songs. This lot went to auction in very fine to excellent condition.

**AUCTION PRICE: \$776**

August 2010

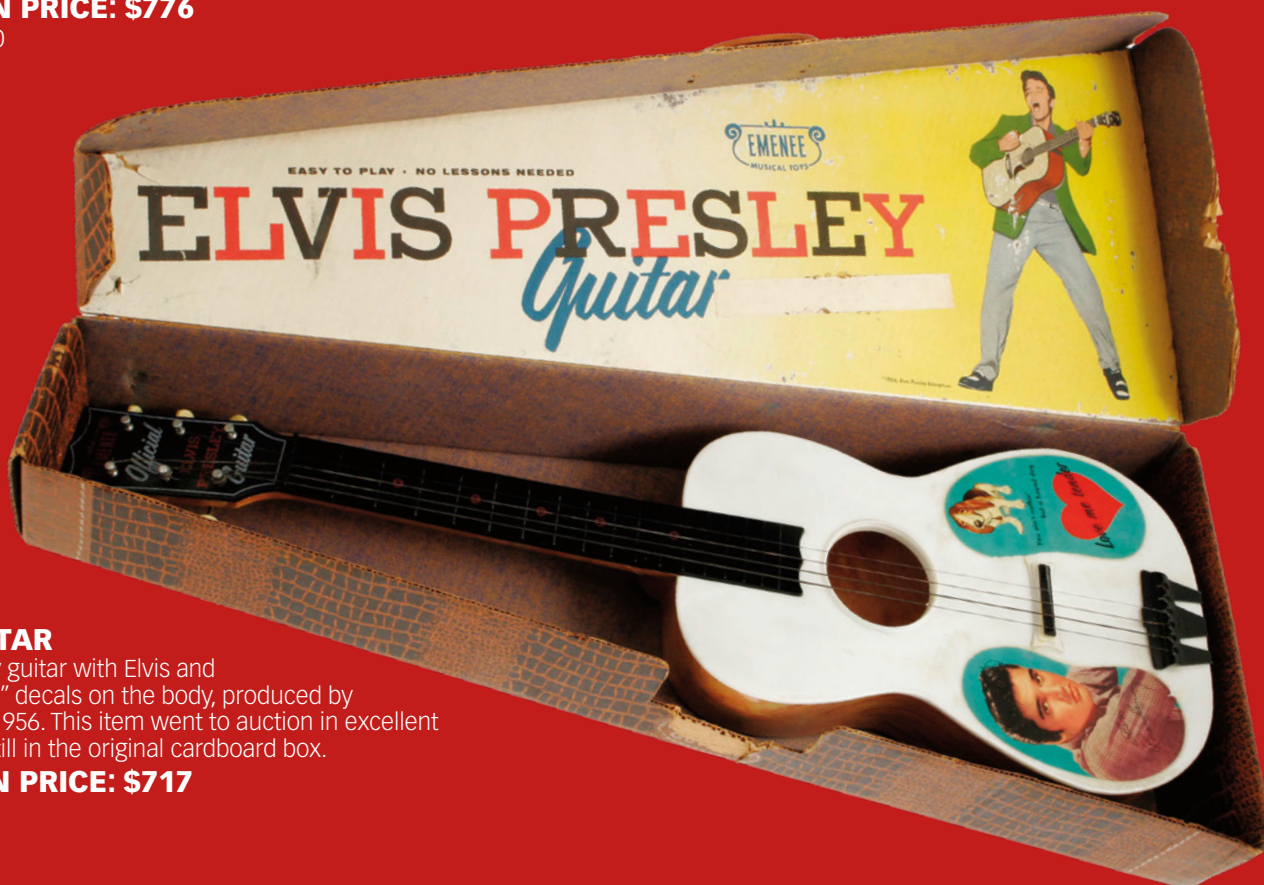


### BINDER

Rare pink vinyl, three-ring binder with zipper closure and an Elvis "Rock N' Roll" motif, circa 1956. This lot went to auction in excellent condition.

**AUCTION PRICE: \$1,135**

August 2010



### TOY GUITAR

A plastic toy guitar with Elvis and "Hound Dog" decals on the body, produced by Emenee in 1956. This item went to auction in excellent condition, still in the original cardboard box.

**AUCTION PRICE: \$717**

April 2007



## COLLECTING **ELVIS**

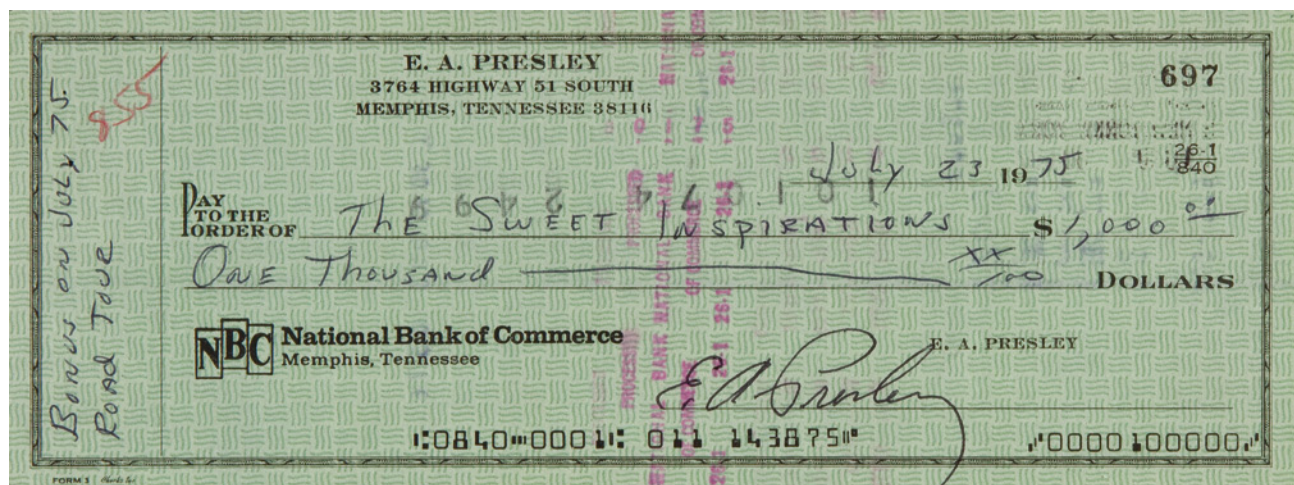
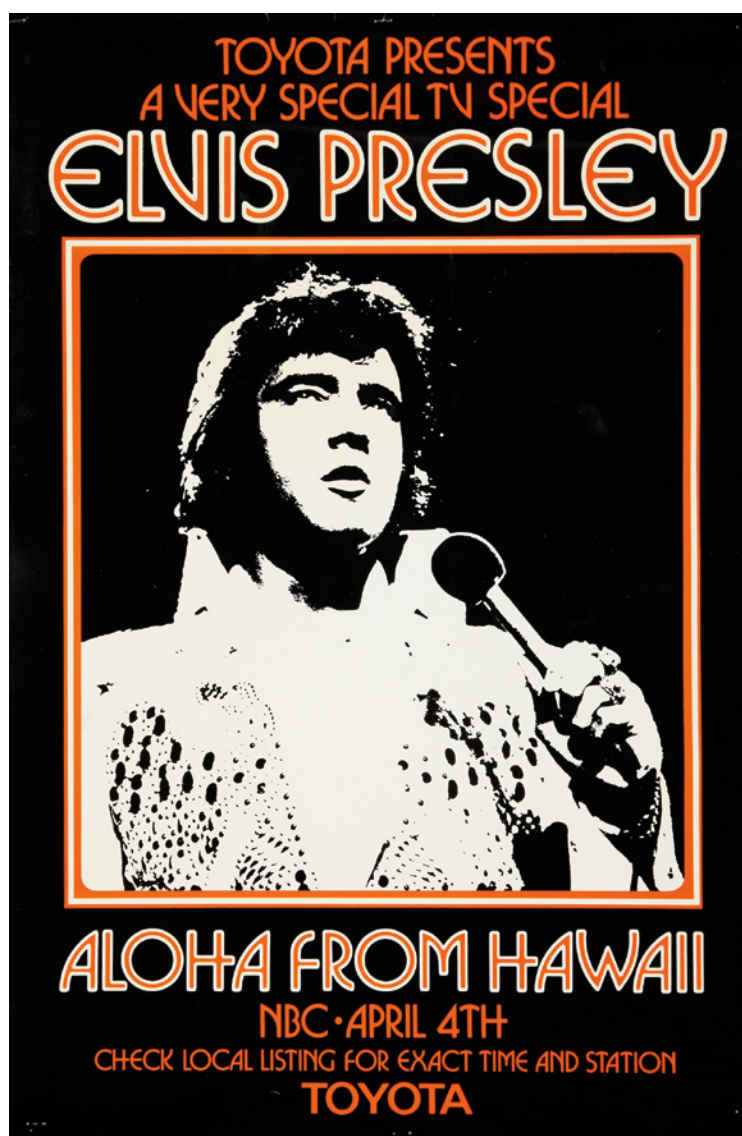
### PROMOTIONAL POSTER

On Jan. 14, 1973, Elvis performed at the International Convention Center Arena in Honolulu. When it aired three months later, it would become the most-watched broadcast by an individual entertainer in television history. This rarely seen "Aloha From Hawaii" promotional poster reads, in part, "Toyota presents a very special TV special."

The automaker was one of the show's sponsors, and these posters likely were displayed at Toyota dealerships.

**AUCTION PRICE: \$3,107**

August 2010



### SIGNED CHECK

The Sweet Inspirations were founded by Cissy Houston (Whitney's mother) in 1963. Along with Doris Troy and Dee Dee Warwick (Cissy's niece and Dionne's younger sister), the singing group had limited recording success, but were better known as backup performers for high-profile acts such as Aretha Franklin, Otis Redding, Wilson Pickett and Barbra Streisand. The group worked with Elvis beginning in 1969 when Presley resumed live performances. A "bonus" check to the group was signed by "E.A. Presley" on July 23, 1975, after a road tour.

**AUCTION PRICE: \$3,250**

March 2012



**ELVIS' TCB NECKLACE**

After Presley adopted the "TCB" (Taking Care of Business) acronym, he officially named his band the TCB Band, had the tail of his private jet painted with the logo, and gave away TCB gold necklaces as gifts to friends and employees. This necklace was issued to Elvis' long-time friend Janelle McComb.

**AUCTION PRICE: \$10,157**

August 2010

**PRESLEY'S DEPUTY SHERIFF BADGE**

A Shelby County Special Deputy Sheriff badge was issued to Elvis by Sheriff Roy C. Nixon on Oct. 10, 1970 – the first of many law enforcement commissions bestowed upon the superstar performer. Presley was infatuated with law enforcement and collected badges from his hometown's sheriff office. This particular commission gave Elvis full status as a law enforcement officer, including the ability to carry a sidearm and make arrests. Elvis later gave this badge to an acquaintance after scoring a higher-ranking Chief Deputy Badge from the department.

**AUCTION PRICE: \$16,730**

August 2010

March 26, 1956

Col. Thomas A. Parker  
Box 117  
Madison, Tennessee

Dear Sir:

In consideration of the sum of One Dollar and other good and valuable consideration, each of us to the other in hand paid, receipt of which is hereby acknowledged, it is hereby agreed as follows:

1. Under date of November 21, 1955, the undersigned, ELVIS PRESLEY (together with his parents MR. AND MRS. VERNON PRESLEY) entered into an agreement with you, under which you were engaged by ELVIS PRESLEY as his sole and exclusive Advisor and Personal Representative, upon the terms and provisions contained in said agreement, and except only as modified and expanded in this agreement, said agreement dated November 21, 1955 is hereby ratified and confirmed.

2. The undersigned, ELVIS PRESLEY, having since reached the age of 21 years, hereby represents, undertakes and agrees as follows:

(a) ELVIS PRESLEY hereby represents that, other than said agreement with you dated November 21, 1955, he has no other agreements or commitments of any kind with any other person, firm or corporation under which any other person may act as his Advisor, Personal Representative or Manager,

(b) To the extent that said agreement does not already so provide, ELVIS PRESLEY hereby engages you as his sole and exclusive Advisor, Personal Representative and Manager in any and all fields of public and private entertainment, and embracing any and all branches thereof now known or hereafter coming into existence, upon all of the terms and provisions which are contained in said agreement dated November 21, 1955; and said agreement is hereby amended accordingly,

(c) During the term of said agreement dated November 21, 1955, ELVIS PRESLEY agrees that only you shall act as his Advisor, Personal Representative and Manager in any and all fields of public and private entertainment now known or hereafter coming into existence, to the full extent as covered by said agreement dated November 21, 1955 and this amendment thereof; and said agreement dated November 21, 1955 is hereby amended accordingly.

Very truly yours,

*Elvis Presley*  
Elvis Presley

AGREED TO:

*Col. Thomas A. Parker*  
Col. Thomas A. Parker

**SIGNED MANAGEMENT CONTRACT**

In 1956, Presley reaffirmed his relationship with Colonel Tom Parker. On March 26 of that year, he signed a single-page contract that specified for the sum of \$1, Elvis agreed to abide by an original management agreement between the two signed by the rising star in 1955 (at the time, Elvis was a minor). The agreement carries the signatures of both Elvis and Colonel Parker.

**AUCTION PRICE: \$11,950**

July 2011





## **THEATER LOBBY STANDEE**

Few lobby standees for the 1957 movie *Loving You* survived the decade. The image used here is pure Presley, with his playful snarl, the draped hands and the wide stance – all ready for the pelvic gyrations that set the music world and his audiences afire. This piece, measuring 33 by 74 inches, went to auction in fine-plus condition.

**AUCTION PRICE: \$2,868**

November 2011



## **STAGE-USED GUITAR**

This Martin D-28 acoustic guitar with a blonde finish was owned and used by Elvis onstage in the 1970s. Elvis played Martin guitars regularly during the early phase of his career, then returned to them at the end of his performing days. For a period of time, he left this specific guitar at his father Vernon's house, and would play it while visiting. The lot was accompanied by a letter of authentication from Joe Esposito, Elvis' road manager and bodyguard.

**AUCTION PRICE: \$19,120**

July 2011





### **PERSONALLY WORN BELT & RECORDING**

Elvis often wore custom-made clothing, and this slim belt appears in numerous photos circa 1956. The belt was accompanied by photos of Elvis wearing the item, a photo of Carmelita DeGormar being presented with the belt as winner of a radio contest, and a 12-inch acetate recording of an Elvis interview that also was presented to DeGormar.

### **AUCTION PRICE:**

**\$38,837**

August 2010



### **SIGNED PHOTO**

*G.I. Blues* was Elvis' first feature film after his discharge from the U.S. Army. He inscribed this 8-by-10-inch promo still, showing him on the set of the 1960 musical comedy: "To Dominick, The best of everything, Your friend Elvis Presley".

### **AUCTION PRICE:**

**\$1,926**

February 2011





## **ELVIS' JEWELRY**

This 14k yellow gold nugget ring, appointed with one oval black star sapphire and one diamond, was worn by Presley. It sold with a photo showing the ring on Elvis' finger, as well as a letter of authenticity from jeweler Lowell Hays, who originally sold the ring to Elvis while he was on tour in Ashville, N.C.

**AUCTION PRICE: \$44,812**

October 2008



## **GOLD-FRAMED SUNGLASSES**

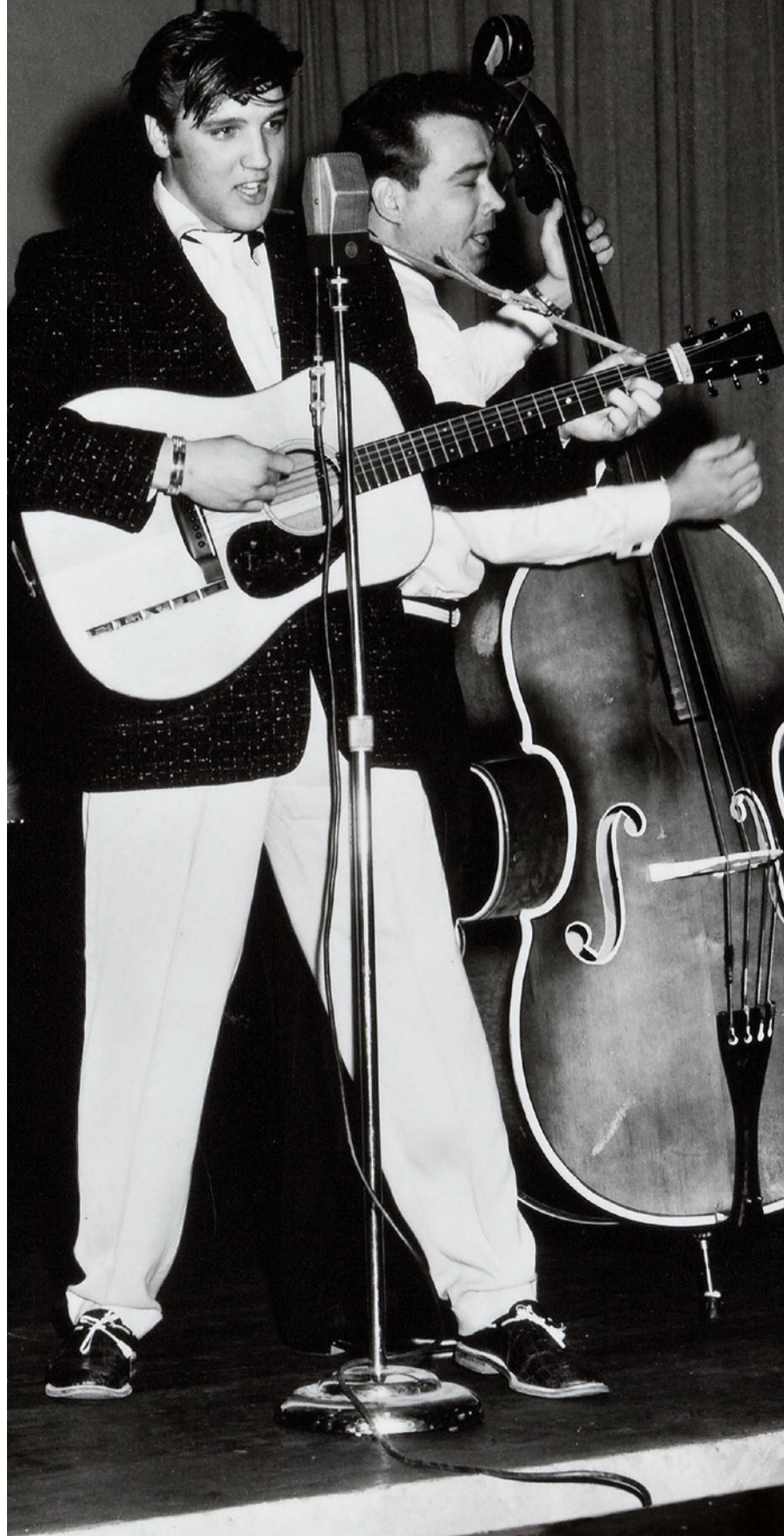
These eyeglasses with lightning bolt logos were customized for Presley by his personal optician, Dennis Roberts, during the early 1970s. Roberts made more than 400 pairs for the King during his lifetime, many of which became recognizable trademarks of Presley's latter-career image.

**AUCTION PRICE: \$21,510**

August 2010



# Collecting **ELVIS**



*Intelligent Collector*  
3-Panel Pull-Out  
Poster

HERITAGE MAGAZINE FOR THE  
**INTELLIGENT COLLECTOR**

Elvis Memorabilia Signature® Auction #7068 ■ Memphis ■ Aug. 14, 2012

Original photographs and promotional stills from Elvis Presley's early years are included in the Elvis memorabilia auction.



Collecting  
**ELVIS**

*Intelligent Collector*  
3-Panel Pull-Out  
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HERITAGE MAGAZINE FOR THE  
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# *Flowers are a girl's best friend*

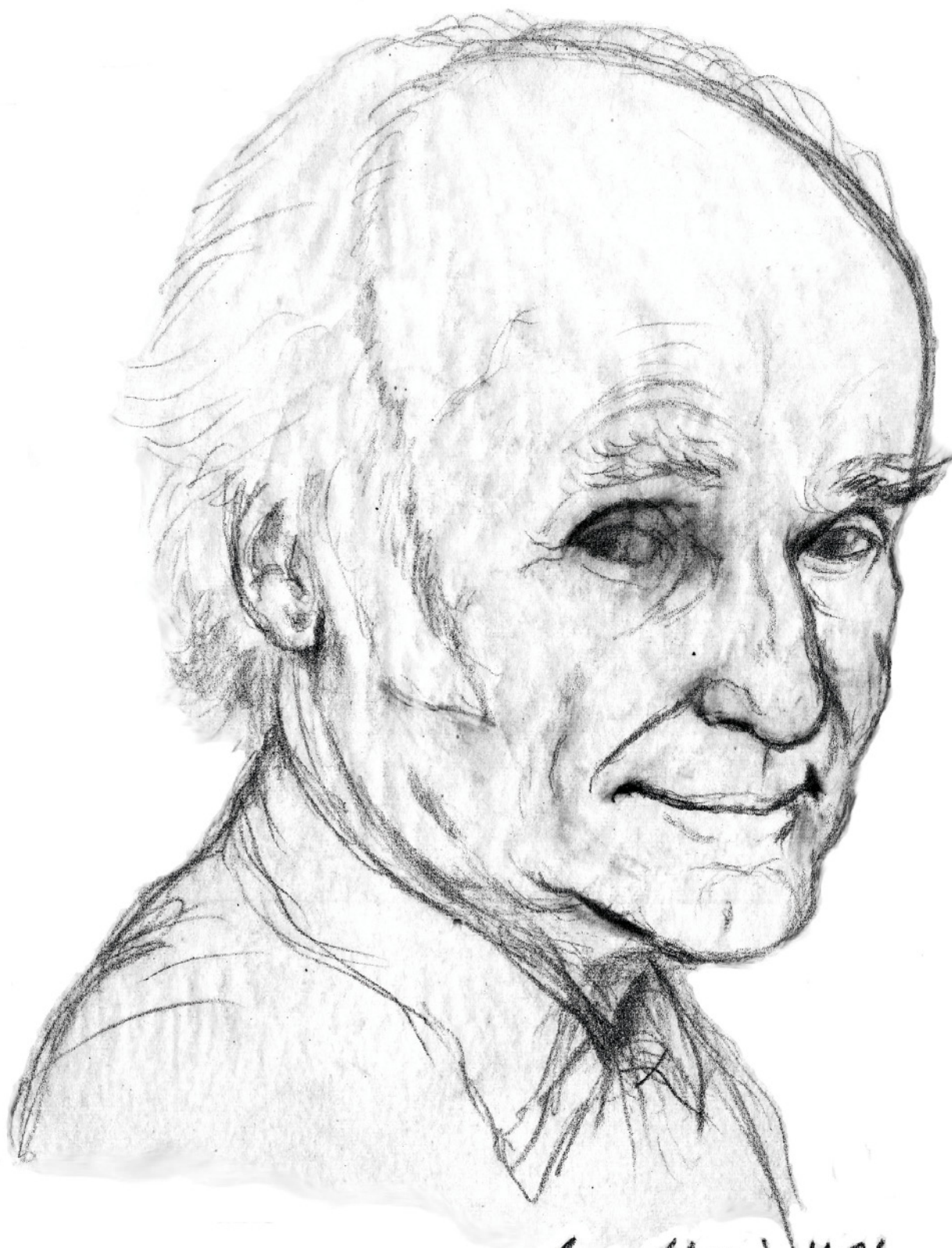
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Garth Williams

*Self-portrait by Garth Williams, undated*



# The Masterpieces Of Garth Williams

WITH 'LITTLE HOUSE ON THE PRAIRIE,' 'STUART LITTLE' AND 'THE CRICKET IN TIMES SQUARE', ILLUSTRATOR CREATED SOME OF LITERATURE'S MOST MEMORABLE IMAGES

By Barry Sandoval

"IN MY VIEW, GARTH IS THE FINEST illustrator of the 20<sup>th</sup> century, and the greatest of all illustrators ever to be in children's books. He was a tremendous genius."

These are the words of award-winning children's book author and illustrator Rosemary Wells (the *Max and Ruby* series, *Noisy Nora*). "Maurice Sendak [was] equal," she has said, "however, Maurice has always been celebrated so far and above all others, and Garth has not been celebrated as much. I have often felt that Garth never had the celebrity or the recognition that he deserved."

Garth Williams fans hope that changes soon.

How many people know that the artist who let us visualize Wilbur, Fern and friends in *Charlotte's Web* was also responsible for the classic images of *Little House on the Prairie*, *Stuart Little*, and *The Cricket In Times Square* – all of which rank among the bestselling children's books ever?

An examination of these books and their illustrations shows vastly different styles. And therein lies the magic and skill of the supremely talented Williams (1912-1996).

"Garth Williams is certainly one of the greatest children's book illustrators of the 20<sup>th</sup> century," says *Little House* scholar William Anderson, author of *Pioneer Girl: The Story of Laura Ingalls Wilder*. "When I was growing up, I thought he was the only person who illustrated children's books. I think a lot of Baby Boomer kids felt that way. He was a superstar

in his active years and because so many of his books remain in print, he remains important today as an illustrator. His work just goes on and on and on."

The native New Yorker was also a skilled portraitist, an award-winning sculptor and a deft cartoonist and caricaturist. He drew landscapes and portraits and rendered designs of all sorts: advertising, ceramic, architectural drawings and more.

Williams supported himself with various endeavors, artistic and otherwise, before receiving his first children's book assignment when he was in his early 30s. His classical training served him well. "Garth was one of those beautifully schooled artists who could draw figures, human or animal, in any position convincingly," Wells has said. "He didn't make mistakes."

In 2010, Williams' family consigned to Heritage Auctions all of the original art from the artist's estate – giving fans a chance to own original drawings from the legend's classic books. On the following pages are highlights from the collection, pieces that reflect the master's best work. Additional pieces of original Williams art are scheduled for future Heritage illustration art auctions.

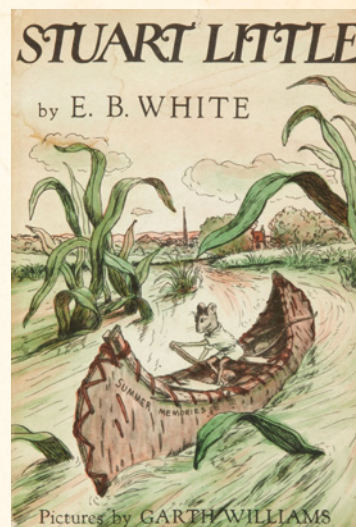
**BARRY SANDOVAL** is director of comics operations at *Heritage Auctions*.



# Stuart Little, 1945

HARPER EDITOR URSULA NORDSTROM had tried eight artists for E.B. White's *Stuart Little* without finding the right one. White eventually wrote her a note that read, "Try Garth Williams," having taken note of Williams' illustrations for the *New Yorker*. That led to the very first children's book assignment for the man who would go on to become one of the most prolific and influential children's illustrators in literary history.

A quarter century later, White wrote to Williams: "I have always felt immensely in your debt – particularly for your characterization of Stuart, which really blew life into him and was the start of the whole business. Without your contribution, I don't think Stuart would have traveled very far."



Williams' illustration for page 1 of the classic 1945 children's book *Stuart Little* is the definitive portrait of the character. The 6-by-8-inch original realized \$65,725 at a February 2011 Heritage auction.

Garth Williams



These pieces – including his preliminary artwork, layout materials and original watercolor – illustrate Williams' process in completing the classic dust jacket illustration for *Stuart Little*. The lot realized \$19,717 at an April 2011 Heritage auction.





Williams' illustrations for *Little Fur Family* were tiny but adorable. This ink, watercolor and gouache on board measures 5.5 by 3.5 inches.

## Little Fur Family, 1946

GARTH WILLIAMS ILLUSTRATED children's books for nearly 50 years, and among the first was this sweet picture book by Margaret Wise Brown, aimed at children as young as 2. Whether the characters are bears, puppies, or something else is left to the reader's imagination. The first edition of this book (1946) was published with real rabbit's fur on the cover. Today, the book is still in print – but the fur is synthetic.

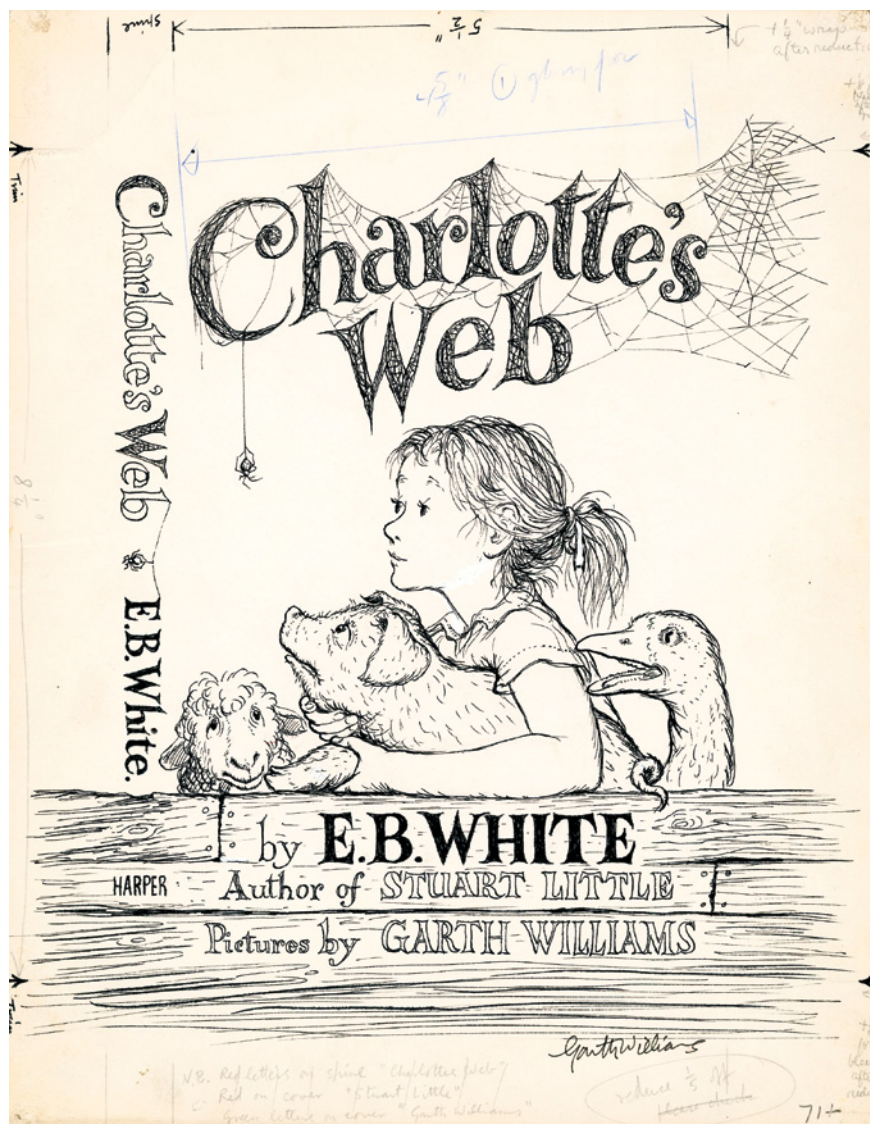




## Charlotte's Web, 1952

EVERYONE IS FAMILIAR with *Charlotte's Web*, the bestselling children's paperback of all time, and a book still in print in 21 foreign languages. In 1960, *Publisher's Weekly* named *Charlotte's Web* the best children's book written between 1930 and 1960, and Williams' illustrations were certainly a big part of the appeal. Scholar Peter Neumeyer wrote, "This remarkable book ... brings joy and tears of empathy and compassion to children and to hardened critics alike."

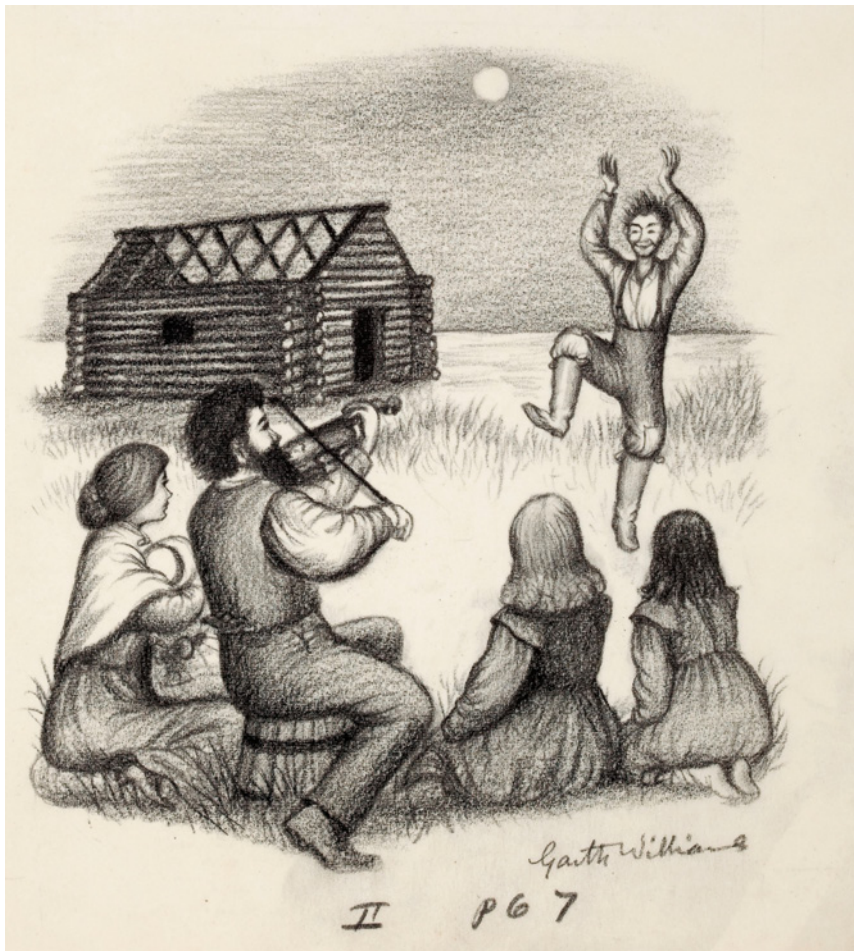
Garth Williams' artwork made *Charlotte's Web* one of the most recognizable covers in the history of children's books. This graphite and ink on paper realized \$155,350 at an October 2010 Heritage auction.



Nearly all of Williams' original illustrations have been released to fans. The ink on paper titled "Wilbur's New Friends" (above) realized \$41,825 at an October 2012 auction, while "Fern's Babies" realized \$20,315.







Garth Williams' illustrations for *Little House on the Prairie* showed his mastery of pencil. This 9-by-6-inch pencil on tracing paper realized \$7,767 at a February 2011 Heritage auction.



As part of his research process, Williams visited the Wilder home in South Dakota, where several of the books were set. This photo comes directly from the Garth Williams Estate.

## The Little House books, 1953

IN THE LATE 1940s, Garth Williams was chosen to illustrate a set of new editions of Laura Ingalls Wilder's "Little House" books. Williams' images would replace the more stylized versions by Helen Sewell that had been used since the 1930s.

As Harper editor Ursula Nordstrom later wrote, the British-born Williams "certainly had no roots in any part of the Wilder country. But as we know, thought-kin is closer than blood-kin, and Garth certainly had all the emotional equipment, as well as the technical, to illustrate these wonderful family books."

Williams was himself living on a "very primitive" farm in New York state when he received the assignment in 1947. He was without the benefit of a telephone or electricity, so if the scenes of farmhouse chores look realistic, it's because the artist had himself been doing them. But Williams also went on a six-month trip to research his drawings, meeting with Wilder in Missouri and journeying to other states where the well-traveled Wilder family lived during the author's childhood.

Williams' *Little House* illustrations are considered the definitive versions in most quarters, not only because they're the images most readers have grown up with, but because of the straightforward style that is widely considered to be the perfect interpretation of Wilder's prose.

Even Virginia Kirkus, who edited the original version, later noted, "I loved the Helen Sewell drawings, but the jackets lacked 'pull' and the books, as they came along, were uneven in picture quality. Now – with the Garth Williams pictures, there is a sense of growing up with the stories, as Laura herself grows up." Williams' versions are still in print today.

Upon seeing the new drawings, Wilder said: "Mary, Laura and their folks live again in these illustrations."

E.B. White received the Laura Ingalls Wilder Award in 1970 for *Stuart Little* and *Charlotte's Web*. Appropriately enough, the medal itself was designed by Garth Williams in 1954.





An ink wash, pencil and charcoal on board illustration for *The Rabbits' Wedding*, titled *Early Morning Sunshine* (pages 6 and 7), realized \$10,157 at an October 2011 auction.



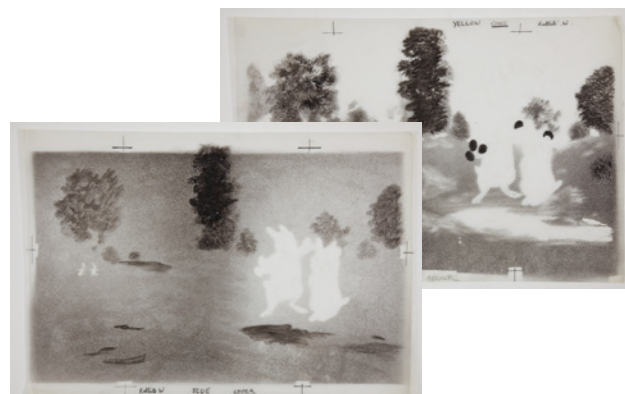
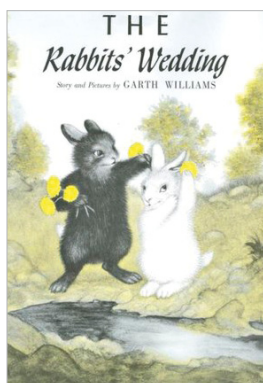
## The Rabbits' Wedding, 1958

WHEN THIS BOOK, aimed at children ages 3 to 7, was first published, the story of a black rabbit marrying a white rabbit made headlines for all the wrong reasons.

The story was interpreted by some as being a political statement about interracial marriage, and it was withdrawn from public library circulation in Alabama.

In fact, Garth Williams rendered the art in black and white because of the prohibitive cost of color printing, and simply chose the two obvious contrasting colors for his two rabbits.

"I was completely unaware that animals with white fur, such as white polar bears and white dogs and white rabbits, were considered blood relations of white beings," Williams said at the time. He added that his story was not written for adults, who "will not understand it, because it is only about a soft furry love and has no hidden message of hate." Williams' wonderfully subtle art should have been the real story.



The original cover art for *The Rabbits' Wedding*, along with ink transparency overlays of the background image, sold for \$17,925 at an October 2011 auction.



## The Rescuers, 1959

ONCE GARTH WILLIAMS brought a character to life on the printed page, editors and authors were loath to have anyone else illustrate that character, and readers wouldn't have wanted it any other way. Margery Sharp's *The Rescuers* was published in 1959, and several more books featuring Miss Bianca followed, all illustrated by Williams. The first is probably the best known, thanks to the 1977 Disney movie adaptation.



"Miss Bianca" made her first appearance on the title page of *The Rescuers*. This 8.5-by-12-inch pen on paper realized \$3,000 at a March 2012 Heritage auction.

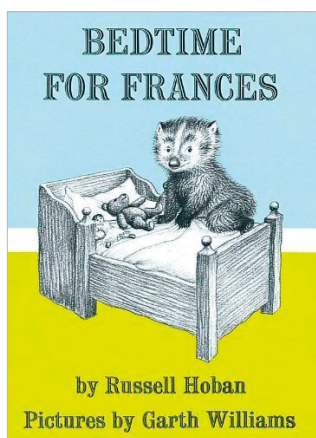


## The Cricket in Times Square, 1960

"THEY SEEM TO US BRILLIANT – warm and human and endearingly funny," wrote Farrar Straus books editor H.D. Vursell upon receipt of Garth Williams' sample drawings for *The Cricket in Times Square* in April 1960. George Selden's book, thanks in part to Williams' illustrations, won the Newberry Honor in 1961. It made *Publishers Weekly's* list of the 100 bestselling children's paperbacks of all time.

Award-winning children's book author Rosemary Wells noted: "Garth was a very even artist. He didn't have tremendous highs and lows the way other artists do. Garth did his best for everyone, he didn't do lesser work for lesser-known authors."

A cat, a mouse and a cricket starred in George Selden's book. This 1960 ink on paper realized \$5,078 in May 2011.



## Prolific Career

A FEW YEARS BEFORE his death, Garth Williams estimated he had illustrated 97 books. By no means were all of these children's fare – he also illustrated works as diverse as Robin Hood, Ernest Poole's *The Great White Hills of New Hampshire*, and a book by short-story author Damon Runyon.

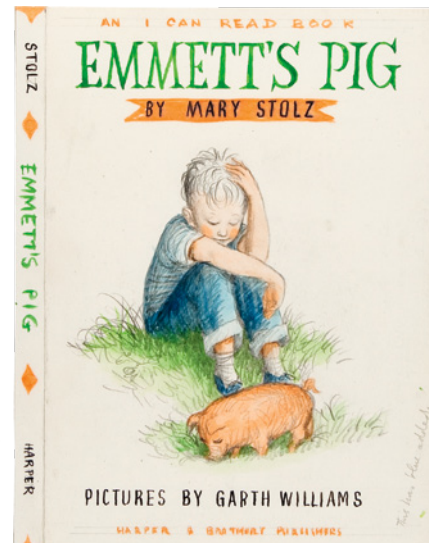
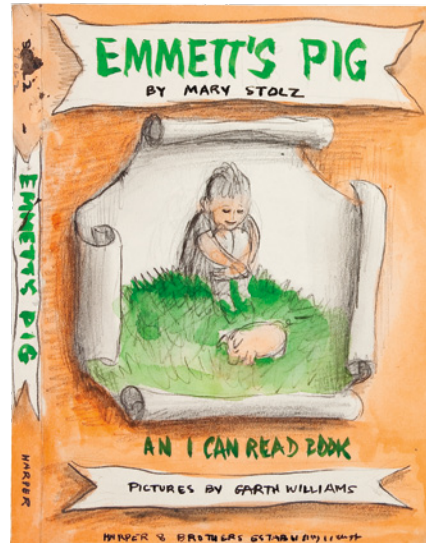
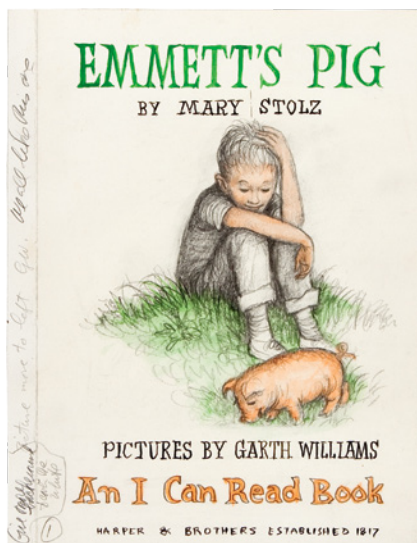
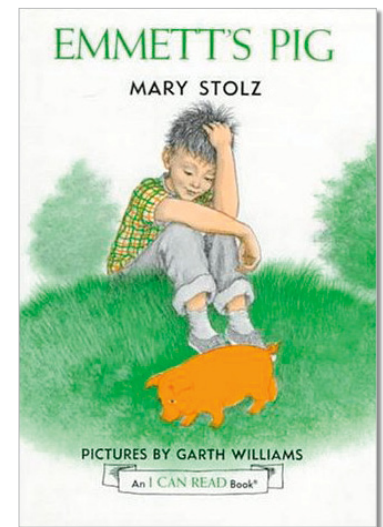
Williams wrote at least seven of these books, and perhaps the title of "illustrator" understates his involvement in a few others. Russell Hoban originally conceived his Frances character as a vole (a rodent similar to a mouse), but Williams drew Frances and family as badgers, and the result – the successful *Frances the Badger* series – is history.





## Williams' Creative Process

GARTH WILLIAMS often re-worked his drawings, sometimes doing as many as 20 preliminaries until he perfected his poses and facial expressions. *Emmett's Pig* by Mary Stolz with illustrations by Garth Williams was first published in 1959.

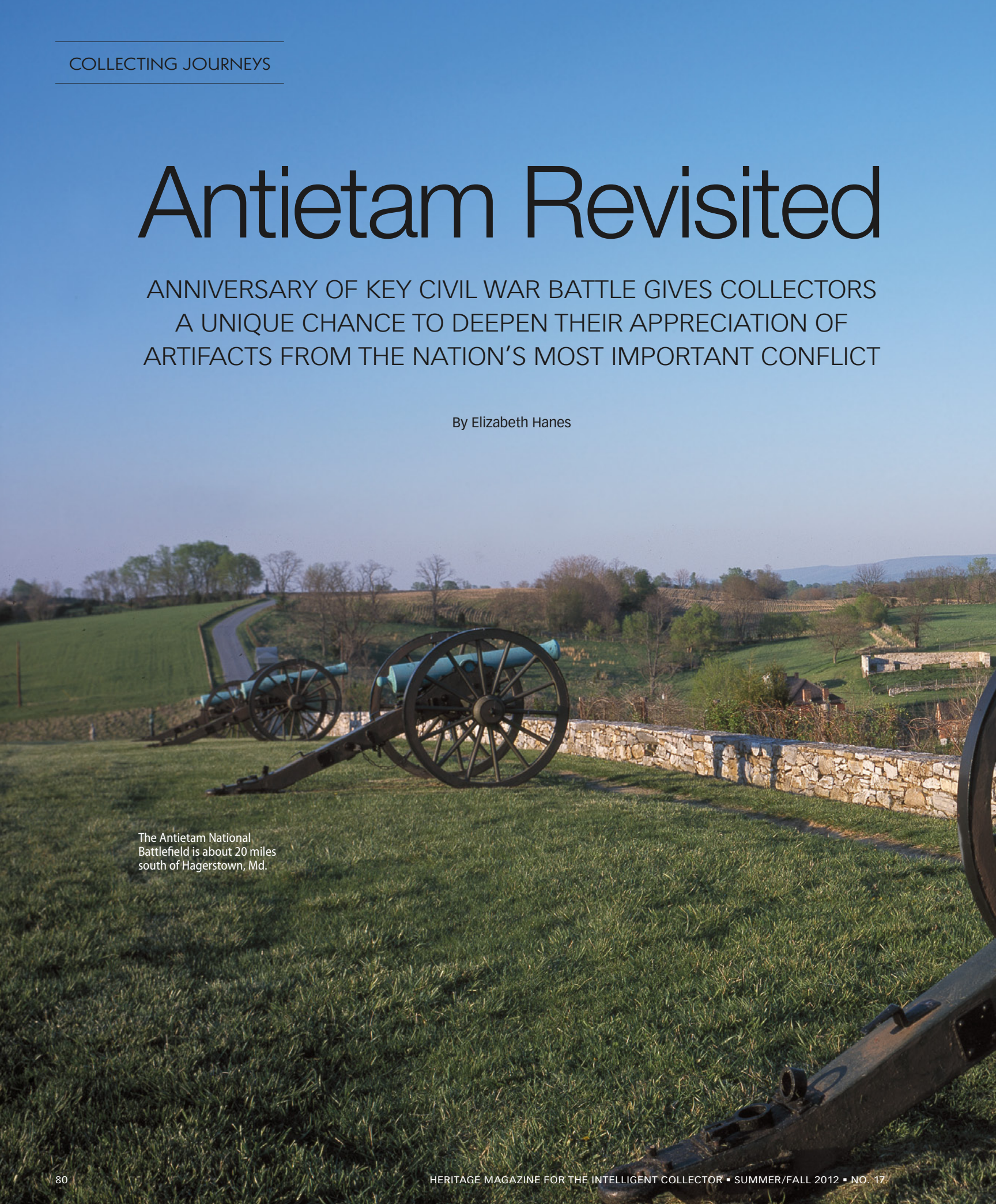




# Antietam Revisited

ANNIVERSARY OF KEY CIVIL WAR BATTLE GIVES COLLECTORS  
A UNIQUE CHANCE TO DEEPEN THEIR APPRECIATION OF  
ARTIFACTS FROM THE NATION'S MOST IMPORTANT CONFLICT

By Elizabeth Hanes



The Antietam National  
Battlefield is about 20 miles  
south of Hagerstown, Md.



**IN THE FOGGY DAWN** of Sept. 17, 1862, the bucolic countryside of Sharpsburg, Md., awoke with a bang, as cannon fire roared and the collective report of hundreds of muskets echoed through the mist. The Battle of Antietam was at hand. Blue uniforms met gray in a clash that ranks as the bloodiest single-day battle in American history, leaving 23,000 soldiers dead.

Now, 150 years removed, collecting the artifacts and images of Civil War battles like Antietam continues to rage as a vital and viable pursuit. Because millions of people, both soldiers and civilians, participated in the war, collectibles abound. Collectors can start with entry-level items like buttons and banknotes and expand their collections with more significant purchases, such as uniforms and blankets. Within the field of Civil War collecting, there's truly something for everyone.

Collecting Civil War items for their historic value provides intellectual satisfaction, but there's something larger here, too, says Heritage Auctions Civil War expert Dennis Lowe. These artifacts represent our emotional connection to the men who died, the slaves who were freed, and the families who rebuilt the nation after the war's conclusion. And there's no better way to deepen this appreciation for the things you collect than by making a pilgrimage to one of our national battlefields.

The 150th anniversary of the Battle of Antietam this fall presents one such opportunity for Civil War collectors. If you're looking for an interesting fall vacation idea, you'll find events that appeal to all collectors during the sesquicentennial commemoration of Antietam – and the entire Maryland Campaign – from September through December. Explore these possibilities for collectors of every stripe.





**IF YOU COLLECT ► Field-used items or uniforms**

**CHECK OUT ► 150th Antietam  
Reenactment at Legacy  
Manor Farm, Boonsboro,  
Md., Sept. 14-  
16, 2012**

"Everyone who begins as a general Civil War collector starts with something like a cartridge box," says Heritage Auctions Civil War expert Dennis Lowe. These affordable artifacts make a great gateway to building a larger, more focused collection. By attending a reenactment, you'll get a much better understanding of how items like cartridge boxes were used in the field. As you watch historical events unfold in front of you, you'll come away with a much better sense of what soldiers experienced during the bloody conflict.

Civil War .58 Caliber Cartridge Box,  
Sling and Both Plates with 39 .58  
Caliber Rounds Still Inside  
**Sold November 2008 for \$10,157**



The Battle of Antietam, the bloodiest single-day battle in American history, will be reenacted this year – the 150<sup>th</sup> anniversary of the first major Civil War battle to take place on Northern soil.



Confederate Gen. Robert D. Lilley and Maj. James Templeton,  
Cased 1/2 Plate Ambrotype, Augusta County, Va., ca. 1861  
**Sold June 2007 for \$26,290**

**IF YOU COLLECT ► Photos or stereo views**

**CHECK OUT ► "Photography at Antietam,"  
Antietam National  
Battlefield, Sharpsburg, Md.,  
Oct. 5-7, 2012**

Photography came of age during the Civil War, with photographers focusing their lenses on everything from bodies awaiting burial to field officers huddled over maps inside tents. The volume of photos taken during this time makes the number of prints and stereo views available to collectors relatively plentiful.

During the "Photography at Antietam" program, rangers will offer insight into the Antietam images on display. Even if you don't collect Antietam-specific photographs, you'll find value in learning more about photography during the Civil War and enrich your knowledge about your stereo view or photograph collection.



Maryland Office of Tourism





Very Fine, "In the Black," Completely Untouched US M1861 .58 Caliber Percussion Rifled Musket, Wm. Muir & Co., 1863, with Butt Stock Covered on Both Sides with Carving. **Sold November 2008 for \$23,900**

**IF YOU COLLECT ► Weapons**

**CHECK OUT ► *Union Artillery and Confederate Infantry at Antietam, Antietam National Battlefield, Oct. 27, 2012***

Few weapons are as prized as those used in battle during the Civil War. During the artillery event, living history volunteers portraying Battery B, 4th U.S. Artillery will demonstrate the loading and firing of cannons, while volunteers portraying Confederate infantry will demonstrate the loading and firing of muskets.

**IF YOU COLLECT ► Memorabilia related to slavery or early African-American culture**

**CHECK OUT ► *150th Anniversary of the Issuance of the Preliminary Emancipation Proclamation commemorative program, Antietam National Battlefield, Sept. 22, 2012***

Historians widely view the Battle of Antietam not as a tactical victory, but rather a strategic one. The narrow Union victory gave President Lincoln the opening he needed to put forward the preliminary version of the Emancipation Proclamation. During this commemorative program, keynote speaker David W. Blight, author of *Race and Reunion: The Civil War in American Memory*, will add context to the battle and its historical legacy.

Surprisingly, there's quite a trove of contemporaneous slavery memorabilia, particularly ephemera – letters, documents, books – available for collectors to preserve for future generations. Beyond that, collectors occasionally will find objects such as shackles, which graphically remind us of the cruelty of slavery.



African-American Nursemaid (Slave) with Two White Children, Cased Daguerreotype, New Orleans, 1850s  
**Sold June 2008 for \$13,145**



Surgeon's/Amputation Kit by Arnold & Sons London, ca. 1860  
**Sold June 2011 for \$5,078**

**IF YOU COLLECT ► Medical memorabilia**

**CHECK OUT ► *Aftermath of the Battle Weekend, Antietam National Battlefield, Oct. 13-14, 2012***

As the bloodiest of Civil War battles, Antietam left hundreds of wounded soldiers in its aftermath. Collectors interested in the evolution of medicine and nursing during the war will get a real education during this opportunity to visit mock-ups of period field hospitals, complete with medical personnel and supplies.

Like photography, the practice of medicine also expanded during the war. Collectors can easily find assortments of medical tools and artifacts, and even the occasional doctor's saddlebag or uniform. And while these items offer curiosity in their own right, being able to see how a bleeding set or, worse, amputation saw was actually used can offer collectors much more knowledge about the utility of items in their collection.





Library of Congress

A granite memorial depicting a Union infantryman towers more than 44 feet high in the Antietam National Cemetery.

## EVENT DETAILS

THE ANTIETAM NATIONAL BATTLEFIELD and surrounding-area museums are hosting numerous events throughout the fall to commemorate the historic Maryland Campaign. For information contact your travel professional or visit these websites:

- **Antietam National Battlefield Calendar of Events**  
[www.nps.gov](http://www.nps.gov)  
*Search for "Antietam annual schedule"*
- **Antietam National Battlefield**  
[www.nps.gov/anti](http://www.nps.gov/anti)
- **150th Reenactment of the Battle of Antietam**  
[www.150thantietamreenactment.com](http://www.150thantietamreenactment.com)
- **150th Anniversary of the Maryland Campaign Calendar of Events**  
[www.marylandcampaign150.org/Calendar.html](http://www.marylandcampaign150.org/Calendar.html)
- **Valley Art Association**  
<http://valleyartassoc.com>
- **National Museum of Civil War Medicine**  
[www.civilwarmed.org](http://www.civilwarmed.org)

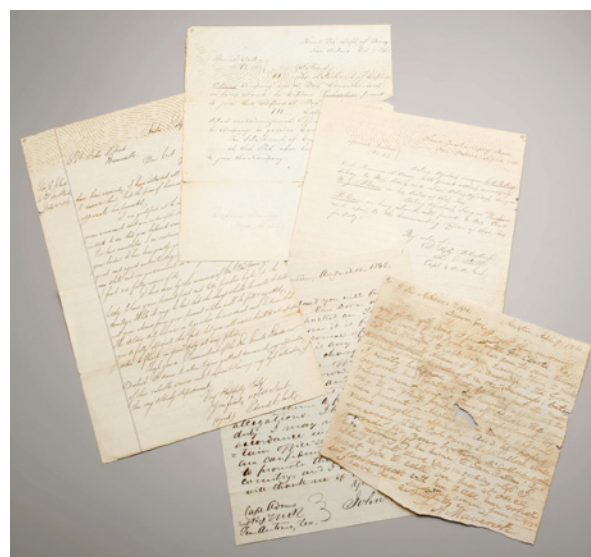
Note: All events taking place at Antietam National Battlefield require a \$4 per person or \$6 per car entry fee. Please remember all dates and times listed in this article are subject to change. Call ahead to confirm the programs and events you're interested in attending.

### IF YOU COLLECT ► Personalized or family memorabilia

**CHECK OUT ► *Learn to Research Your Civil War Ancestor, Antietam National Battlefield, Nov. 11, 2012 (tentative date; call to confirm)***

Thanks to the Internet, Americans are finding it easier than ever to research family roots – including family members who served in the Civil War. During this 45-minute program, archivist Constance Potter will demonstrate how to use the national archives to dig up service records of individual soldiers. This free program includes a handout that details how to use online resources and how to obtain records that aren't yet archived online. Have you ever wondered about that semi-anonymous Civil War soldier whose name is scrawled in pencil on the back of that tin-type you bought at auction? This program is for you.

And if you can't get to Potter's presentation, you can visit [www.archive.gov](http://www.archive.gov) and click on "Genealogy." There, you'll find information about how to perform 19th century military research.



Military and personal papers on life and family of William C. Adams, who served in the Texas Confederate Army during the Civil War  
**Sold March 2006 for \$71,500**





Gen. George Armstrong Custer Leading the Wolverines at Gettysburg, by Franklin Dullin Briscoe, 1889. Sold June 2007 for \$71,700

#### IF YOU COLLECT ► Paintings

**CHECK OUT ► "Backstories – Civil War Painting" exhibit,  
Mansion House Art Center, Hagerstown, Md., Sept. 7-30, 2012**

Civil War-era paintings don't pop up at auction every day. Most reside in museums and statehouses around the country. But it's not uncommon for portraits of Civil War veterans, named or anonymous, as well as engravings of historic sites, to go under the gavel. Whether you collect war paintings or just enjoy the art form, this exhibition in Hagerstown, near the national battlefield, will offer inside information about how "the ways citizens and properties were affected [by the war] from then to now."

#### IF YOU COLLECT, OK, HAVE ► Kids

**CHECK OUT ► Antietam National Battlefield  
Memorial Illumination, Dec. 1, 2012**

Your children might be less enthralled than you are with your collection, so here's a great way to engage them in understanding the meaning of the war. During this event, 23,000 luminaries are placed on the battlefield to represent each soldier killed, wounded, missing or captured during the Battle of Antietam on Sept. 17, 1862. This quiet drive through the battlefield at dusk offers time for you and your family to discuss and reflect on the impact of the Civil War on life today, the sacrifices of the soldiers commemorated by each lantern, and what life may have been like for them and their families during the aftermath of the war. After all, isn't this the reason we collect, anyway? To preserve our nation's history?



Antietam National Battlefield will observe the 150th anniversary of the battle with tours, hikes, children's activities, living history and memorial ceremonies.

ELIZABETH HANES, who has written for *AntiqueWeek*, is a collector of mid-century modern furnishings, early pulp science-fiction magazines and 78rpm records.



# Don't Call Me a Hoarder

SENTIMENT, VALUE AND SHARING DISTINGUISH REAL COLLECTORS FROM THOSE CRAZY PEOPLE ON TV

By Kareem Abdul-Jabbar

THE OTHER DAY, Deborah, my business manager, came with me to my storage unit to look over the extensive collection of basketball memorabilia I've amassed over my career. She surveyed the mountainous topography of precariously balanced stacks, newspaper-wrapped piles and blanket-shrouded lumps. She shook her head and said, "So, when did you decide to audition for *Hoarders*?"

"I'm not a hoarder," I protested. "I'm a collector."

She shrugged. "Tomato, tomahto."

That got me to thinking. What is the difference between serious collectors and compulsive hoarders (also called "pathological collectors")? Many people would assume the difference is money. It's like that old saying that poor people acting weird are crazy, but rich people acting the same way are merely eccentric. But there are a lot of well-off people that are self-confessed hoarders: Lindsay Lohan and Lisa Kudrow for example. And billionaire Howard Hughes was rumored to collect his own fingernail clippings.

So, the distinction between serious collector and pathological collector has to be something more than how much money you spend. I think the difference comes down to three things: sentiment, value and sharing.

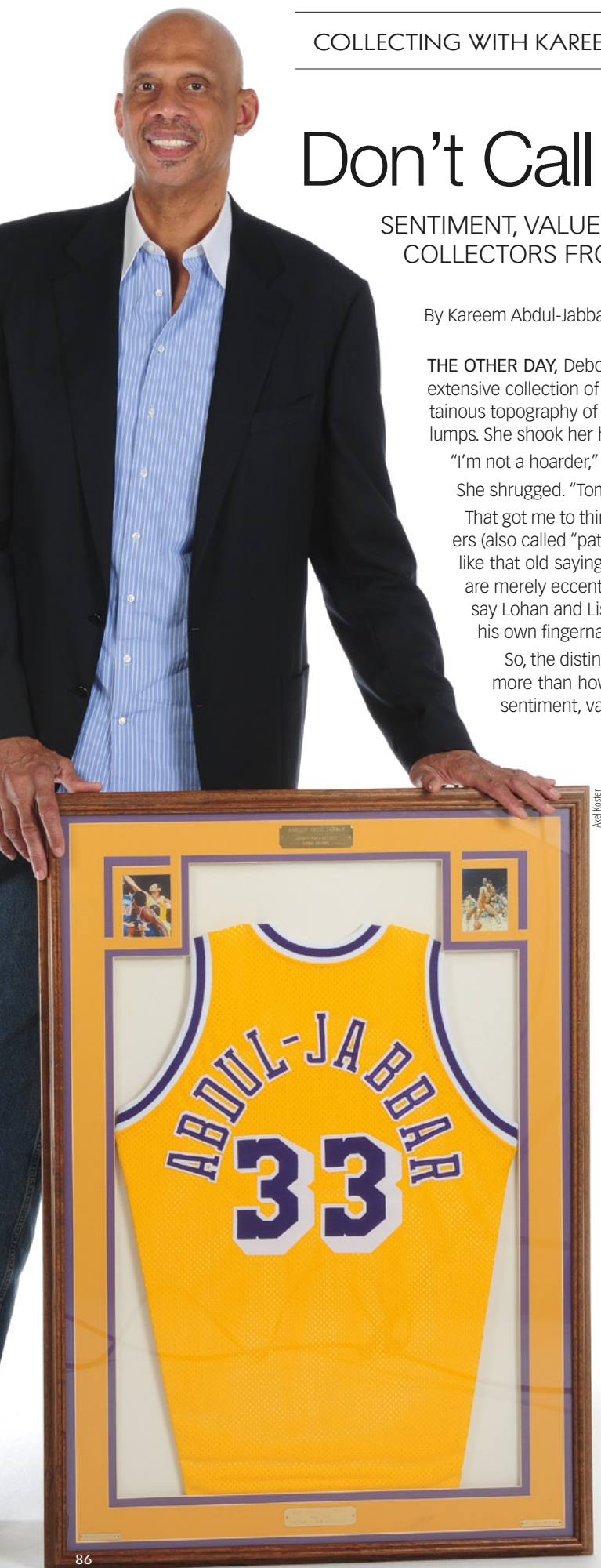
Sentiment is about what you choose to collect and why. While hoarders often collect random things like newspapers, deer antlers and *National Geographics*, collectors usually choose items that have some emotional meaning. There's an episode of *X-Files* in which Peter Boyle, guest-starring as a psychic, ponders this question: "Why did this woman collect dolls? What was it about her life? Was it one specific moment where she suddenly said, 'I know, dolls!' or was it a whole series of things, starting when her parents first met, that somehow combined in such a way that in the end she had no choice but to be a doll collector."

Great collecting starts with great passion. Kids all over the world will spend their last cent on trading cards. So did I. When I was in grade school, I tried to get all the cards of my favorite team, the Brooklyn Dodgers. I also collected the cards of some of my favorite players like Ernie Banks or Hank Aaron. That passion was motivated by love of baseball and my addiction to bubblegum. Man, how I wish I still had all those mint-condition cards now. That makes me part of the largest club in the United States: old guys that wish they still had their childhood collections of comic books, trading cards, Rock 'Em Sock 'Em Robots, or whatever made their eyes go wide with anticipation when they were kids.

## EVOLVING PASSIONS

Later in life, I started collecting memorabilia from the Old West, especially guns. Why? The romance of the era as portrayed in some of my favorite TV shows: *The Rifleman*, *Maverick*, *Bat Masterson*, and *The Rebel*. The Old West embodies the American spirit of enterprise, courage and individuality. A lone man or woman with nothing could, through sheer will power and guts, forge an empire, build a town, or bring law and order. The guns symbolize the courage and the risk involved whenever we choose the road less traveled.

As I grew up and learned more about the real history of the Old West, my gun collecting took on even more meaning. I read about Wild Bill Hickok's connection to the Underground Railroad. I learned about Nat Love,



Axel Koster



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*Abdul Jabbar*

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Cherokee Bill, "Stagecoach" Mary Fields, the Buffalo Soldiers, and my personal favorite, Bass Reeves, a U.S. Marshal who was part gunman and part Sherlock Holmes. Now my collection reminds me of the black men and women that helped build this country with their heroics.

I collect other items as well as guns. Persian rugs, gold coins, art. And though some of my collection is worth much more now than when I started, I never collected anything with the idea that someday it would be valuable. Those people are investors more than collectors. A real collector may justify the expense to everyone else by claiming whatever they're collecting will appreciate in value. But deep down inside, they know they'd do it anyway because *they just have to have that thing*.

My main collection includes all the basketball trophies and awards I've been given over the course of my career. It's probably the largest collection of basketball memorabilia by an individual in the world. And every single item in that collection has meaning to me. Some of the pieces are inspiring, some are humbling, some make me smile, some make me tear up. All are infused with emotional power.

### COLLECTORS ARE PROUD

Having said that, I realize that another distinction between hoarding and collection is the value of the items gathered. The hoarding we're familiar with from TV shows rarely involves an organized effort to acquire specific pieces that when put together with similar pieces, creates a collection that is greater than the sum of its individual parts. The reason these items are worth

so much money is because they usually reflect something great about the society and culture that they came from. Works of art, records, books, pottery, coins — they all tell us something about the time they came from and the people who created them.

The third distinction is sharing. While the hoarder generally likes to hide his collection in the recesses of his home, the true collector wishes to share the fruits of his efforts. The collector is like a proud parent who wants to tell others of his children's accomplishments. The hoarder's child lives in the basement, jobless, playing *Angry Birds* in his underwear all day. Admittedly, having all my basketball mementoes shoved haphazardly into a storage unit was a bit more hoarder than collector. However, since then I've arranged to have all the items professionally displayed in a traveling show that will be appearing at various sporting events around the country.

Sentiment. Value. Sharing. That's what makes collectors part historian, part sociologist, and part museum curator. We wear many hats. Hmmm. Hats. Now *that* would make a great collection.

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**KAREEM ABDUL-JABBAR** is the NBA's all-time leading scorer and a New York Times best-selling author who has written seven books, including *Black Profiles in Courage*; *A Season on the Reservation*; *Brothers in Arms: The Epic Story of the 761st Tank Battalion, WWII's Forgotten Heroes*; *On the Shoulders of Giants: My Journey Through the Harlem Renaissance*; and *What Color is My World? The Lost History of African-American Inventors*. For more information, visit [www.kareemabduljabbar.com](http://www.kareemabduljabbar.com).

## MYTHBUSTERS

### INSURANCE MYTH:

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### THE FACTS:

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# Returning Home

WHEN THE U.S. GOVERNMENT CRIMINALIZED POSSESSION OF MONETARY GOLD, THOUSANDS OF PIECES ENDED UP OVERSEAS

By John Dale Beety

EARLY IN FRANKLIN DELANO ROOSEVELT'S presidency, he issued Executive Order 6102, requiring private citizens to surrender nearly all of their gold holdings to the federal government, including bullion, coins and paper money redeemable in gold. An exemption for rare gold coins protected many collections – it helped that then-Secretary of the Treasury William H. Woodin was a noted coin collector himself – but tens of millions of recently struck U.S. gold coins were melted down in the 1930s. Some coins, however, survived overseas in bank vaults beyond the government's reach.

In the late 19<sup>th</sup> and early 20<sup>th</sup> centuries, much global trade was based on the gold standard, and by the end of that period, the United States struck gold coins largely for international rather than domestic commerce. Many U.S. gold coins were sent to Europe, others to Asia or Latin America. World War I disrupted trade, and the U.S. Mint struck no gold coins for commerce from 1917 to 1919. Production resumed in 1920, but trade with devastated Europe went slowly at first, picking up in the mid-1920s.

The financial crisis and worldwide Great Depression knocked many countries off the gold standard, including the United States, and the U.S. gold coins in Europe (especially those in the famous Swiss banks) largely stayed where they were through the Depression and World War II. After the war, the expatriate gold coins began to return to the United States. Rare dates returned first, as laws against most gold ownership by U.S. citizens remained in effect. The trend accelerated in the 1950s and 1960s. After Public Law 93-373 took effect at the end of 1974, the 1933 restrictions were lifted. Many businesses launched to focus on the U.S. gold coin trade in Europe, including Heritage's offices in Paris and Geneva.

For later U.S. gold coins, especially the large double eagles or twenty dollar pieces, shipments overseas determine how many survived. Thousands of 1920-dated double eagles from Philadelphia were sent to Europe, compared to a few dozen dated 1921. Even issues produced in the same year at different mints can have wildly different rarities. In 1927, hundreds of thousands of double eagles from the Philadelphia Mint were sent overseas, compared to a few from San Francisco and practically none from Denver. The Philadelphia coins are among the most common of the type, while any 1927-D double eagle is a million-dollar rarity.



This 1921 double eagle, found in Eastern Europe and graded AU53 NGC, sold for \$48,875 in June 2011.

The business of returning U.S. gold coins to their home country continues in the 21<sup>st</sup> century. A young man from Eastern Europe discovered that a family heirloom – a single gold coin once kept hidden from a Communist government that prohibited gold ownership – was a rare 1921 double eagle. He contacted Heritage Auctions and met with one of the auction house's agents at the shop of a trusted coin dealer in Düsseldorf. When the coin sold in a June 2011 auction, it realized more than \$40,000.



JOHN DALE BEETY is a numismatic cataloger for Heritage Auctions.



# Keeping it in the Family

HOW TO PREVENT YOUR ADULT CHILDREN FROM TOSSING OUT YOUR TREASURES, AND OTHER TIPS FROM COLLECTING EXPERT BARBARA CREWS

By Pamela Y. Wiggins

**BARBARA CREWS COVERS** an array of topics as the “Guide to Collectibles” on About.com, including – from time to time – tips for collecting with kids. But when it comes to walking the walk, there are few who do it better.

Crews has contributed to and been profiled in numerous magazines, including *Antique Trader*, *Today's Vintage*, *Collector's Mart*, and *Antique & Collectibles Showcase*. She understands how to recognize and nurture potential collectors ... and when to back off and stop “agonizing over it.” She sees collecting as a way to bring families together, teach values and generally further a worthwhile hobby she hopes others will enjoy, too. She's also had lots of laughs along the way.

When asked for pointers based on what she's learned from her experiences, especially guiding her son and grandson, she's more than happy to point folks in the right collecting direction.

## **Where is collecting with family taking you these days?**

My grandson Eli and I have loads of fun collecting together. Our interests are different, but I do feed his habit by looking for and helping him purchase vintage items that go with his collections. Right now, he is into LEGO mini-figures which are a fairly new item, but in the past he loved vintage wind-up toys, Toy Story characters and both old and new vintage Star Wars characters. He still has all those. He goes with me to the flea market and the occasional antique store. We frequent one store some friends of mine operate that sells items he finds interesting. He refers to it as the store “where the people like us.”



It's important for children to research their collectible interests, says About.com's collectibles expert Barbara Crews. “In the case of my grandson, I taught him right! Or maybe as his mom would say, I've created a monster.”

## **What's the best way to introduce a child to collecting?**

Show them things they might be interested in when out shopping or looking around together. That might range from comic books to sports memorabilia to vintage dolls, but let them make the final choice. Make suggestions, but don't get upset if they don't follow those ideas. See what they're interested in, and move in that direction.

A family vacation is always a good place to start, too. Suggest something that might remind them of the vacation, such as shells from the beach, rocks from the park or something from each stop. Postcards, souvenir magnets or even tacky plastic snow domes from the gift shop. As an added

bonus, if they look for snow domes or other collectibles on vacations, it makes gift shop browsing go much easier as they zero in on those special items.

Another tip I used with my son was give to him a set amount of cash when we went to the flea market together. He really milked that five bucks until the end and learned how to work the sellers to give him a better price, especially since he only had a limited amount to spend.

## **Has there ever been an instance when you weren't successful in planting the collecting seed?**

I really think my son would be a full-fledged collector if he didn't live in a small Brooklyn brownstone apartment now. But when I tried to interest my stepdaughter, nothing would click. I finally decided she was just not a collector, especially after we gave her a miniature dollhouse filled with old and handmade treasures. A while later when we asked about it, she said she couldn't remember what happened to it and thought she gave it away. I give her personal stuff now rather than collectibles. She's happier and I'm not agonizing over it.

## **How are collecting kids different from other children?**

I like to think they are more organized. I also think they're more conscientious about money and the general cost of items. They know how many weeks worth of allowance needs to be saved to purchase that Holy Grail item they want. Both my grandson and son might have moved on from previous collections, but they never really got rid of them. They usually culled the best and sold the rest, which also teaches them the value of money. If they can only sell one of their collectibles





Barbara Crews and her grandson Eli "have loads of fun collecting together," Crews says. "Our interests are different, but I do feed his habit by looking for and helping him purchase vintage items that go with his collections."

at a garage sale for a buck and it cost them \$10, they're sure to remember that the next time they buy something.

Eli can also tell you how long it takes for something to ship from different parts of the country. Now that's not a necessary life skill, but it was funny to hear a 6-year-old calculate shipping times. I also like to think collecting kids are smarter about computers and utilizing search engines to find stuff they're interested in online.

***In the high-tech age, what are good strategies for developing the collecting instinct?***

The computer is an excellent way for kids to develop the collecting instinct. They can learn to research what was produced, when it was produced, how much they should spend, and rarity. In the case of my grandson, I taught him right! Or maybe as his mom would say, I've created a monster.

When he was first interested in something, we would look on the computer to see what "else" there was. Toy Story comes to mind again. He loved Buzz Lightyear and we would want to see what variations there were and how many might be in a new set that came out. After we figured it out, off we would go on the computer to find those elusive variations or perhaps to see what was available in other countries. The computer is a bonanza when looking for things that aren't sold new locally. Now

with smart phones, it's taken it a bit further. We can search for values when we're actually at the flea market or in a shop.

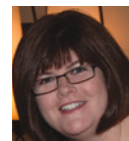
***How does collecting together benefit a family?***

Woe is the family that has one collector and the others follow the minimalist

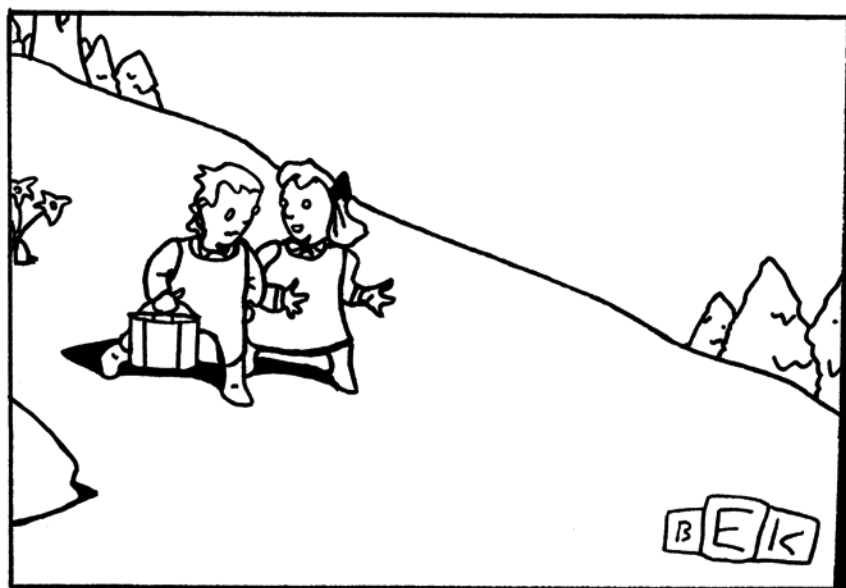
theory! But usually that doesn't happen, and collecting can certainly benefit the family that likes to do things together. When my son was younger, we would flea market and garage sale shop together. Although he would be looking for the stuff he liked to collect, he was also very aware of my interests and would point out an item hidden under the table or in a box that I might not see. It's also great that you absolutely know what to buy them for birthdays and other gift-giving occasions.

***What if a child's interests are vastly different than the adult collector's?***

A child's collection is the same as an adult's in that it has to speak to them. As far as my family goes, I'm just happy that some of them want to collect something. And although they may not want to inherit my 2,000-piece cookie jar collection, they are aware of the length it took to collect those jars and their values. I guarantee that if you have a child that is a collector, you don't have to worry about your valued collection being tossed in the trash when you die. They might not want to keep it, but they'll figure out something worthwhile to do with it.



**PAMELA Y. WIGGINS**  
serves as the expert guide for antiques at About.com. Visit her at [www.antiques.about.com](http://www.antiques.about.com).



©Bruce Eric Kaplan/The New Yorker Collection/www.cartoonbank.com

"Jack, when we get down the hill, let's put the pail up for auction."



# Treasures Found, Treasures Made

SOMETIMES, SEIZING  
OPPORTUNITIES OF THE MOMENT  
CREATES YOUR OWN LUCKY STORY

By Noah Fleisher

A LITTLE LUCK NEVER hurt anyone where collectibles and memorabilia are concerned, but it's not a viable strategy to achieve success, however you choose to define it.

The experts at Heritage Auctions see it all the time, those people who stumble upon something great and rare and realize a mint for it. Like most collectors, I'm fascinated by these suitcase-of-money-falling-from-the-sky stories. They naturally generate a tremendous amount of interest and enthusiasm. It should be made very clear that these stories are the exceptions, even though they send thousands of people rifling through their closets and attics whenever national media pick up a found-treasure story.

Earlier this year, Heritage Auctions sold the Billy Wright Collection, a grouping of Golden Age comic books in absolutely amazing condition, that ultimately realized more than \$3.5 million. It was a once-in-a-lifetime find, one that came about because of the casual curiosity of one of Wright's grand-nephews, who spied the stash in a basement closet after Wright's widow passed late last year – a stroke of luck that forever altered the fortunes of his family.

Professionals and advanced collectors know what an aberration the find was and is – it's hard to imagine there are many more Billy Wright stories out there, but this is what those pros work hard for. The luck that saved Billy Wright is a miracle in collecting terms.

This counsel is likely no revelation – I'll take intuition over luck any day where these things are involved – but I want to turn it around. The very best collectors will also gleefully relate the times they got lucky on something great, which propelled them to the top levels of their respective hobbies.

Allow me to offer the example of the Shamus Modern Masterworks Collection of Original Comic Book Art, offered this July by Heritage Auctions in Beverly Hills. This unbelievable collection of late 1980s and early 1990s original comic-book art was put together by Martin Shamus, who, as the owner of a popular comics shop, had the unparalleled opportunity to obtain art directly from many of the artists right at the time the comics were published.

There was very little market for such things 22 years ago. In truth, there was not much market in such recent comic art 10 years ago. In the last five years or so, however, things have shifted. Shamus overpaid for his treasures at the time, offering a few thousand dollars for the best pieces – like Todd McFarlane's



Todd McFarlane's original cover art for 1990's *Spider-Man* #1 was among the pieces collected by Martin Shamus long before the word "iconic" was attached to the piece.

iconic original cover from his seminal 1990 *Spider-Man* #1, the most popular modern cover of all. That piece will most likely realize well over \$100,000. Shamus was sanguine about the prospect of the sale, recognizing that he has been, ultimately, a lucky custodian of great treasures.

"I've cherished this great art immensely but I feel like this is the right way to do it," Shamus says. "The biggest reason is that, right now, I'm alive and healthy and I want to give the proceeds to my grandchildren for their educations and enjoyment. I never wanted to be one of those people that held on to everything and had it uncovered in their estate. This way, we all get pleasure out of it."

Shamus bought the artwork because, as a collector, he recognized both the greatness of the art and the opportunity of the moment. He bought them because he loved them and wanted them in his home, not because he knew instinctively that they would be quite valuable two decades later. That, friends, was simply a stroke of luck.



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



# Pinback Aberrations

WHEN PRODUCED, MANUFACTURERS USED WHATEVER MATERIALS THEY HAD AVAILABLE, MAKING FOR A CATEGORY FILLED WITH NOTABLE VARIATIONS

By Tom Gordon III

**YOU CAN ONLY IMAGINE** what it must have been like in 1864 to see an advertisement in Harper's Weekly offering readers the chance to purchase presidential campaign pins for either George McClellan and George Pendleton or Abraham Lincoln and Andrew Johnson.

The offer indicated that E.N. Foote Company of Broadway, New York, had pins in numerous varieties. They were also looking for sales agents in every town and city. One detail of interest to collectors today is that 18 of the mentioned political campaign pins would be sent upon receipt of \$2, postpaid! This was an extremely significant sum of money at that time, given that the average wage in 1864 was roughly 6 cents an hour.

Upon closer inspection of the advertisement, you'd notice that the portraits of running mates Abraham Lincoln and Andrew Johnson face inward towards the center of the badge in the illustration. The ferrotypes found on the actual badge show the running mates facing outward towards the edges of the badge.

One of the intriguing areas in political Americana is variant ferochrome badges. When political buttons and badges were manufactured, they were produced solely for the purpose of fulfilling an order. In many cases in the hobby, we have seen numerous variations due to what can only be viewed as badge manufacturers using whatever materials they had available to complete an order. Badge manufacturers were never planning for us as collectors and historians to attempt to catalog and research their work as they were producing these items only for commerce. After spending hours looking over countless auction catalogs, information from dealers, collectors and other sources, I have discovered several varieties of the 1864 jugate ferochrome pinback badges relating to Abraham Lincoln and George McClellan.

While examples of the 1864 jugate ferochrome shield badges of either candidate are rare, we could make the assumption that



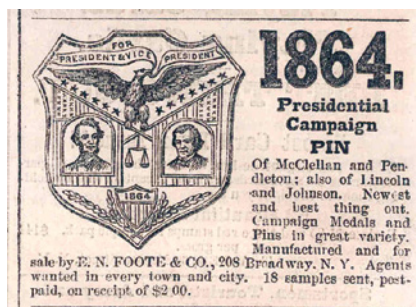
The rare 1864 Lincoln and Johnson Jugate Pinback Ferochrome Badge in high-grade condition realized \$40,700 at a February 2007 Heritage political memorabilia auction.



A variant example of the 1864 Lincoln and Johnson Jugate Pinback Ferochrome Badge of which currently only three examples are known.



The rare 1864 McClellan and Pendleton Ferochrome Badge is considered the mate to the Lincoln and Johnson Badge. This badge has sold for more than \$20,000 when offered in the past.



The original advertisement for the rare Lincoln and Johnson Jugate Pinback Ferochrome Badge as found in the Oct. 8, 1864, issue of Harper's Weekly.

fewer examples might have been kept of the McClellan and Pendleton badge due to them losing the election. We can also safely believe that very few of either of these two badges were purchased due to the high cost noted in the original advertisement promoting the sale of the badges in 1864.

Examples of both the Lincoln and McClellan ferochrome shield badge are featured in the political reference book *Political Buttons Book III 1789-1916* by Ted Hake. An interesting note regarding the examples found in the Hake book is that both versions of the badges pictured are brass shield badges with the red, white and blue enamel paint.

The varieties found for the 1864 McClellan and Pendleton badge fall into two distinctly different areas, the first being that

the badge physically has been found in both a silver-colored badge and also the same brass-colored medal as the Lincoln and Johnson shield badge. The second difference is that the ferochrome image of Pendleton has subtle, but different poses when visually compared to each other. One variation features the Pendleton ferochrome image in a profile portrait of the candidate facing completely left. The other Pendleton image has him looking more to the center of the badge at a 45 degree pose.

The variations of the 1864 Lincoln and Johnson badge are that one example features only the portraits of the candidates while the second version features their names directly above the candidates. Currently, there are only three known examples of this second variety known to exist in the collecting hobby. One example was sold in a political auction in 2004, another example which was discovered at a flea market in upper New York State in the early 1980s, and a third example which has been locked away in a long time collection for the past 68 years.



**TOM GORDON III** is a fifth-generation collector focusing on numismatics, political Americana, Civil War memorabilia, and antique advertising. He's written for numerous antique and collectible publications.





## Heritage Auctions' Spring Luxury Luncheon

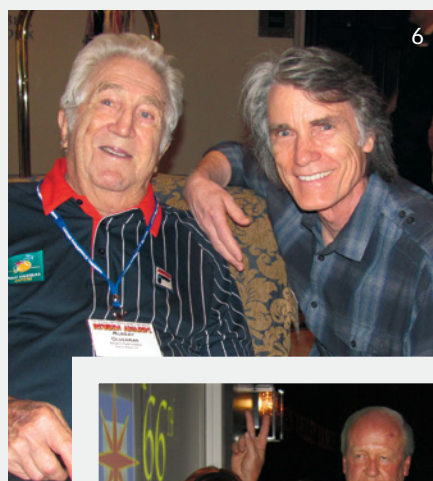
FLETCHER-SINCLAIR MANSION, NEW YORK CITY

Photographs by Neil Rasmus/BFAnyc.com

HERITAGE AUCTIONS HOSTED a luncheon to celebrate the style and creativity of a remarkable group of women: Jackie Astier, Mary Alice Stephenson, Stephanie Winston Wolkoff, Veronica Swanson Beard and Veronica Miele Beard. The event also gave attendees a chance to preview Heritage's April 2012 Spring Luxury Auction, featuring luxury accessories and fine jewelry by Hermes, Chanel, Cartier, and Van Cleef & Arpels.

1 Kelly Rutherford. 2 Veronica Swanson Beard, Claiborne Swanson, Veronica Miele Beard. 3 Jackie Astier, Christopher Wolf, Indira Cesarine. 4 Mary Alice Stephenson, Dani Stahl, Kristian Laliberte, Natalie Leeds Leventhal. 5 Guests. 6 Princess Khaliya Aga Khan. 7 Stephanie Winston Wolkoff, Matt Rubinger.





## Mad Magazine Panel & Reception

GREEN VALLEY RANCH RESORT,  
LAS VEGAS

Photographs by David Folkman/Hogan's Alley magazine

A CELEBRATION OF *Mad* magazine and its "Usual Gang of Idiots" was a highlight of this year's National Cartoonists Society meeting. Following an afternoon panel featuring top editors and contributors, the party moved to a sixties-themed reception, co-sponsored by Heritage Auctions.

1 Jean Schulz, Jack Davis. 2 Nick Meglin, Sergio Aragonés. 3 Al Jaffee. 4 Duck Edwing. 5 Steve McGarry, Mell Lazarus. 6 Murray Olderman, Greg Evans. 7 Lynn Johnston. 8 Kate McParlane, Jill Davis, Jim Davis, Megan Kucker, Cathy Martin, Abby Gross Walker.



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# Atlee Marie Phillips

DIRECTOR OF TEXAS ART AT HERITAGE AUCTIONS GREW UP IN THE GALLERY BUSINESS

ATLEE MARIE PHILLIPS got an early start in art appreciation. Her parents – J.O. “Dutch” Phillips and Mary Frances Phillips – were established figures in the North Texas arts community. Phillips grew up working in their Fort Worth and Dallas art galleries. In high school, she held an intern position in the Amon Carter Museum Library for more than three years. She later studied art history at Colorado College and Aztec and Colonial Mexican art at Tulane University. These days, as Director of Texas Art at Heritage Auctions, her primary goal is raising public awareness of Texas art, promoting Texas artists and working with Texas art collectors.

## **Did you collect anything as a kid?**

Because of my parents’ gallery, I was in a unique position to begin collecting art at a very young age. I was particularly interested in pre-Columbian pottery and Fort Worth Circle works on paper, especially gouaches, which I have always found to be a beautiful medium. When I was about 7, I fell desperately in love with some fabulous gouache costume sketches for a 1940s Reeder School production of *A Midsummer Night’s Dream*. I hounded my dad until he bought them and I still love them today. And I may hold the record for the youngest lender to a Dallas Museum of Art pre-Columbian exhibition, but that is a long story.

## **Explain the role your parents played in what you do.**

My parents opened the Fort Worth Gallery in the late 1970s, which became Dutch Phillips & Co. after opening a space in Dallas. We handled many different kinds of art, including pre-Columbian, African and contemporary, but my dad is best known as the first person to promote the Fort Worth Circle’s early work in the 1970s. Today, many early Texas art collectors will mention my dad when they talk about how they got started collecting early Texas art. It’s really sad that he passed away in 2000, just as the early Texas art collecting movement was taking off.

## **What role did Fort Worth artist Stuart Gentling play in your life?**

I have been very lucky to have had so many great mentors over the years. Stuart and his twin Scott Gentling were both



Kevin Gaddis Jr.

“Pre-1945 American regionalism is really starting to come into its own with collectors across the country,” says Atlee Marie Phillips.

artists and my father’s oldest friends. They were true Renaissance men, who were famous for their varied interests — everything from taxidermy to composing classical music to writing papers on Aztec art. Stuart was the reason I studied pre-Columbian art at Tulane and Scott taught me how to look critically at a painting’s composition when I was 10 years old. Stuart and Scott taught me many things but, most importantly, they showed me how to live life with an intellectual curiosity that has enriched my life in countless ways.

## **What trends do you see coming around the corner in Texas Art?**

Early Texas Impressionists will remain popular among many collectors, but it is the demand for works by Texas regionalists and modernists that is growing most rapidly at this time. Pre-1945 American regionalism is really starting to come into its own with collectors across the country and, when you factor in a community

of passionate collectors, Texas is set to be one of its hottest.

## **What do you think clients will be chasing in the coming years?**

Well, clients are always chasing the best paintings, but I think the race is on for those who want to pick up really fantastic post-1945 modernist works from groups like The Dallas Nine and The Fort Worth Circle. We are breaking at least one of those artists’ world records in every Texas art auction. We are also going to be rediscovering Texas regionalists and modernists. A great example is the painting in our November 2012 auction by African-American regionalist Samuel Countee. Only a few scholars knew of his work when a painting went up for auction earlier this year, but now the Texas art community is going nuts over *The Longshoreman*. I know there are other regional artists out there just waiting to be discovered.



# To Clean or Not To Clean?

WHILE ALTERING A FINISH CAN SOMETIMES DECREASE VALUE, PROFESSIONAL CLEANING CAN ALSO REVIVE THE ARTIST'S ORIGINAL WORK

By Meredith Meuwly



Julian Onderdonk (1882-1922), *Bluebonnets at Sunrise*, 1917. Sold: May 2010 for \$107,550. Note that the yellow sky in first image (left) appears much clearer after cleaning.

**WHEN APPRAISING ARTWORK**, vintage collectibles and other treasures, condition is one of the five main factors of value, with the other four being provenance, rarity, quality and fashion.

In some categories, condition has a direct impact on the value. For example, the higher the grade of coins, comics and sportscards, the higher the value. Often, condition has a minor role in valuing property. Collectors tend to be more forgiving of scratches, wear and minor repairs in antique furniture or historical manuscripts given the age and use of the pieces.

In antique paintings, the most common condition problem is that the top varnish layer is dirty and has turned from a clear glaze to a yellowed glaze. In the past, artists used linseed oil as a varnish to protect the paint layer and provide a "sheen" to the overall piece. As this varnish reacts differently to the environment than the paint layer, the varnish can crack and yellow as it collects dust, dander and smoke. Yellowed varnish can turn bright colors dark, and white areas yellow.

In antiques, paintings or otherwise, the usual rule-of-thumb is not to alter the artwork from its original condition. Altering the original finish most often decreases the value of the overall piece, but sometimes a light cleaning by a professional conservator can bring back the vivid colors and bright whites that the artist originally intended for the work. If the painting is yours and not intended for resale, then it's your choice on whether you would like to have your painting cleaned. If you intend to sell a painting that has old, yellowed varnish, ask a professional art consultant, auction house specialist, or dealer whether or not you should have your painting cleaned. They will be able to advise you if the market for your work will improve or not with conservation.

For example, the Julian Onderdonk bluebonnet landscape illustrated here arrived at Heritage Auctions with a dingy yellow sky and dirty surface. With the old varnish, the colors were dull and relatively unattractive. The experts at Heritage recommended a light cleaning before the sale

to restore the original colors ... and what a difference it made! This stunningly beautiful work caught the eye of many more clients with its fresh (but not overdone) look and soared to a final selling price of \$107,550.

The condition of an item matters because it can dramatically impact the value of the piece. In some collecting categories, the more pristine a piece, the more value it retains. In other areas, a few issues or repairs may not affect the overall value of the piece at all. And in some cases, a little cleaning will enhance the piece to sell for a higher price than expected.



**MEREDITH MEUWLY** is an appraiser on *Antiques Roadshow* on PBS and manages Heritage Auctions' Appraisal Services department.



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# Thomas Jane

'FORBIDDEN' AND 'SUBVERSIVE' ARE KEY ELEMENTS WHEN ACTOR/PUBLISHER ADDS TO HIS COLLECTIONS

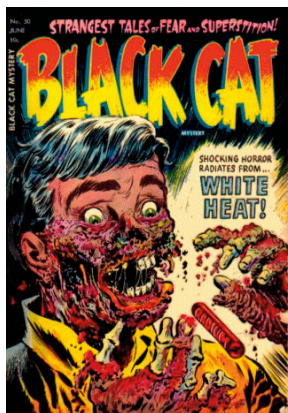
**THOMAS JANE** is best known for his roles in the hit movies *Deep Blue Sea*, and Stephen King's *The Mist*. More recently, he starred in the HBO comedy-drama series *Hung*. But he also has deep ties to the comic-book business. He played the title role in 2004's *The Punisher*, based on Marvel Comics' anti-hero, and he's voiced the comic book character Jonah Hex in an animated short. Now, he's expanding his comic-book credentials. His Raw Studios publishing house earlier this year entered an exclusive distribution agreement to have its comic books and graphic novels distributed by comiXology, the world's largest digital comics platform.

**Dark Country is one of Raw Studios more popular titles, based on a movie you starred in and directed.**

*Dark Country* has long been a passion project of mine. In 2009, I was able to make the film a reality. And today, with [artist] Thomas Ott's amazing work, we're now able to release the *Dark Country* graphic novel exclusively with comiXology.

**When did you start collecting seriously and what did you start collecting?**

As a kid, I was always fascinated by pre-code comics, the old ECs. When I was in my early 30s, I had a little money in my pocket and that reignited my passion for collecting. I collect pre-code comic books and original art.



**What's the most precious comic in your collection?**

I have a copy of *Black Cat* No. 50 from 1954. I have a Harvey file copy. It's a famous cover where a bar of radium is melting off a guy's face. It's pretty gruesome, but that's what I like.

**What else do you collect?**

I have switchblades, advertising art and absinthe paraphernalia. There's so much mystery and lore surrounding absinthe. I guess I'm attracted because it's something forbidden, subversive.

**What are your other passions?**

Scuba diving. Skiing. When I have a film at Sundance, the producers are always mad because I'm off on the mountain skiing. I also like paddle-boarding, getting out in the ocean, all by yourself. It's very Zen-like.

**Your mother was an antiques dealer. What did you learn from her?**

I grew up in an environment of collecting. My parents had really good taste. They taught me the value of a good deal, not overpaying, being wise when you spend your money.

AP Photo/Matt Sayles





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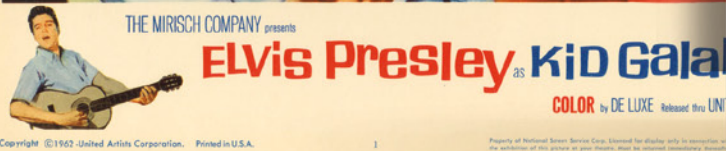
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