

HERITAGE MAGAZINE FOR THE INTELLIGENT COLLECTOR

IntelligentCollector.com

Spring 2013 ■ \$7.99 U.S.

Jamie Wyeth

MASTER PAINTER TALKS
ABOUT FARM LIFE,
HIS OBSESSIONS AND
HANGING WITH WARHOL

► 54



DAVE GIBBONS

How fans ended up with his original 'Watchmen' art

COLLECTING HAPPINESS

For restaurateur Phil Romano,
art and wine make life beautiful

10 LEGENDARY COMIC BOOK ARTISTS

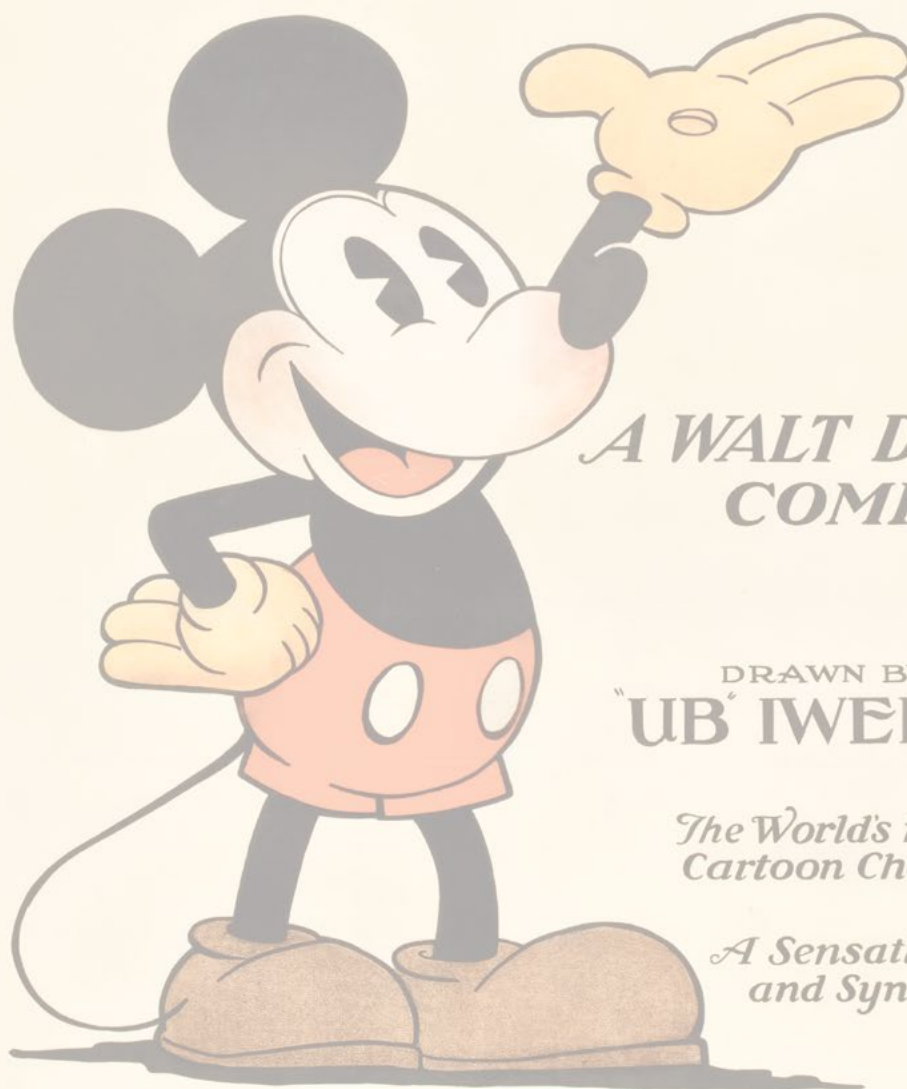
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*A Sensation in Sound
and Synchrony*

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CINEPHONE
Walt Disney

M.M.A.



HERITAGE MAGAZINE FOR THE INTELLIGENT COLLECTOR

SPRING 2013 NO. 19

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American master paints what he sees. And that often includes objects from the collection he keeps on his Delaware farm.
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100 BY THE NUMBERS

A Starfleet officer's costume has sold for \$44,812, plus more *Star Trek* facts from the Heritage Auctions archives



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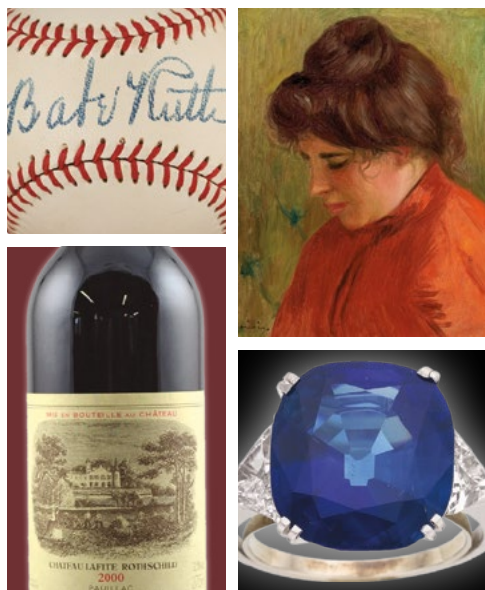
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LETTERS

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



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More than Nostalgia

SOMETIMES, THE REASONS WE COLLECT
EXTEND BEYOND SIMPLE SENTIMENTALITY

By Hector Cantú



NOTHING ILLUSTRATES THE unique reasons we collect more than our three lead profiles this issue.

Comic-book artist Dave Gibbons received unprecedented acclaim as co-creator of *The Watchmen* (see page 62). As a boy growing up in the United Kingdom, he recalls rushing to the newsstand to search for his favorite comics. He wasn't always successful. He would later track down the comics he missed. "I've got complete runs of the comics I loved as a kid," he says. "I've got probably the first 50 of the Silver Age Marvel Comics. And those, to me, really recreate the magic for me."

Internationally acclaimed artist Jamie Wyeth collects small animal sculptures: dogs, cows, pigs, horses, mice (see page 54). He also visits antique shops and attends auctions looking for toys, lighthouse paraphernalia and miniatures. It's only when you visit his Delaware farm that his collection falls into context and the picture becomes clear. "They can be manipulated," the artist says of his pieces, "if I want to paint a scene."

Restaurateur Phil Romano launched some of the nation's most successful restaurants (Fuddrucker's, Romano's Macaroni Grill). Today, the New York native collects art and is a painter himself, a self-described abstract expressionist (see page 72). At his Dallas home, Romano is surrounded by wall-size canvases of dramatic, bold colors. He collects not to accumulate, but to enhance his life. "I just collect beautiful things," he says, "art that makes me feel good."

So, yes, people collect for sentimental reasons.

But they also collect because it serves a functional purpose.

Or because it simply makes their world a more enjoyable place.

Why do you collect?

AS PROMISED LAST issue, we're making *The Intelligent Collector* more useful to our readers with more information on prices realized. Beginning on page 20, you'll see our expanded Treasures report, with recent auction results covering more than 12 categories from Americana, militaria and coins to decorative art, currency and jewelry.

As always, we remain interested in your discoveries.

Drop us a line at info@HeritageMagazine.com to share your story.

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23

**Photographs Signature®
Auction #5132**
Beverly Hills – HA.com/Photographs
Viewing dates: March 20-23

29

**Wine Signature®
Auction #5143**
Beverly Hills – HA.com/Wine

MARCH

APRIL

10-11

**Historical Manuscripts
Signature® Auction #6093**
New York – HA.com/Manuscripts
Viewing dates: April 9-11

**Rare Books Signature®
Auction #6094**
New York – HA.com/RareBooks
Viewing dates: April 9-11

**April 11, 2013
Illustration Art Signature®
Auction #5126**
Beverly Hills
HA.com/IllustrationArt
Viewing dates: April 9-11

17-20

**World Coins (CICF)
Signature® Auction #3024**
Rosemont, Ill.
HA.com/WorldCoins
Viewing dates: April, 16-21

**April 18, 2013
Space Exploration
Signature® Auction #6095**
Dallas – HA.com/Space
Viewing dates: April 17-18



**April 19-20
Vintage Guitars &
Instruments Signature®
Auction #7077**
Dallas – HA.com/Entertainment
Viewing dates: April 19-20

28

**Handbags & Luxury Accessories
Signature® Auction #5131**
New York – HA.com/Luxury
Viewing dates:
Dallas, April 12-14
Beverly Hills, April 19-21
New York, April 26-28

29

**Jewelry Signature®
Auction #5130**
New York – HA.com/Jewelry
Viewing dates:
Dallas, April 12-14
Beverly Hills, April 19-21
New York, April 26-28

24-27

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

**Currency (CSNS) Signature®
Auction #3522**
Schaumburg, IL w
HA.com/Currency
Viewing dates: April 23-27



Art Deco Natural Fancy Blue Diamond,
Diamond, Platinum Ring, J.E. Caldwell,
3.50 carat Marquise GIA Natural Fancy
Blue / VS1 (pot IF)
Estimate: \$1,000,000-\$1,500,000
Jewelry Signature® Auction #5130
April 29, 2013, New York

Ansel Adams (1902-1984)
Portfolio V (10 photographs), 1936-1960
Gelatin silver, 1970
Each approximately 15½ x 19½ in.
New York: Parasol Press, 1970
Each signed and numbered 72/110
Estimate: \$30,000-\$50,000
Photographs Signature® Auction #5132
March 23, 2013, Beverly Hills, Calif.



MAY

2-4

**Sports Collectibles
Signature® Auction #7075**
Dallas – HA.com/Sports

**May 4
Legends of the Wild West
Signature® Auction #6101**
Dallas – HA.com/FineArt
Viewing dates: May 3-4

10

**American Indian Art
Signature® Auction #5135**
Dallas – HA.com/FineArt
Viewing dates: May 7-9



11

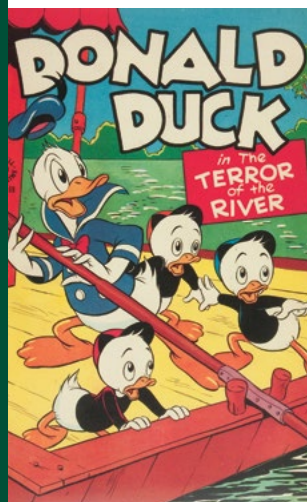
**Texas Art Signature®
Auction #5133**
Dallas – HA.com/FineArt
Viewing dates: May 7-10

**Western & California Art
Signature® Auction #5134**
Dallas – HA.com/FineArt
Viewing dates: May 7-10

**Fine American Art
Signature® Auction #5136**
Dallas – HA.com/FineArt
Viewing dates: May 7-10

16-17

**Vintage Comic Books & Comic
Art Signature® Auction #7076**
Dallas – HA.com/Comics
Viewing dates: May 15-17



21

**Timepieces Signature®
Auction #5137**
New York – HA.com/Timepieces
Viewing dates: Dallas, May 6-7
New York, May 19-21

22

**Modern & Contemporary Art
Signature® Auction #5138**
Dallas – HA.com/FineArt
Viewing dates: May 20-22



JUNE

2

**Fine & Rare Minerals
Signature® Auction #5110**
Dallas – HA.com/Minerals
Viewing dates: May 31-June 2

6-9

**June 6-9
U.S. Coins Signature®
Auction #1186**
Long Beach – HA.com/Coins
Viewing dates: June 4-8

**June 8
Militaria & Civil War
Signature® Auction #6098**
Dallas – HA.com/Historical
Viewing dates:
June 7-8

**June 9
Arms & Armor Sunday
Signature® Auction #6099**
Dallas – HA.com/Historical
Viewing dates: June 7-9



12

**Decorative Arts &
European Paintings
Signature® Auction #5139**
Dallas – HA.com/FineArt
Viewing dates: June 10-12

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

22

**Americana & Political
Signature Auction #6096**
Dallas – HA.com/Historical
Viewing dates: June 20-21



JULY

11-14

**U.S. Coins (Summer F.U.N.)
Signature® Auction #1187**
Orlando – HA.com/Coins
Viewing dates: July 10-13

27-28

**Vintage Movie Posters
Signature® Auction #7078**
Dallas – HA.com/MoviePosters
Viewing dates: July 23-25

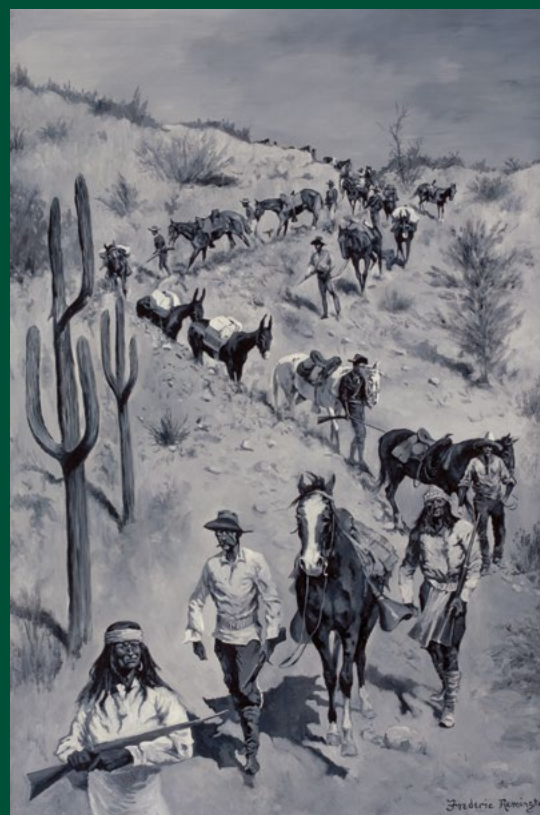
25

**Entertainment & Music
Memorabilia Signature®
Auction #7081**
Dallas – HA.com/Entertainment
Viewing dates: July 23-25



31-(1)

**Illustration Art
Signature® Auction #5140**
Dallas – HA.com/IllustrationArt
Viewing dates: July 29-31



Frederic Remington (1861-1909)
Lawton's Pursuit of Geronimo, c. 1896
Oil en grisaille on canvas, 30 x 20 in.
Estimate: \$80,000-\$120,000
Western & California Art Signature® Auction #5134
May 11, 2013, Dallas

Internet-Only Auctions on HA.com

- **SUNDAY INTERNET COMICS**
Online only, no floor auction, lots close every Sunday evening.
- **SUNDAY INTERNET MOVIE POSTERS**
Online only, no floor auction, lots close every Sunday evening.
- **SUNDAY INTERNET SPORTS**
Online only, no floor auction, lots close every Sunday evening.
- **SUNDAY & TUESDAY INTERNET COINS**
Online only, no floor auction, lots close every Sunday and Tuesday evenings.
- **TUESDAY INTERNET CURRENCY**
Online only, no floor auction, lots close every Tuesday evening.
- **TUESDAY INTERNET LUXURY ACCESSORIES**
Online only, no floor auction, lots close every Tuesday evening.
- **TUESDAY INTERNET WATCH & JEWELRY**
Online only, no floor auction, lots close every Tuesday evening.
- **THURSDAY INTERNET VINTAGE GUITAR & MUSICAL INSTRUMENTS**
Online only, no floor auction, lots close every Thursday evening.
- **THURSDAY INTERNET RARE BOOKS**
Online only, no floor auction, lots close every Thursday evening.
- **THURSDAY INTERNET MODERN COINS**
Online only, no floor auction, lots close every Thursday evening.
- **WEEKLY INTERNET WORLD COINS**
Online only, no floor auction, lots close every Thursday evening.
- **MONTHLY INTERNET WINE**
Online only, no floor auction, lots close second Thursday of each month.

AUGUST

1-2

**Aug. 1
Sports Memorabilia
Signature® Auction #7080**
Dallas – HA.com/Sports
Viewing dates: July 31-Aug. 1

**Aug. 1-2
Vintage Comic Books & Comic Art
Signature® Auction #7079**
Dallas – HA.com/Comics
Viewing dates: July 31-Aug. 2



Large Quimbaya Gold Pendant
Representing a Double-Headed Creature
c. 1200-1400 AD
Estimate: \$25,000-\$35,000
**American Indian Art Signature®
Auction #5135**
May 10, 2013, Dallas

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

One Fine Year

DIVERSIFICATION KEY AS AUCTIONEER REPORTS FOURTH CONSECUTIVE YEAR OF RECORD SALES

HERITAGE AUCTIONS REPORTED more than \$860 million in sales for 2012 – its fourth straight year of record sales.

“Heritage is attracting new buyers across more categories than ever before,” says Heritage Auctions CEO and Co-Chairman Steve Ivy. “Consigners and collectors alike are increasingly using our services with the utmost trust, transparency and accessibility.”

U.S. coins remain the core category of Heritage’s business, with \$218.68 million in 2012 sales. World and ancient coin sales have seen marked growth over the last four years, increasing 40 percent to \$25.4 million.

Auction sales in fine art grew 20 percent over the previous year, exceeding \$45.5 million – the category’s best year ever. Sales of Western and Texas art more than tripled in 2012, with \$10.4 million in total sales. Likewise, Heritage’s antiques and decorative art sales grew 32 percent to exceed \$7.27 million – highlighted by the largest single collection of Lalique offered at auction at one time, which realized \$1.6 million.

Heritage retained its title as the world’s largest seller of sports memorabilia, after closing the year with more than \$19.24 million in sales.



Howard A. Terpning's 1978 oil on canvas *Crow Country* was among 2012's top Fine Art lots, realizing \$662,500.

The firm’s comic book and comic art department saw its fourth consecutive record year, with sales exceeding \$37 million – highlighted by the \$657,250 realized for Todd McFarlane’s original cover art for *The Amazing Spider-Man* #328. The company’s August 2012 auction, topping \$10.4 million in sales, ranks as the highest grossing comic auction ever.

“Diversification has been key to our success,” Ivy says. “We offer a trusted platform for selling high-value collections and estates and collectors have responded to that.”

VISITING THE MOTLEY FOOL

HERITAGE AUCTIONS PRESIDENT Greg Rohan visited the Washington, D.C., headquarters of The Motley Fool to talk to the multi-media financial-services company about Heritage and the world of auctions (right). Among the executives on hand was Motley Fool co-founder and co-chairman of the board David Gardner (below left).



PEOPLE



AVIVA LEHMANN has joined Heritage Auctions’ New York office as Director of American Art. She previously served as Vice President, Specialist in the American Art department at Christie’s. Lehmann has established dozens of auction records in virtually every category of American Art.



ALEX MILLER is Heritage Auctions’ new Comics Consignment Director in New York. Miller helped open and manage the Sunnyvale, Calif., comic shop ComicsConspiracy and later started his own business auctioning Silver, Bronze and Copper Age comic books, and classic cars from the 1960s and 1970s.



LLOYD MINCY has joined Heritage Auctions’ Dallas office as Consignment Director in Numismatics. He is a longtime prominent collector, expert and member of the prestigious U.S. Gold Club. He studied marketing at Michigan State University and previously worked for Shearson Lehman Brothers.



KATE WATERHOUSE has been named Director of Jewelry at Heritage Auctions’ New York office. She previously was a Fine Jewelry specialist at Freeman’s Auctioneers, where she was Head of Department and Vice President. She earned her A.J.P. from the Gemological Institute of America and is on the jewelry appraisal team of PBS’s *Antiques Roadshow*.

THE ELECTRIC THEATRE, the first permanent movie house designed specifically for the exhibition of films, opens in Los Angeles. The French silent film *A Trip to the Moon* (*Le Voyage Dans la Lune*) is released, making it the first science-fiction movie. In sports, three Pennsylvania football teams, which include professional baseball players from the Philadelphia Phillies and Philadelphia Athletics, make a short-lived first attempt at forming a national football league. In literature, the commercial edition of Beatrix Potter's *The Tale of Peter Rabbit* is first published by Frederick Warne & Co. The Buster Brown comic strip debuts in the *New York Herald* and stuffed Teddy bears, named for President Theodore Roosevelt, first appear.

1902



ILLUSTRATION ART

JESSIE WILLCOX SMITH (1863-1935) was well on her way to "master illustrator" status as the 20th century began. Her work would appear in national publications such as *Collier's*, *Harper's*, *McClure's*, *Scribner's*, and *Ladies' Home Journal*. Her oil and pastel on panel titled *Checkers* appeared in the December 1902 issue of *Scribner's*. It realized \$83,650 at an October 2009 Heritage auction.



SPORTS

IN 1902, ORGANIZERS of the Tournament of Roses floral festival decided to host a football game between the University of Michigan, whose team was on a barnstorming tour of California, and Stanford University. Thus, the Rose Bowl became the first college football bowl game. The Wolverines won 49-0 and were crowned the national champions. A program from that inaugural Rose Bowl game realized \$22,705 at a May 2007 auction.



AMERICANA

FROM ABOUT 1893 to 1903, Buffalo Bill and his troupe toured the United States, regaling audiences with stories of great frontiersmen. By 1902, the story of the 1898 Battle of San Juan Hill, the bloodiest and most famous battle of the Spanish-American War, was the stuff of legends. A poster promoting a stage show about the battle realized \$17,925 at a November 2007 auction.



20TH CENTURY DESIGN

FRANK LLOYD WRIGHT (1867-1959) believed architecture was not just about buildings; it was about the lives of those sheltered within them. The architect created this chair for the house he designed in 1902 in Oak Park, Ill., for businessman brothers William and Darwin Martin. It was in Oak Park that Wright developed his signature "Prairie style," the basis of 20th-century residential design in the United States. This Oak Reclining Armchair realized \$65,725 at a December 2009 auction.

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ON THE WEBSITE
OF THE WORLD'S
LARGEST VINTAGE
COLLECTIBLES
AUCTIONEER

Searches conducted
between October 2012
and January 2013



WALT DISNEY

THE WORLD'S MOST famous mouse this year celebrates his 85th anniversary, first appearing in the animated short *Steamboat Willie* in 1928. Movie posters, comic books and original animation art remain top categories for collectors of Disneyana. An original animation cel and background from 1937's *Snow White and the Seven Dwarfs* realized \$23,302 at a February 2011 Heritage auction.



MORGAN DOLLARS

THE MORGAN DOLLAR remains one of the most common collectible U.S. coins, even though more than 270 million of them were melted down in 1918. Many worn Morgan dollars can be purchased for under \$100, and only rare or high-grade coins fetch top money. An 1893-S Morgan dollar graded MS67 NGC, one of the finest survivors of just 100,000 pieces struck, realized \$546,250 at an August 2011 Heritage auction.



RUSSIA

THE RUSSIAN COIN market saw healthy growth beginning in 2000. But the world-wide financial crisis of 2008 and plunging oil prices led to a slump in values. "Over the last 18 months," says Heritage Auctions executive vice president Cristiano Bierrenbach, "it is clear that demand for quality Russian material is back and with good strength." A Nicholas I platinum 6 Roubles, 1832, realized \$55,812 at a January 2013 Heritage auction.



SUPERMAN

THE MAN OF STEEL remains a perennial favorite with comic book and pop culture fans, with this year marking the 75th anniversary of the character's debut in *Action Comics* #1 and director Zack Snyder's movie, *Man of Steel*, scheduled for release this summer. A 1998 painting by Alex Ross (b.1970), inspired by the 1939 cover for *Superman* #1, realized \$52,281 at a November 2011 Heritage auction.

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PBS 'MARKET WARRIOR' **BOB RICHTER** IS THE LAST TO RECOMMEND THAT YOU LOCK AWAY YOUR TREASURES

Interview by Hector Cantú

BOB RICHTER HAS more than 2,500 antique Christmas ornaments from around the world. And he uses them whenever he can.

"My collecting philosophy," he says, "is if you live with things from the past, you should be using them today. My joy in collecting objects is living with them, sharing them. Absolutely. Every year, a few of my ornaments break, but I'd be much sorrier if they were in a storage facility unused for 50 years."

It's a philosophy that might be familiar to viewers of the PBS show *Market Warriors*. From the producers of *Antiques Roadshow*, *Market Warriors* follows Richter and other antiques pickers as they hunt for vintage valuables at flea markets and antique shows. The winner is determined by which picker makes the largest profit when their items go to auction.

While not filming the show, Richter, 42, runs Richter Design, an interior design, events, personal shopping and set design company in New York. His apartment is jam-packed with decorative art, paintings, and art deco pieces.

"Buy what you love," he likes to say, "and live with what you love."



Ethan David Kent

Bob Richter has been collecting since he was 7 years old. "I'm not really attached to things," he says. "I love them, but I have a finite amount of space and I know someone else will love it."

You began collecting antiques at age 7? That's an early start.

The guys in my family – my brother and father – were both antique guys. My brother was all about garage sales and flea markets, so I tagged along with him. And my dad would take me to auctions at night. So I saw both spectrums. And then one day, when I hopped into my dad's pick-up, he handed me antique Christmas ornaments and said, "You need to start collecting things." Now I have 2,500-plus antique Christmas ornaments.

Since then, you've obviously begun collecting other things.

My collecting has crossed over to a myriad of other categories. When I moved to New York 23 years ago, I began working for an antiques dealer who needed an assistant and she specialized in art deco and international objects, specifically European antiques. That was a whole new world for me. I love European art pottery, [Belgian earthenware factory] Boch Frères pieces designed by Charles Catteau [1880–1966]. If you find a piece by Boch Frères and it's signed by Catteau, you have something.

You have lots of Boch Frères pieces?

A couple of hundred! My favorite is from the early 1930s, with a grazing deer design in a high deco style. The colors are turquoise and chocolate brown and cream and the design almost has a Native American or Southwest feel, but it's European. Anything of high deco is of interest to me.

How did you acquire it?

On an Internet auction. Since I don't travel as much as I like, I enjoy shopping internationally, thanks to the Internet. I find Internet auctions in France, Belgium. You're basically competing with Europeans for stuff they already have! Even with shipping, I can get a good deal.

What else do you collect?

Another big thing that speaks to me is artwork. I am not gifted with the ability to paint and draw, and so I'm in awe and have respect for those who have that talent. I have more paintings than wall space. In my apartment alone I probably have about 400 pieces. In my entire collection, in storage, I'd say upwards of 1,000 pieces. For me, paintings are so evocative of their time and show what was going on in someone's mind.

Who are your favorite painters?

Eleanor Merriam Lukits [1909-1948] was a California artist. Her work was quite limited. She died a few years after World War II. She's neck in neck with McClelland Barclay [1891-1942]. He did a lot of magazine covers and illustration art in the 1930s. I actually found a Barclay painting at a flea market. I'm not going to lie. It was an adrenaline rush. If I'm excited, it shows, but if you're overly excited, you can tip your hand and flea markets are all about negotiating.

Did you buy it?

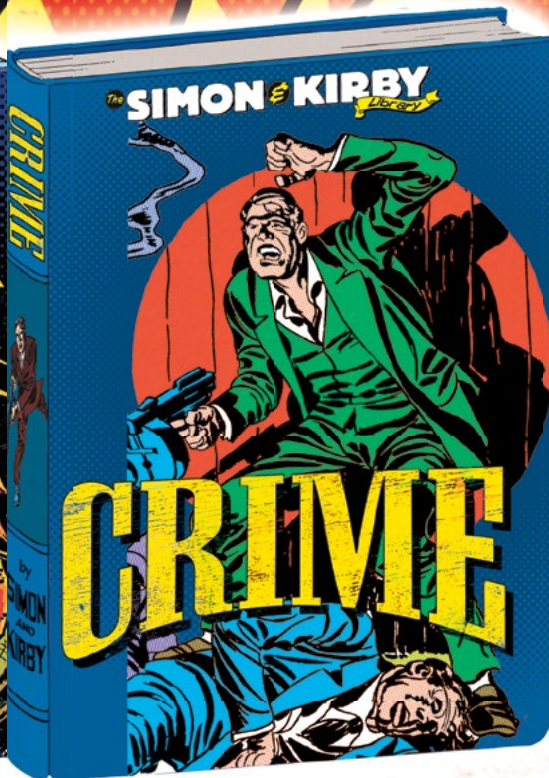
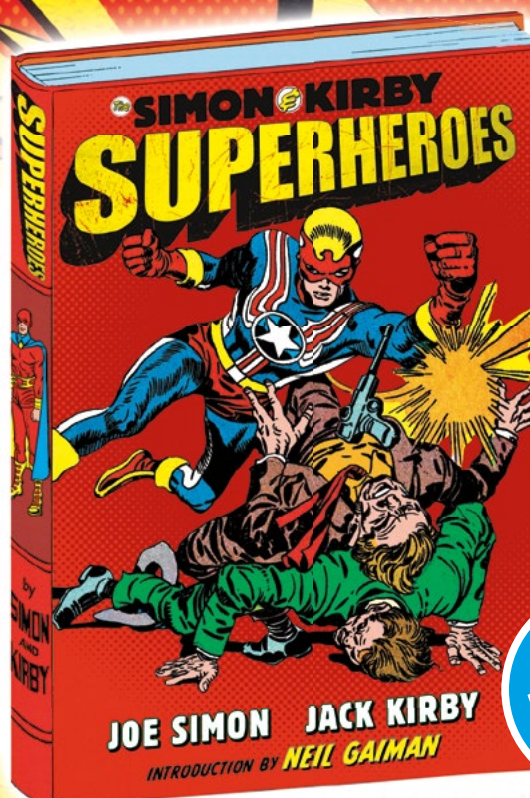
Well, as soon as I saw it, I knew it was mine. It showed a young man lounging on a couch ... very evocative of a moment. Flea markets are all about the dance with the dealer. So I mentioned how there were some issues with it. It was nailed to the frame. It needed to be cleaned. I bought it for less than \$1,000, and it's the most magical piece I own.

Was that a lot of money for you?

In my life, I have not spent more than \$1,000 at a flea market. I knew this was a good buy. I've seen Barclay paintings sold at auction, so I know it'll sell quite well if I decide to sell it.

CONTINUED ►

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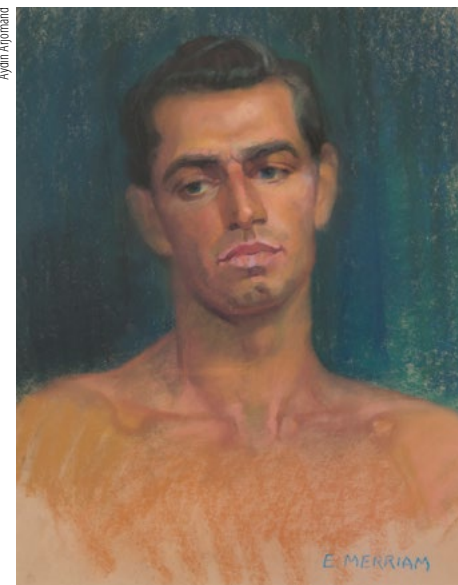
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These McClelland Barclay (left) and Eleanor Merriam Lukits paintings are among Richter's finds. "I am not gifted with the ability to paint and draw," he says, "and so I'm in awe and have respect for those who have that talent."



Richter has "a couple of hundred" Boch Frères pieces, including this "grazing deer" designed by Charles Catteau. "Anything of high deco is of interest to me," Richter says.

Do you have a process for what you keep and what you sell?

I'm not really attached to things. I love them, but I have a finite amount of space and I know someone else will love it. I'll hang on to this Barclay, but most things, I'll part with them.

As an interior designer, collecting items for people is your business. Do you find it difficult to give away pieces you've found for clients?

Very few things make me happier professionally than marrying someone with

something they love. I'm a matchmaker of fun stuff! I see it as a cycle. Anybody who really loves stuff will tell you that. You have to move along in the world, or you're just a crazy hoarder. And anyway, it creates space for me to bring in more things.

Where else do you find items in addition to flea markets and auctions?

When I can, I make it to estate sales or house sales. Oftentimes, you can find something in its original environment. This painting has been hanging over the fireplace since 1920. That helps with dating and provenance. I'm very sentimental. I like the stories behind objects. That's exciting to me, so when I can go to a house, that's fun for me.

So when you're going to flea markets or estate sales, is your advice similar to what other people say? "Get there early for the good stuff"?

Getting there early works. But I have found bargains at the end of the day, too. Things are still there because maybe it's too big and people don't want to take it home, or they haven't sold it yet. Often, something that's \$500 in the morning might be \$300 late in the afternoon. I am continually humbled by how much I have to learn, but I'll find something and go with my gut if I think it's special. The thrill of the hunt is finding what's undervalued.

If you find something at a flea market or estate sale that's seriously undervalued, do you believe you have an obligation to tell the seller?

A lion does not tell the gazelle not to go out in the open because it might get eaten! No, seriously, I respect dealers and most know what they have and their prices reflect that knowledge. That said, there are those undervalued gems out there and that's part of why we are always hunting – to find them. Truth be told, if I know the dealer well, I'd tell him, because in this business relationships are everything. If I don't know the dealer,

however... They're in it to make money and that means flipping merchandise. Chances are they paid a lot less than their asking price and are making profit in volume. And don't forget that just because something is "worth" a certain amount doesn't mean it will sell for that price. There's risk for the buyer, too. That dealer now has my money in his pocket, but will something I bought sell for \$50,000? It's anybody's guess.

When you're decorating a client's home, what questions do you ask to discover what people might like?

I start with what they don't like. People always know what they don't like. People tell me, "I love things that are Southwest." Then I show them something Southwest and they don't like it. I have a client who knows what she does not like. "I don't like red. I don't like orange. I don't like gold. Keep that out of my house. If it looks like it's been in the rain outside for 100 years, I might like it." That helps me find what she'll like.

Do you sometimes find yourself making recommendations for what people should collect?

It's hard to guide somebody if they don't know about collecting. Someone might say, "I collect frogs and I don't know why." Friends might say "Oh, she loves little Victorian shoes." But when you ask, that person says, "I don't know why people give me little Victorian shoes." I'd say go to a museum and see what you like. Most museums have a decorative arts area. Go to art galleries. You might like black and white photographs. One of the best things a client can tell me is, "I love that and it's something I would never pick for myself." I love when that happens.

HECTOR CANTÚ is editorial director at The Intelligent Collector magazine.

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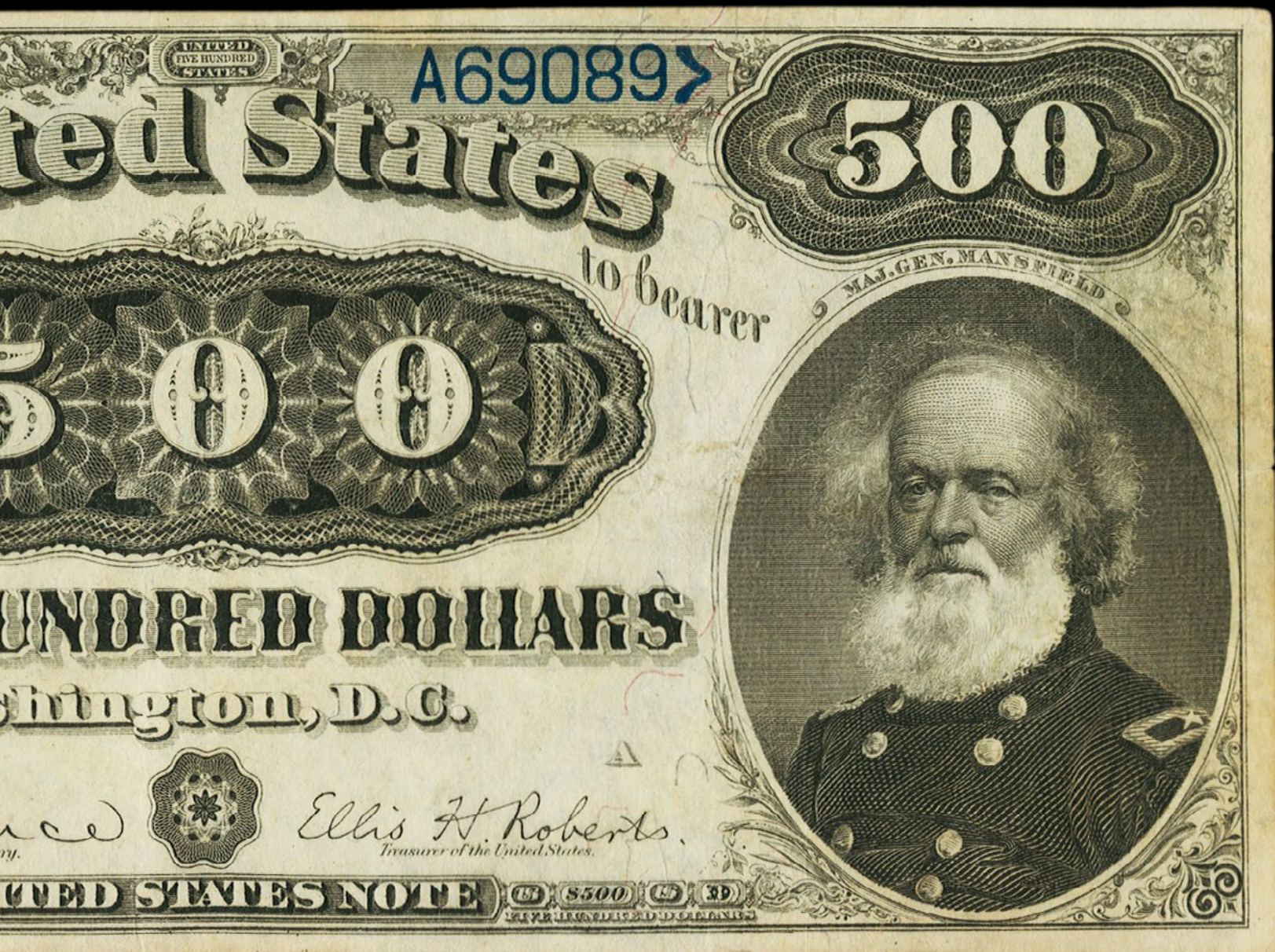
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FIVE EXAMPLES, WITH ONLY ONE IN PRIVATE HANDS



RECOGNIZED FOR GALLANT services during the Mexican-American War, President Lincoln in 1861 promoted Joseph K. Mansfield to Brigadier-General, placing him in command of troops in the nation's capital. Lincoln, *Harper's Weekly* reported at the time, appreciated "the high scientific and military talent of this distinguished officer."

Shortly before the Battle of Antietam, Mansfield assumed command of the Twelfth Corps. While leading his troops into battle on the morning of Sept. 17, 1862, he was mortally wounded. The war hero was honored with two monuments on the Antietam battlefield, and in 1874, the U.S. Treasury placed the general on a \$500 bill.

A Series 1880 \$500 note featuring General Mansfield – with the signatures of Treasurer Ellis H. Roberts and Register of the Treasury B.K. Bruce – realized \$411,250 at Heritage's official currency auction of the Florida United Numismatists convention. At the time, \$500 bills were printed in limited quantities and used primarily for bank-to-bank transactions.

"This beautiful note is one of just five Bruce-Roberts signed \$500 Legals to exist," says Dustin Johnston, director of Heritage's currency auctions. "Of the other four, three are in the collections of Federal Reserve Banks and one resides permanently in the Smithsonian Institution, making this a very rare offering."

Grant Speed's 'Half Breed'

TEXAS NATIVE SPENT YEARS AS A COWBOY
BEFORE BECOMING PREEMINENT WESTERN ARTIST

WHEN THE COWBOY Artists of America held its first exhibition in 1966, Grant Speed (1930-2011) was among the artists to show in that inaugural exhibition.

"Speed's work captures the essence of the modern working cowboy, with a style that he characterizes as 'loose realism,' " notes the organization's website. "His work is full of passion and enthusiasm for his subjects, the medium, and the process; although he readily admits that 'sometimes I'd really rather be cowboying!'"

As a young man, the San Angelo, Texas, native worked on his uncle's ranch and became an accomplished horse breaker. Later, he began working in sculpture after taking an art class at Brigham Young University. "I really wanted to be the world's best cowboy," he once said. "Yet every time I got a chance to be around any kind of Western art, I couldn't stop reading about it, looking at it, and studying it." Speed died in October 2011.

In November 2012, his bronze titled "Half Breed" realized \$50,000 at a Heritage Western and California art auction. It is an auction record for the sculptor, who in 1980 completed a statue of rock 'n' roll pioneer Buddy Holly for the musician's hometown of Lubbock, Texas.

"Speed's casting of *Half Breed* is considered by many experts to be the artist's signature work," says Kirsty Buchanan, associate director of Western Art at Heritage Auctions. "This particular bronze is highly sought-after by collectors of Western American art for its sinuous lines, sensitivity and beauty."



Grant Speed



Grant Speed (1930-2011)
Half Breed, 1976
Bronze with patina, 10 in.
Sold: November 2012
\$50,000

Americana & Historical



Frederic Remington oil painting of Gen. Custer leading the 7th Cavalry at the Battle of Washita, completed 20 years after the 1868 battle to illustrate the book *The Household History of the United States and its People*.

Auction Price: \$179,250
December 2012



An icon of United States poster art and propaganda, James Montgomery Flagg's "I Want You for U.S. Army" poster from 1917 features perhaps the most famous likeness of Uncle Sam.

Auction Price: \$5,676
December 2012



Although photos featuring five former U.S. presidents abound, there are only a few cowboy hats signed by five presidents. This hat features the signatures of Ronald Reagan, Richard Nixon, Gerald R. Ford, George H.W. Bush and George W. Bush.

Auction Price: \$5,079
December 2012

Civil War & Militaria



Lock of Abraham Lincoln's hair housed in a beautifully engraved gold locket was given to Mary McCormick Cameron, the daughter-in-law of Simon Cameron, Abraham Lincoln's first Secretary of War and political ally.

Auction Price: \$38,837
December 2012



Struck by a Confederate mini ball at the battle of Sailor's Creek, this pocket Bible saved Pvt. Edwin C. Hall's life on April 6, 1865.

Auction Price: \$15,535
December 2012



Unusual ivory stein crafted from a raw elephant tusk and a stag horn handle was made for General George S. Patton. The top band of the stein is engraved "From the People of Birmingham".

Auction Price: \$657
December 2012

Coins



Mintage of this unique and historic 1792 Half Disme is variously estimated at 1,500 to 2,000 coins, based on documentary evidence left by Thomas Jefferson, though only an estimated 250 survive to this day, and none in better shape than this one.

Auction Price: \$1,410,000
January 2013



1803 Proof Dollar of Novodel among the rarest and more valuable issues in the U.S. federal coinage series; this coin one of four known examples.

Auction Price: \$851,875
January 2013



1838-O Reeded Edge half dollar ranks among the most famous of all American coinage issues, in part because the U.S. government has no official record this coin was ever minted at the New Orleans Mint.

Auction Price: \$734,375
January 2013

Currency



\$20 1863 Gold Certificate used primarily by banks; subject to heavy redemption and today just six notes are known.

Auction Price: \$352,500
January 2013



Lot of three Silver Certificates from the Educational Series of notes printed in 1896; considered the height of monetary designs produced by the United States.

Auction Price: \$41,125
January 2013



\$2 in U.S. currency from Boston, Mass., 1875; from the Gensch Numismatic Trust Collection.

Auction Price: \$9,400
January 2013

Decorative Art



François Linke French Louis XV-style kingwood and marble commode, fashioned for Mrs. James Leary Flood to furnish a new home following the 1906 San Francisco earthquake.

Auction Price: \$32,500
December 2012



French gilt bronze, cloisonné and champlevé enamel clock garniture set, in three pieces, circa 1875.

Auction Price: \$31,250
December 2012



German ebony, silver and glass mounted case clock, 17th century, decorated with four unusual columns made of spiral-twisted red glass.

Auction Price: \$27,500
December 2012

Entertainment & Music



Jimi Hendrix's gypsy-style vest made of brown velvet and gold silk brocade, worn during his famous Royal Albert Hall concerts, February 1969.

Auction Price: \$30,000
December 2012



Conway Twitty's 1957 Gretsch Roundup 6130 solid body electric guitar with custom hand-tooled leather cover.

Auction Price: \$15,000
December 2012



Low-numbered copy of the Beatles 1968 *The White Album* (numbered A0000023) given to Paul McCartney's then-girlfriend Jane Asher prior to the record being made available to the public.

Auction Price: \$13,750
December 2012

Jewelry



Unmounted emerald-cut diamond, Type IIa; diamond measures 13.45 x 11.11 x 6.96 mm and weighs 9.26 carats.

Auction Price: \$902,500
December 2012



Diamond, white gold ring; features marquise-cut diamond measuring 18.08 x 8.12 x 5.32 mm and weighing 4.47 carats.

Auction Price: \$95,500
December 2012



Diamond, platinum ring set; main ring features radiant-cut diamond measuring 11.41 x 9.36 x 6.35 mm and weighing 5.56 carats.

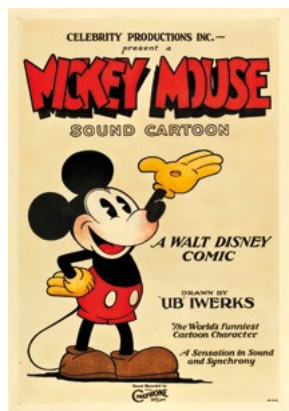
Auction Price: \$92,500
December 2012

Movie Posters



King Kong (RKO, 1933) three sheet, style B poster discovered in Switzerland in the early 1980s; one of the few known to exist.

Auction Price: \$388,275
November 2012



Mickey Mouse stock poster (Celebrity Productions, 1928) one sheet. Earliest-known poster rediscovered by owner's family after it was stolen from his California collection and recovered in New York.

Auction Price: \$101,575
November 2012



Tassels in the Air (Columbia, 1938) one sheet, from short featuring the Three Stooges; from the personal collection of Leonard Maltin.

Auction Price: \$56,762
November 2012

Nature & Science



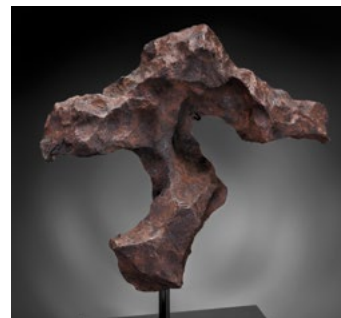
Lunar meteorite from the far side of the Moon (Dar Al Gani 1058); fourth largest portion of the Moon available for private acquisition.

Auction Price: \$330,000
October 2012



Modern sculpture fashioned from legendary Fukang meteorite recovered in China's Gobi Desert.

Auction Price: \$112,900
October 2012



Unusually shaped Gibeon meteorite; Great Nama Land, Namibia; from the Macovich Collection, New York City.

Auction Price: \$46,875
October 2012

Silver



Monumental Garrard Victorian centerpiece, circa 1851, fashioned from 226.68 troy ounces by London's R&S Garrard from design by Edmund Cotterill.

Auction Price: \$32,500
December 2012



Seven-piece Kurz & Co. silver tea and coffee service and tray, circa 1870, from Hanau, Germany.

Auction Price: \$17,500
December 2012



Set of Georg Jensen silver flatware service in the Acorn pattern; 149 pieces, including an 11¼-inch carving knife.

Auction Price: \$13,750
December 2012

Sports



Babe Ruth's M1001-5 blank back rookie card from 1916; one of the earliest Ruth baseball cards ever produced.

Auction Price: \$71,700
October 2012



Mickey Mantle's 1952 Topps rookie card remains an iconic treasure from Baby Boom America; graded near mint.

Auction Price: \$53,775
October 2012



Michael Jordan's game-worn jersey from 1992-93 season.

Auction Price: \$5,975
October 2012

Texas Ranger Collection



Custom pair of U.S. Model 1911 Ithaca semi-automatic silver appliqué pistols owned by Clint Peoples, who served as a Texas Ranger for nearly 60 years, making him the longest-tenured law enforcement officer in U.S. history.

Auction Price: \$35,850
December 2012



Custom pair of Smith & Wesson double action revolvers formerly owned by Texas Ranger Clint Peoples

Auction Price: \$26,680
December 2012



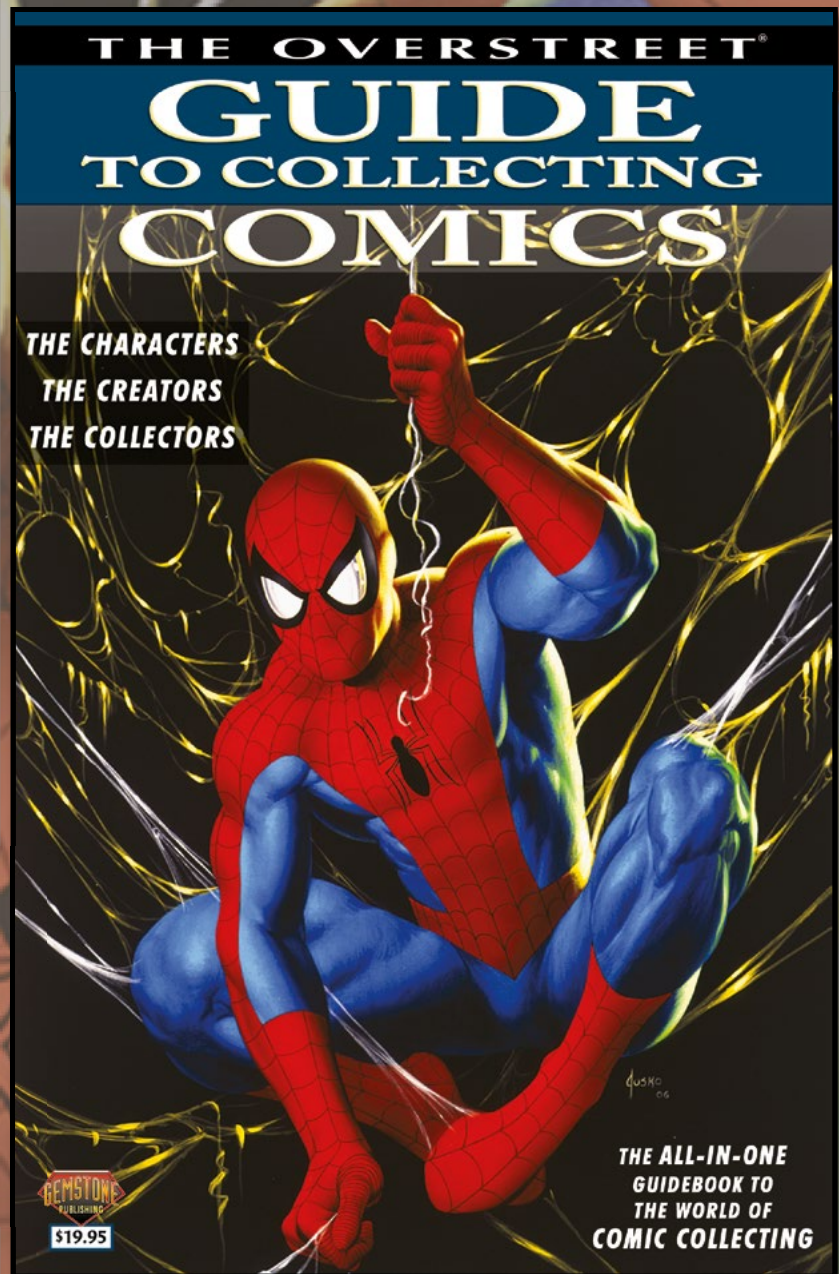
Cased, custom-engraved Colt single action revolver with ivory grips formerly owned by Texas Ranger Clint Peoples.

Auction Price: \$11,950
December 2012

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Patek Philippe Timepiece

WATCH PURCHASED BY FASHION REP IN 1950
AMONG RAREST OF WATER-RESISTANT CHRONOGRAPHS



Burt Ford Jr.'s portrait shows the rare Patek Philippe on his wrist.

BURT FORD JR. worked in the fashion business. So it was no surprise that the salesman had impeccable taste in timepieces.

Beginning in the late 1940s, Ford used his own airplane as a manufacturer's agent for ladies hats and handbags, flying to New York and visiting luxury department stores across the country. "He figured by flying, he could get a jump on the trade," says daughter Bette Lynn Frederick. She notes that a publication in 1948 listed Ford among "Texas Men of Achievement."

At about this time, Ford commissioned a portrait by artist Bettina Steinke (1913-1999), who had completed several works for the U.S. War Department, including portraits of President Franklin Roosevelt, General Douglas MacArthur and Admiral Chester Nimitz. Her portrait (left) shows

Ford was a sharp dresser. "He was a successful salesman," Frederick says, "and he had excellent taste. He was very selective and enjoyed good pieces of jewelry."

In 1950, Ford purchased a Patek Philippe watch from a New York jeweler and wore it until his death in 1981. The watch was kept in a family safe, only occasionally examined by Frederick and her children. "We pulled it out, probably in 2004 or 2005, when everyone was buying nice watches," says grandson Kirk Frederick. "We started wondering what it was, and were told back then that it was worth \$45,000 to \$50,000. We had no interest in selling it, so it went back into the safe."

After examining the watch again last year, the family took it to a jeweler who this time offered \$75,000. "If a jeweler was offering us \$75,000," says Kirk Frederick, "we knew it was special."

The Fredericks contacted experts at Heritage Auctions, who confirmed that the timepiece is a rare Patek Philippe water-resistant chronograph. "Fewer than 100 examples of this Ref. 1463 model are believed to have been fitted with this dial variation," says Jim Wolf, Heritage's director of watches and fine timepieces. "It is a sure treasure for the serious Patek collector."

The watch is expected to realize at least \$120,000 when it is offered at Heritage's timepiece auction scheduled for May 21, 2013, in New York. Wolf says the watch originally retailed for about \$400 in 1950.

"This watch has become more than an heirloom," Kirk Frederick says. "It's a financial decision. It was sitting in a safe for all those years. What's the benefit of that?"

"Neither of my sons has been interested in wearing it," adds Bette Lynn Frederick, "so we thought it was better if we offered someone else the opportunity to enjoy it."

EVENT

TIMEPIECES SIGNATURE® AUCTION #5137 is scheduled for May 21, 2013, in New York and online at HA.com/5137. For details, contact Jim Wolf at 214-409-1659 or JimW@HA.com.



Patek Philippe Ref. 1463
Very Fine, Rare and Important
18k Yellow Gold Gentlemen's
Chronograph, circa 1949
Estimate: \$120,000-\$150,000

Steven Belasco's Space Collection

HISTORY LOVER ASSEMBLED EXCEPTIONAL
COLLECTION OF SPACE MEMORABILIA

STEVEN BELASCO NEVER MET his heroes. But he did the next best thing. He collected items they took into space and to the moon.

In all, the former corporate lawyer for taxation and real estate for Colgate-Palmolive Company, and a senior officer, amassed a collection of more than 300 pieces of space memorabilia, including Buzz Aldrin's toothbrush from the Apollo 11 mission. He paid \$16,000 for the piece at a March 2004 auction. "I think I'll have to tell my wife," he told the *New York Post* at the time.

Today, Belasco's wife fondly remembers the purchase. "He was so excited about the Aldrin toothbrush," Fran Belasco says. "Being at Colgate for over 30 years added to his loving the idea of owning this toothbrush that was used on the moon."

Belasco passed away in May 2012 after a brief illness. He was 65.

"Steve was a collector by temperament," Fran Belasco says. "It was in his blood. He started collecting stamps when he was 12 and in the early 1990s, he began collecting art of the 20th century."

As 2000 approached, national surveys were asking people about the greatest achievements events of the 20th century. "He personally felt that it was man's landing on the moon," Fran



Fran and Steven Belasco

Belasco says. "The polls agreed with him. He had the prescience to begin collecting space memorabilia in 1999. For his 60th birthday, I gave him the gift of attending 'space camp' in Huntsville, Ala., and he was delighted. The entire family enjoyed his space collection, including our young grandchildren."

Within 13 years, Steven Belasco collected some of the most remarkable pieces on the market, says space memorabilia expert Michael Riley of Heritage Auctions. "Mr. Belasco had a real talent for seeking out important and unique items, mostly from the 'Space Race' era of U.S. space exploration," Riley says. "Strong provenance was obviously very important to him. Many of these pieces have letters of authenticity from the astronauts themselves."

Highlights of the collection include checklists and flight-plan pages, flashlights, mission-flown medals, and lunar module equipment.

"He was very interested in unusual items and his interest allowed others to see what was exciting or important in them," Fran Belasco says. "He loved the flashlight that was Velcroed to the thigh area of Aldrin's spacesuit when he walked on the moon. He loved the spacesuit wrist mirror that Charlie Duke wore on the moon to see behind him without having to turn around in his bulky suit."



Buzz Aldrin's Toothbrush used on Apollo 11
Estimate: \$18,000-\$24,000



Gene Cernan's Apollo 17 Lunar Module Armrest, Signed
Estimate: \$15,000-\$25,000



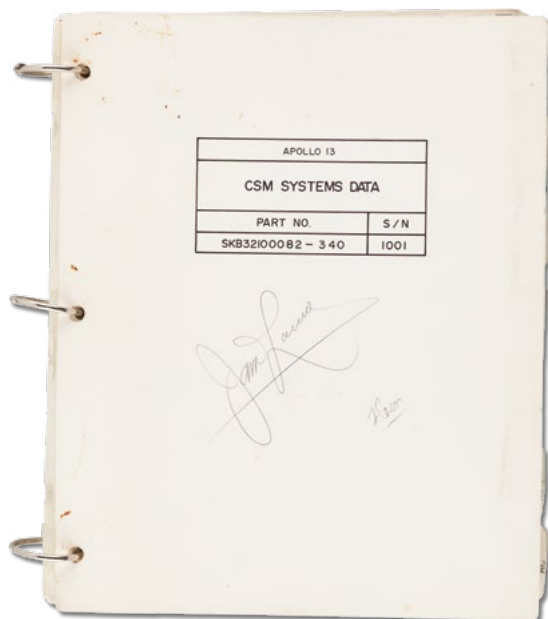
Buzz Aldrin's Communications Earpiece
used on Apollo 11
Estimate: \$25,000-\$35,000

Nearly all items from Belasco's collection are featured in Heritage's Space Exploration auction scheduled for April 18, 2013, in Dallas. The collection is expected to realize at least \$850,000.

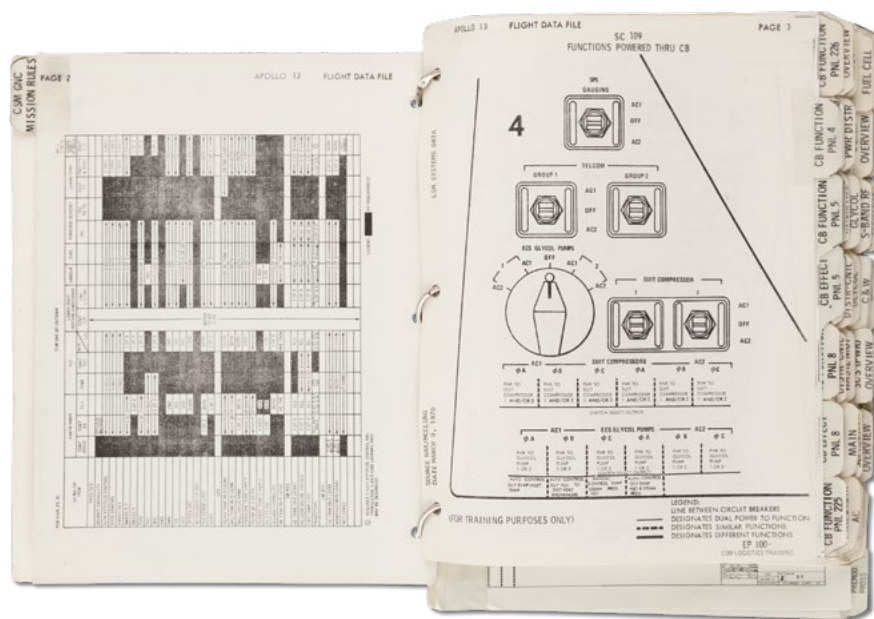
"He was not just a collector, but a scholar and historian," Fran Belasco says. "His collection was sophisticated and Steve wanted to share it with the world one day. Our family will forever have the auction catalog showing his collection, and memories of the enormous pleasure he took in collecting these items, and that's a fine legacy for us."

EVENT

SPACE EXPLORATION SIGNATURE® AUCTION #6095, featuring the Steven R. Belasco Collection of Space Memorabilia, is scheduled for April 18, 2013, in Dallas and online at HA.com/6095. For information, contact Michael Riley at 214-409-1467 or MichaelR@HA.com.



James Lovell's Apollo 13 Flown "CSM Systems Data" Book, Signed
Estimate: \$30,000-\$50,000



The Johnson American Indian Art Collection

MISSIONARIES RECEIVED AN ASSORTMENT OF ARTIFACTS
WHILE AMONG THE SIOUX IN SOUTH DAKOTA

By Laura Johnson Osswald

TWO YEARS AFTER the Battle of Wounded Knee, on a cold and blustery Thanksgiving Day in 1892, my grandparents arrived on the Pine Ridge Indian Reservation in South Dakota.

The Rev. A. Fulton Johnson, a native of New Brunswick, Canada, and an 1890 graduate of the Princeton Theological Seminary, was sent by the Presbyterian Church of the U.S.A. as a missionary to the Oglala Sioux Indians. He married Louise A. Cornelius that same year in Halifax, Nova Scotia, just before embarking on his journey. Their only child, Julius Kenneth Johnson, my father, was born in 1904.

In South Dakota, their home and church was on an acre of land on the edge of a little town on the reservation that was known as the Agency, the government headquarters for the reservation. Twenty-five miles to the nearest railroad, it was a remote, windswept prairie with cold and stormy winters. With no modern conveniences, life wasn't always easy. The Johnsons soon learned that while the name "Sioux" was used to refer to the American Indians on the reservation, they called themselves Dakota.



The Rev. and Mrs. A. Fulton Johnson, and their son, Julius Kenneth Johnson.

In the early 1800s, missionaries were behind the first attempts to produce a written form of the Dakota language. Subsequent missionaries began the translation of the Bible into the Dakota language. It was a painstaking process, but one that produced an excellent translation.

In the mid-1800s, after years of hostilities and suffering at the hands of the white man, the Indians began to trust the missionaries and began to embrace the Christian faith, and many new churches were organized. One very influential missionary was the Rev. John Williamson, and under his ministry many new missions were established. It was his father who helped translate the Bible into Dakota.

In 1892, when the Rev. Johnson was invited to go to Pine Ridge Reservation as a District Missionary, he was an assistant to Williamson. In a 1934 essay titled "One Hundred Years of Missionary Work Among the Sioux," church historian John M. Somerndike wrote: "Pine Ridge was an armed camp, and there were only a few Indians in that area who were influenced by Christian teaching. But Johnson made friends among them, and even though they



Five Portraits of Native Americans
Estimate: \$1,000-\$2,000



Pair of Sioux Beaded Hide Moccasins
Estimate: \$1,000-\$2,000

were slow to respond to his efforts to win them over to the white man's religion, he was unmolested in his missionary labors, going in and out among them always unarmed and unafraid. The massacre of the Indians at Wounded Knee two years before was still fresh in their minds, and they were bitterly resentful toward all white people. Chief Short Bull, one of the strong leaders of the Ghost Dance, was one of Johnson's earliest converts."

And so the Rev. Johnson became a beloved influence and dedicated Christian missionary among the Indians. Somern-dike also wrote: "For over forty years, this heroic missionary has been preaching the gospel to the Dakota people. He has been their patient teacher and counselor. With his own

hands he has built churches and manses for them. He has pleaded their cause with the government and has contributed in a helpful way to the training of native missionaries." He was a master of the language, speaking it fluently, and he even authored some books in the language.

Mrs. Johnson was also loved and respected as a partner and support to Johnson's ministry. An art teacher for four years before their marriage, she shared her talents in art, sewing, music, and literature with the people of Pine Ridge. She was active with the Agency's boarding school, Sunday school classes, and club and guild work.

During their many years on the reservation, the Johnsons witnessed countless Indian ceremonies in which Indians in their native costumes would participate in The Give-Away, The Dance, The 101 Ranch Show, and the Omaha dances, to name a few. On those occasions, the Indians would proudly wear their beaded outfits and headdresses.

It is fitting that our grandparents and father were recipients of such a wonderful assortment of clothing and artifacts given to them by their friends, the Oglala Sioux Indians. Now, my sisters and I are prepared to offer these items to the public, while at the same time remembering our grandparents as amazing people who devoted their lives to their missionary work and the Dakota people.

LAURA JOHNSON OSSWALD and her sisters *Helen Johnson Grout* and *Frances Johnson Chase Montgomery* have been caretakers of *The Johnson American Indian Art Collection* for nearly three decades.

EVENT

American Indian Art Signature® Auction #5135, featuring the Johnson American Indian Art Collection, is scheduled for May 10, 2013, in Dallas and online at HA.com/5135. For details, contact Delia E. Sullivan at 214-409-1343 or DeliaS@HA.com.



Sioux Wood and Stone Pipe
Estimate: \$4,000-\$6,000



Sioux Beaded Hide Fetish
Estimate: \$800-\$1,200

Earle Bergey's 'The Cybernetic Brains'

ILLUSTRATOR'S SPACE OPERA IMAGES, THEMES
PRE-DATED 'STAR WARS' BY THREE DECADES

By Hector Cantú

DECADES BEFORE PRINCESS Leia of *Star Wars* hit the big screen, Earle Bergey was creating scantily clad spacewomen for the booming pulp industry of the 1940s. In 1950, he produced what many consider his greatest science-fiction pulp cover.

First published in 1939, *Startling Stories* was one of the leading science-fiction magazines of the day, featuring artwork and space-opera storylines that captured the imagination of young readers and future filmmakers. Bergey (1901-1952) was essentially the magazine's house cover artist, painting most covers for a decade beginning in 1942.

In 1950 – when pin-up art and science-fiction were both at cultural heights – Bergey was given the task of illustrating “The Cybernetic Brains: A Novel of Men and Machines” by Raymond F. Jones, whose 1952 novel, *This Island Earth*, was among the first to explore intergalactic war. The resulting artwork is considered among Bergey's finest.

“Bergey's science-fiction pulp covers are among the rarest and most desirable paintings in the hobby, and this beautifully painted classic for *Startling Stories* is undeniably one of the very best in existence,” says Heritage Auctions Vice President and illustration art expert Todd Hignite.

Bergey's *The Cybernetic Brains*, from the estate of noted collector and book dealer John McLaughlin, is a highlight of Heritage's illustration art auction scheduled for April 11-12, 2013, in Beverly Hills, Calif. It's expected to realize at least \$30,000.

EVENT

ILLUSTRATION ART SIGNATURE® AUCTION #5126 is scheduled for April 11-12, 2013, in Beverly Hills, Calif., and online at HA.com/5126. For information, contact Todd Hignite at 214-409-1790 or ToddH@HA.com.

Earle Bergey (1901-1952), *The Cybernetic Brains*
Startling Stories cover, September 1950. Oil on canvas, 27 x 18 in.
Estimate: \$30,000-\$50,000

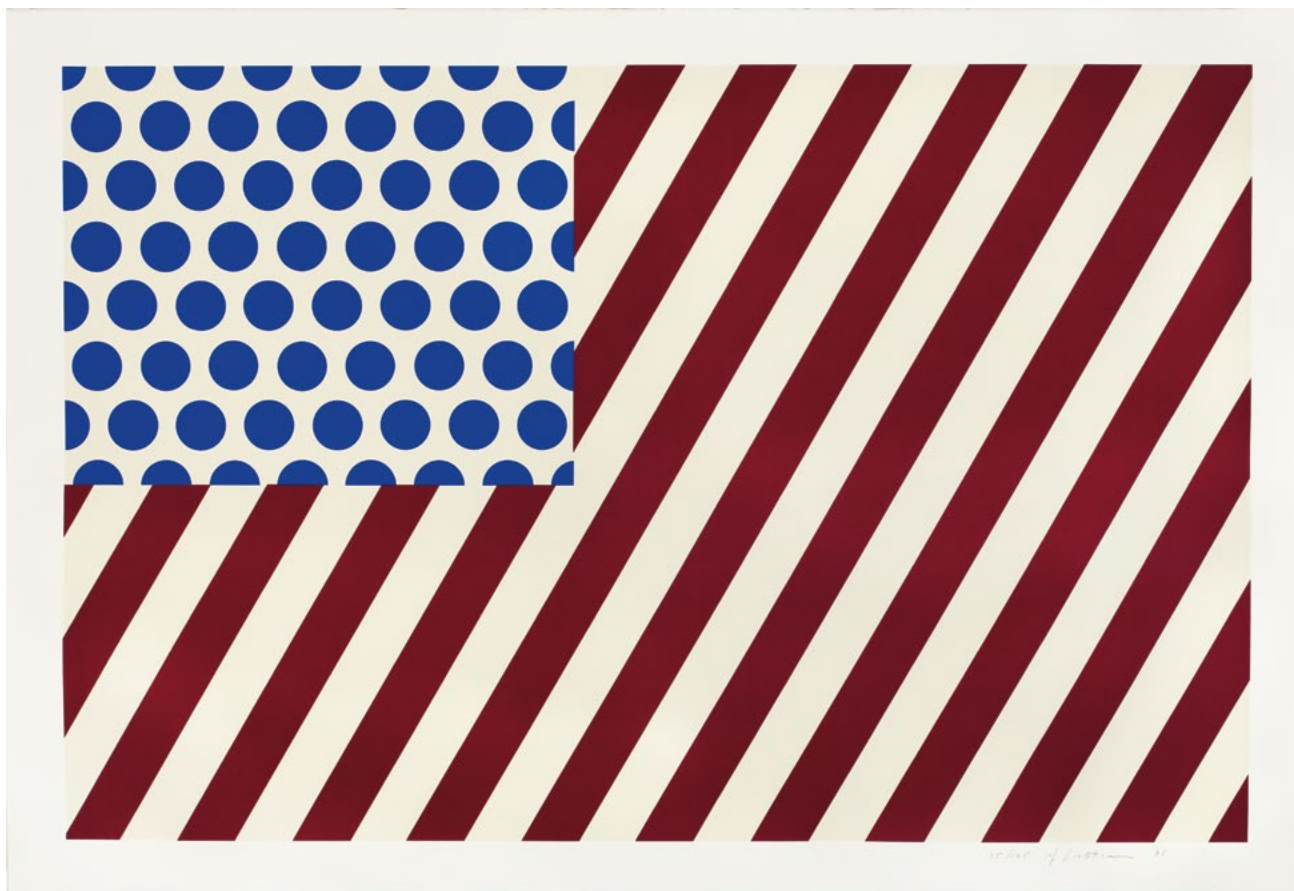


Earle Bergey painted *Startling Stories* covers for more than 10 years.



Roy Lichtenstein Screen Print

'FORMS IN SPACE' EXECUTED FOR PENNSYLVANIA FUND-RAISING EVENT



Roy Lichtenstein (1923-1997), *Forms in Space*, 1985. Screen print in colors on Rives BFK paper, 31 x 47½ in. Ed. 35/125, signed, dated and numbered. Estimate: \$30,000-\$50,000

ROY LICHTENSTEIN GAINED worldwide attention for his comic-book panels reconfigured as large-scale fine artworks. Among the most notable are *Whaam!*, a 1963 diptych that resides in London's Tate Modern museum, and 1964's *Sleeping Girl*, which realized \$44.88 million at auction last year.

"It's useful to remember he only did that for three or four years," Jack Cowart, head of the Roy Lichtenstein Foundation, recently told London's *Metro* newspaper. "He knew they were a moment in time and he had to move on. He'd had 14 to 16 years as an artist prior to pop art, and continued to work productively for another 40 years after that. He wasn't a one-trick pony – he evolved and brought in a lot of other subjects."

An example is Lichtenstein's *Forms in Space*. A print of *Forms in Space* – executed for a fund-raising benefit at the Institute of Contemporary Art, University of Pennsylvania in 1985 – is a highlight of Heritage's modern and contemporary art auction scheduled for May 22, 2013, in Dallas. It's expected to realize at least \$30,000.

"Lichtenstein's interpretation of the American flag is rendered in its true colors, but instead of white stars against a blue background, magnified blue dots take their place and thick, bold diagonal red lines substitute for the horizontal red and white stripes," says Frank Hettig, director of modern and contemporary art auctions at Heritage. "*Forms in Space* hints at a comic-book inspired narrative of the symbol of Americana. It is instantly cognizable, but his new configuration forces us to read the American symbol as a new image. It can be seen as a symbol of freedom, but also an image of artistic freedom."

A Lichtenstein (1923-1997) retrospective featuring 125 of his most definitive paintings and sculptures runs at the Tate Modern through May 27.

EVENT

MODERN & CONTEMPORARY ART SIGNATURE® AUCTION #5138 is scheduled for May 22, 2013, in Dallas and online at HA.com/5138. For details, contact Frank Hettig at 214-409-1157 or FrankH@HA.com.

Colonel Sanders' Suit

LEGENDARY RESTAURATEUR GIFTED TRADEMARK OUTFIT TO KENTUCKY TEENAGER ON WAY TO HALLOWEEN PARTY

By Hector Cantú

A **KNOCK ON** your front door can change your life. Especially if the person knocking is Colonel Sanders. And he wants to buy your home.

That's exactly what happened to Mike Morris, who in 1975 was living with his family in Shelbyville, Ky. "I was 13 at the time," Morris says. "The colonel was living in Louisville about 30 miles away and he wanted to move back out into the country. So he was driving around and saw our house and liked it. It wasn't even for sale."

After contacting Morris' father, Colonel Sanders – in his trademark white suit – was soon at the front door. "It was pretty amazing seeing this big, white stretch limo in the driveway," Morris recalls, "and there he was with his cane."

Morris' father at first politely declined the offer. "But the colonel was very persistent," says Mike Morris, who today is a hotel manager near Cincinnati. "He said, 'It's a really neat house and I'd really like to live here.' They came to an agreement a week or so later."

But that wasn't the end of the story. By the time Colonel Sanders and his wife Claudia moved into the home, they had befriended the Morris family. The colonel asked them to stay on the property. A home was built next door and they remained neighbors until Colonel Sanders' death in 1980. "We attended his birthday parties," Morris says. "We watched TV. We went to restaurants with him. He came over one Christmas morning and read *'Twas the Night Before Christmas* to me and my sister."

One year, when he was a junior, Morris was planning to attend a high school Halloween party. "My dad said, 'Why not dress up as Colonel Sanders?' I went over with my dad to the colonel's house and said would it be possible to borrow his white suit to dress up for the party? He said OK, but with one condition. 'When you're dressed up, come over so I can see what you look like.' He was just amazed at how I looked."



A family snapshot shows Mike Morris on his way to a Halloween party in Colonel Sanders' suit.

As an added bonus, the colonel had his chauffeur drive the teen into town. "I rolled the window down just enough to stick my hand out and wave at people and they thought it was Colonel Sanders," Morris recalls with a laugh. "The limo pulled up to the high school, the chauffeur opens the door and walks with me just like he did with the colonel. The kids figured it out and had a big laugh about it!"

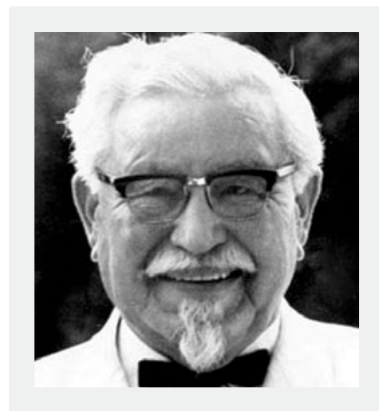
Afterward, Morris took the suit back, "but the colonel said, 'You did such a great job, I'd like for you to keep it.' I've had it ever since."

At the time, the colonel – born Harland David Sanders – was a national celebrity, having launched what would become the Kentucky Fried Chicken restaurant chain decades earlier. In the 1950s, he began developing his distinctive white mustache and goatee, glasses, white suit and string tie. "He never wore anything else except when we saw him in his garden," Morris says.

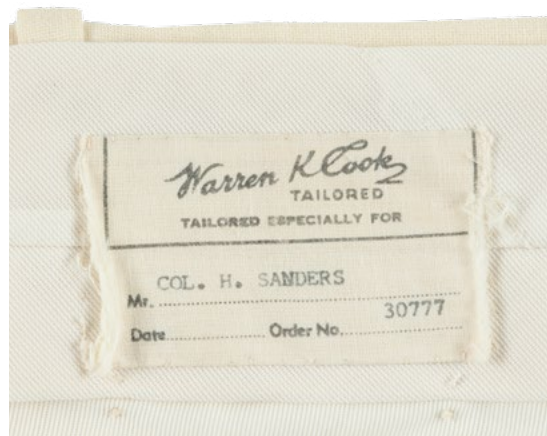
Today, more than 30 years after his death, KFC has restaurants worldwide. While mascots such as Aunt Jemima, the Jolly Green Giant, and Ronald McDonald remain popular, none has "the universal weight, or power, of Colonel Sanders, for the simple reason that only Colonel Sanders, among the world's great global icons, was an actual person," *Time* magazine columnist Josh Ozersky writes in his book *Colonel Sanders and the American Dream*.

Now, Morris has decided to auction the white suit Colonel Sanders gave him. It's a highlight of Heritage's June 2013 Americana auction, where it's expected to realize at least \$10,000.

"It's been in the family for so long ... I don't want anything to happen to it as I get older," says Morris, 50. "If I am going to do something, now is a good time. I'll always have very vivid memories. It was one of the most exciting times of my life."



Colonel Sanders



Colonel Sanders' Custom-Tailored Trademark White Suit, 1972
Estimate: \$10,000+

EVENT

AMERICANA & POLITICAL SIGNATURE® AUCTION #6096 is scheduled for June 22, 2013, in Dallas and online at HA.com/6096. For information, contact Kathleen Guzman at 212-486-3515 or Kathleen@HA.com.



Stevens Weiss worked with Led Zeppelin's Robert Plant (left) as well as the Rascals, the Dave Clark Five, and the Moody Blues.

The Stevens Weiss Collection

ATTORNEY WAS CONFIDANT TO BIGGEST BANDS
AND PERFORMERS OF THE CLASSIC ROCK ERA

By Eric Bradley

STEVENS WEISS MAY have spent a lifetime practicing law but his first love was music. "He was always attracted to music," says his widow Marie Weiss. "That was his love but at first he was this young lawyer in a large firm."

The "young lawyer" with a love for music eventually became a powerful strategist and confidant to some of the most successful names in pop music, especially Led Zeppelin, Jimi Hendrix, Bad Company and Dusty Springfield.

Weiss' first exposure to show business came in the late 1950s when he landed a job as attorney for legendary *Tonight Show* host Jack Paar. When Weiss helped Paar expand his radio empire nationwide by buying rights to airwaves, it marked his first exposure to the music world and at crafting contracts – a skill he used to launch a large concert of British artists in New York in the early 1960s. The event failed, but Weiss maintained ties with the artists and began serving as a lawyer for acts such as Peter Noone, the Rascals, the Dave Clark Five, and the Moody Blues. Weiss and his wife developed a lifelong friendship with famed music manager Peter Grant.

By the end of the 1960s, Weiss was representing Jimi Hendrix and helped the legendary guitarist secure gigs in England, which later solidified his success in America. Before one of Hendrix's two shows at the Royal Albert Hall in 1969, Weiss told Hendrix how much he liked the vest he was wearing. "Hendrix immediately took it off and handed it to him as a gift," says Heritage Auctions music and entertainment specialist Garry Shrum.



Peter Noone Signed Photograph
Estimate: \$600-\$1,000



Led Zeppelin "In Through the Out Door"
Multi-Platinum Award Presented to Steve Weiss
Estimate: \$2,000-\$3,000



Led Zeppelin
Warm-up Suit, 1977
Estimate: \$800-\$1,200



Bad Company Gold Award to Commemorate Group's
Million-Selling Debut Album, 1974, Presented to Steve Weiss
Estimate: \$800-\$1,200

Grant and Weiss were successful, Marie Weiss believes, because they never focused on themselves. "It was always what was best for the client, individually or collectively," she says. "When managers and lawyers forget who this is all about, it usually marks the end of the relationship not to mention the damage it causes the client. Stevens was fierce about caring for the well-being of the artists. That's why constructing contracts on every level, as well as preparing for the 'what if' theory, still make those two relevant today."

Weiss died in 2008 in the midst of planning a tour for Bad Company. Now Marie Weiss is offering at auction items she and her husband gathered over the years. The first items from the Stevens Weiss Collection went to auction in December 2012, where the Hendrix vest realized \$30,000. Additional items – including signed photos, tour gear and album awards – are featured in Heritage's entertainment and music memorabilia auction scheduled for July 24, 2013.

EVENT

ENTERTAINMENT & MUSIC MEMORABILIA SIGNATURE® AUCTION #7081, featuring items from the Stevens Weiss Collection, is scheduled for July 25, 2013 in Dallas and online at HA.com/7081. For details, contact Garry Schrum at 800-872-6467 ext. 1585 or GarryS@HA.com.

Francis Crick's Nobel Prize

BIOPHYSICIST WHO UNCOVERED
STRUCTURE OF DNA RANKED AMONG
THE WORLD'S GREATEST SCIENTISTS

MANY HISTORIANS PLACE Francis Crick (1916-2004) in the company of Galileo, Darwin and Einstein as one of the greatest scientists of all time.

The British molecular biophysicist, biologist and neuroscientist co-discovered the structure of the DNA molecule in 1953 with James D. Watson (b.1928). Crick was a "quiet genius who led a revolution in biology by discovering, quite literally, the secret of life," notes the biography *Francis Crick: Discoverer of the Genetic Code* by science writer and *Wall Street Journal* columnist Matt Ridley.

In 1962, Crick, Watson and Maurice Wilkins (1916-2004) were awarded the Nobel Prize for Physiology or Medicine for their groundbreaking work — widely regarded as one of the most important discoveries of 20th century biology.

The gold Nobel Prize medal that Crick received is a highlight of Heritage's Historical Manuscripts auction scheduled for April 10-11, 2013, in New York. It is struck in 23k gold and weighs approximately 198.6 grams. It is expected to realize at least \$500,000.

The medal was consigned by the Francis Crick Family Trust.

"We hope that by auctioning Francis Crick's Nobel Prize that it will be well looked after and be available for public display," says son and Trust spokesman Michael Crick. "In addition, a portion of the sale will be awarded to the new Francis Crick Institute in London to promote ground-breaking scientific research and inspire the next generation of scientists."

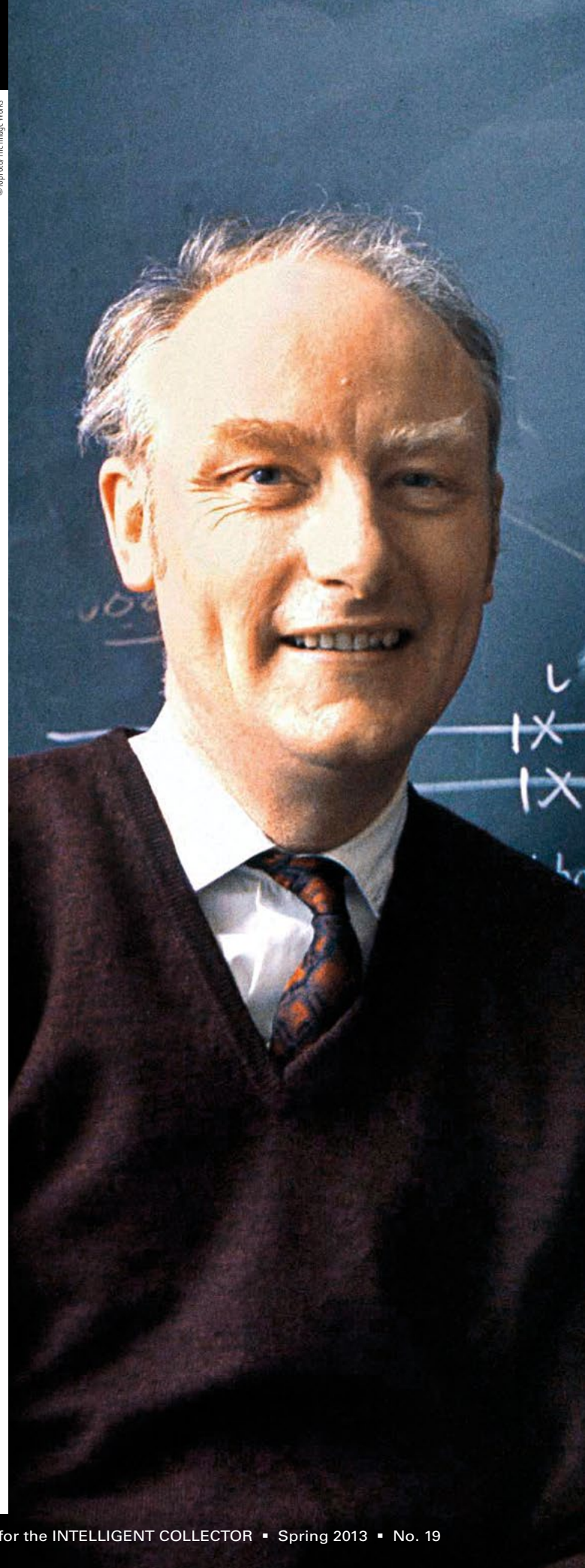
Sandra Palomino, director of historical manuscripts at Heritage Auctions, says Nobel medals rarely are offered to the public. "Francis Crick forever changed our world and how we understand it," Palomino says. "This auction offers a unique chance to own and care for a piece of scientific history."

EVENT

HISTORICAL MANUSCRIPTS SIGNATURE® AUCTION #6093 is scheduled for April 10-11, 2013, in New York and online at HA.com/6093. For details, contact Sandra Palomino at 214-409-1107 or SandraP@HA.com.

Dr. Francis Crick has been called a "quiet genius" who led a revolution in biology by discovering the secret of life.

© TopFoto/The Image Works





Nobel Prize in Physiology or Medicine Awarded to Francis Crick in 1962 for his Co-discovery of the Structure of DNA; minted by Myntverket; struck in 23k gold; accompanied by the original hand-illuminated citation Estimate: \$500,000+

Forbes Comic Collection

MEDIA COMPANY EXECUTIVE HAS BEEN COLLECTING 'THE FLASH' FOR DECADES

AS A BOY, Christopher "Kip" Forbes collected stamps and coins, but those hobbies quickly faded. "I became addicted to comic books," says Forbes, who grew up in Far Hills, N.J. "I suppose I was a little contrarian. Everyone was collecting *Superman* and *Batman* so I read *The Flash*. He was kind of cool and there was less competition."

As vice chairman of Forbes Media LLC, the company founded by his grandfather in 1917, Forbes today collects Roycroft furniture and historical documents relating to Napoleon III. He also is a noted Fabergé authority, writing the catalogue raisonné for the famous Fabergé Egg collection of his father Malcolm S. Forbes. But growing up in the late 1950s, "Kip" Forbes was a comic book fan and, until recently, still subscribed to his favorite comics.

"[The Flash] was my favorite superhero, and I became pretty serious about it around age 10," Forbes says. "I remember sweating my way through boarding school where I wasn't allowed to have them. I'd stick them under my shirt and then bury them like contraband in my trunk."

A selection from Christopher Forbes' comic book collection is featured in Heritage's vintage comics auction scheduled for May 16-17, 2013, in Dallas. His collection includes comics purchased off the newsstand and from dealers in later years.

"Sadly, none of my grandchildren has expressed any interest in comics," Forbes says lightheartedly about the auction. "If they don't want them, maybe [the comics] will help pay for their education."

Forbes magazine was founded by B.C. Forbes. Today, the publication is part of a media company that includes magazines, newsletters, websites, and conferences for executives and investors.

EVENT

VINTAGE COMICS & COMIC ART SIGNATURE® AUCTION #7076, featuring comics from the Christopher Forbes Collection, is scheduled for May 16-17, 2013, in Dallas and online at HA.com/7076. For information, contact Lon Allen at 214-409-1261 or LonA@HA.com.



Christopher Forbes began collecting comics as a youngster in New Jersey.

Flash Comics #1 (1940), *Big All-American Comic Book* #1 (1944), and *All-Flash* #1 (1941) are among the Forbes comics going to auction.



Munson Catcher's Mask, Glove

PLAYER ONE OF THE MOST SIGNIFICANT YANKEES IN PINSTRIPED HISTORY



1979 Thurman Munson Final Season
Game-Used Catcher's Mask
Estimate: \$60,000+



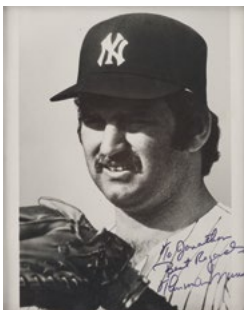
1979 Thurman Munson Final Season
Game-Used Catcher's Mitt
Estimate: \$60,000+

THURMAN MUNSON WAS a tough-as-nails backstop, a Gold Glove winner and the unquestioned leader of his team.

"Like [Johnny] Bench and [Carlton] Fisk, too, though to a lesser degree, Munson had home run power," notes the book *Thurman Munson: A Baseball Biography* by Christopher Devine. "But the Yankee captain was in, at least one respect, an even rarer breed of catcher — one who manage[d] despite the physical and mental demands of his position to finish each year somewhere near the .300 mark."

In fact, Munson — who played his entire 11-year career for the New York Yankees and was team captain for the late 1970s World Championship teams — is the only catcher other than Bench to win Rookie of the Year, at least one World Series, and at least one MVP over his career. "Many baseball fans consider him one of his era's great clutch hitters," says Chris Ivy, director of sports auctions at Heritage Auctions. "The only thing that has most likely kept him out of the Hall of Fame was his early, tragic death."

In 1979, when he was 32 years old, Munson died when his Cessna Citation crashed in Canton, Ohio. "When the star catcher died," Devine's book notes, "it seems clear to many that on August 2, 1979, misfortune denied Munson his place in Cooperstown."



A photograph signed by Munson realized \$3,346 at an April 2011 auction.

Even without that recognition, Munson today ranks among baseball's greats. The New York Yankees retired his number 15 (only 17 numbers have been retired in Yankees' history). He is among the legends enshrined at the New York Yankees' Monument Park. He is often placed in the company of Lou Gehrig and Bill Dickey. And every year, the Thurman Munson Awards Dinner in New York City attracts sports celebrities to raise funds for AHRC New York City Foundation, which assists children and adults with disabilities.

Munson's catcher's mask and glove from his final season with the Yankees are highlights of Heritage's sports collectibles auction scheduled for May 2-4, 2013, in Dallas. The items are consigned by Munson's friend and Yankee teammate Gene Michael. The players were roommates for five seasons while on road trips, and were initially paired because they both attended Kent State University.

"Despite his absence from Cooperstown, Munson remains one of the most significant Yankees in pinstriped history," Ivy says, "and likewise remains the most sought-after and valuable figure in the collectibles market of those players active within the past three decades."

EVENT

SPORTS COLLECTIBLES SIGNATURE® AUCTION #7075 is scheduled for May 2-4, 2013, in Dallas and online at HA.com/7075. For information, contact Chris Ivy at 214-409-1319 or Clivy@HA.com.

Space Package

CUSTOMIZED FENDER GUITAR, LIMITED EDITION OMEGA TIMEPIECE,
DINNER WITH GENE CERNAN GOING TO THE HIGHEST BIDDER

A SINGLE LOT that includes an Apollo 17 limited edition Omega timepiece, dinner with moonwalker Gene Cernan, and one of two NASA-themed Stratocasters customized by Fender highlights Heritage's upcoming Space Exploration auction. Proceeds will benefit the National Naval Aviation Museum.

"This is sure to be a once-in-a-lifetime opportunity for a lucky space fan," says Tom Slater, director of Americana auctions at Heritage Auctions. "And there's the added bonus that proceeds from this lot benefit the National Naval Aviation Museum."

The customized Stratocaster features iconic moon-landing images and has been signed by 12 astronauts: Michael Collins, John Glenn, Tom Stafford, Walt Cunningham, James Lovell, Joe Engle, Fred Haise, Richard Gordon and moonwalkers Gene Cernan, Dave Scott, Alan Bean and Charlie Duke. The guitar was made by Fender Musical designer and master builder Chip Ellis, son of retired Navy Capt. Charles E. Ellis Jr., a member of the Naval Aviation Museum Foundation board. The second NASA guitar is going to the Fender Museum of Music and the Arts.

The Omega Speedmaster Apollo XVII 40th Anniversary Limited Edition timepiece – one of 1,972 made, with a retail value of \$7,200 – was issued last year to commemorate the final mission of the Apollo lunar-landing program. The Apollo 17 crew consisted of Command Module Pilot Ronald Evans, Lunar Module Pilot Harrison Schmitt, and Commander Gene Cernan. An Omega Speedmaster was the first watch worn on the moon when Buzz Aldrin stepped onto the surface with the timepiece on his wrist during Apollo 11.

"Giving this lot a personal touch is dinner with Gene Cernan for the winning bidder," Slater says. "It's not every day that you can share a meal with a true American hero, one of only 12 people to have ever walked on the moon."

The National Naval Aviation Museum, an official Department of the Navy museum, is located in Pensacola, Fla. Its mission is to collect, preserve and display historic artifacts relating to the history of Naval aviation.

EVENT

SPACE EXPLORATION SIGNATURE® AUCTION #6095 is scheduled for April 18, 2013, in Dallas and online at HA.com/6095. For details, contact Tom Slater at 214-409-1441 or TomS@HA.com.



NASA-themed Fender Stratocaster, Omega Speedmaster Apollo XVII 40th Anniversary Limited Edition Timepiece, Dinner with Apollo 17 Commander Gene Cernan
Estimate: \$25,000+



Apollo 17 Commander Gene Cernan and 11 fellow space explorers signed the customized Fender Stratocaster at a ceremony at the National Naval Aviation Museum.

Walton 1913 Liberty Head Nickel

AFTER BEING HELD IN STORAGE FOR DECADES,
LEGENDARY COIN GOING TO AUCTION FOR FIRST TIME



George O. Walton

THE HEIRS OF George O. Walton, a North Carolina collector who acquired a 1913 Liberty nickel in the mid-1940s for a reported \$3,750, are offering the rare coin at auction for the first time. It's expected to realize at least \$2.5 million.

Walton had the coin with him when he was killed in a car crash on March 9, 1962. Law enforcement officers retrieved the coin from the crash site. It subsequently was mistakenly labeled a fake and then kept by Walton's family for decades. It was re-discovered and authenticated in 2003 — joining the other four-known specimens.

"The 1913 Liberty nickel is one of America's most famous rare coins," says Heritage Auctions Executive Vice President Todd Imhof. "This particular one was off the radar for decades until it literally came out of the closet after a nationwide search and was authenticated by experts."

The Walton 1913 Liberty Head nickel is being offered at Heritage Auctions' U.S. Coins Signature® Auction scheduled for April 25, 2013, at the Central States Numismatic Society Convention in Schaumburg, Ill.

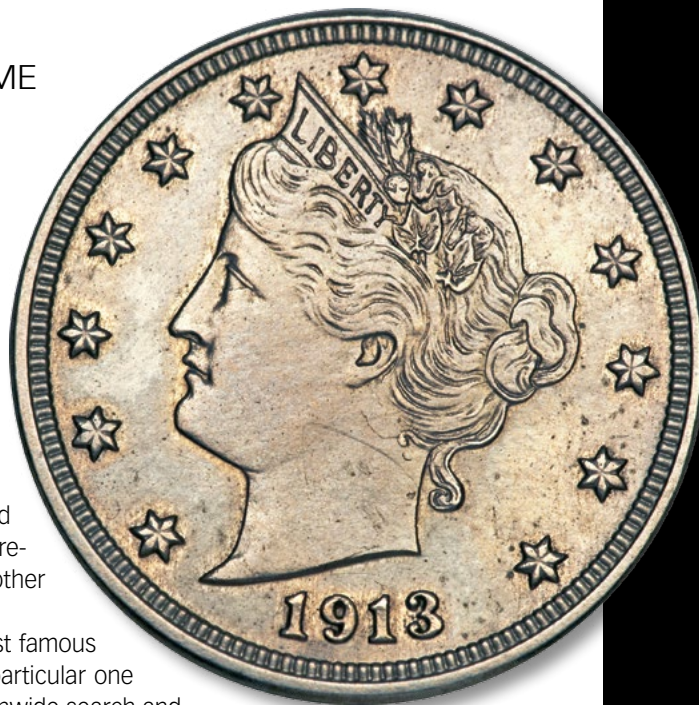
The Olsen Specimen of the 1913 Liberty nickel realized nearly \$3.74 million at a January 2010 Heritage auction.

The 1913 Liberty nickel is steeped in mystery. In 1913, the U.S. Mint switched designs on five-cent denomination coins, going from a depiction of a symbolic "Miss Liberty" to a new design featuring an American Indian on the front and bison on the back.

"Five nickels with the old Liberty Head design but dated 1913 were struck under mysterious circumstances at the Philadelphia Mint," Imhof says. "Their existence was not known until the five coins appeared at the American Numismatic Association convention in Chicago in 1920. Now, we're bringing this coin back to the Chicago area for its auction and it's expected to sell for \$2.5 million or more."

EVENT

U.S. COINS SIGNATURE® AUCTION #1184 is scheduled for April 24-28, 2013, at the Central States Numismatic Society Convention in Schaumburg, Ill., and online at HA.com/1184. For information, contact Todd Imhof at 214-409-1313 or Todd@HA.com.



1913 5C Liberty PCGS PR63
The Walton Specimen
Estimate: \$2.5 million+

Gatling Gun

PURCHASED BY DEALER IN 1962 FOR \$3,500,
COLT MODEL 1883 RARELY REACHES MARKET

THE GATLING GUN has been called the first successful true machine gun used in warfare. It was designed by Richard Jordan Gatling (1818-1903) soon after the Civil War began. Although its use during the war was limited, the Gatling gun would change the nature of warfare and play a vital role in protecting and expanding America's overseas interests.

By 1870, the Colt Company was producing all Gatlings, and counted the U.S. government among its customers. Initially designed to discharge 200 shots per minute, later models – including the Colt Model 1883 – had a cyclic rate that reached as high as 1,500 per minute.

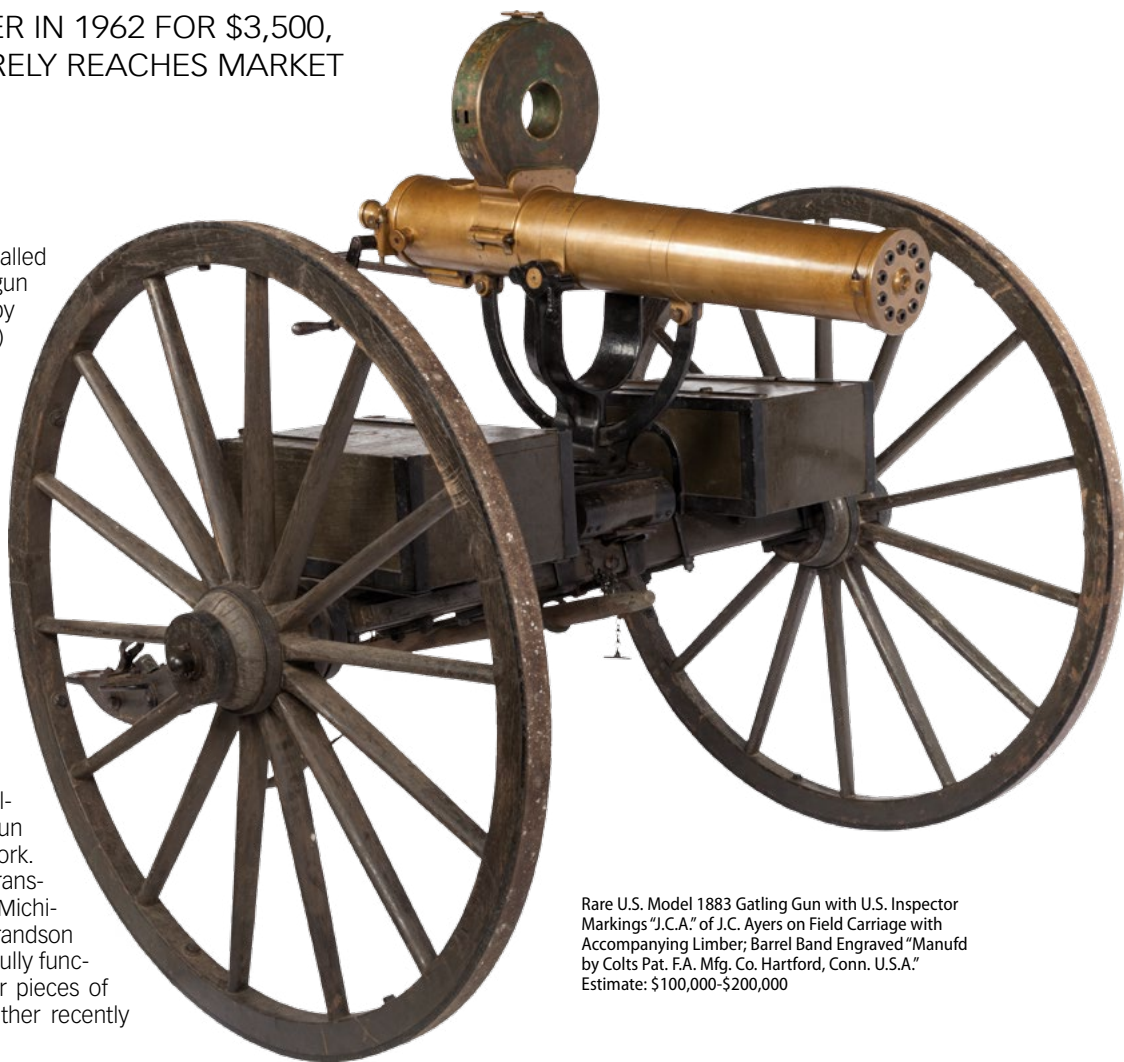
In 1962, antique firearms dealer Michael Yeck found a Gatling gun while on a buying trip to New York. He purchased it for \$3,500 and transported it back to his business in Michigan. "But he never sold it," says grandson Matthew Hand, who inherited the fully functional Gatling and numerous other pieces of antique firearms after his grandfather recently passed away.

The Colt Model 1883 Gatling gun is expected to realize more than \$100,000 when it goes to auction June 9, 2013, in Dallas. The auction also features an extremely rare Colt Model 1877 Navy Gatling gun on its original Naval boarding carriage, with a pre-auction estimate of \$100,000 to \$200,000.

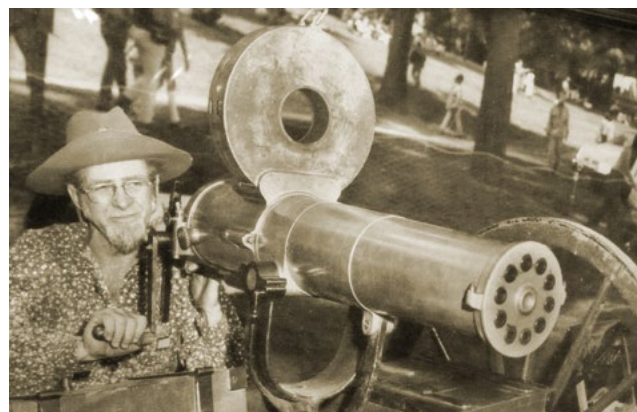
"Gatling guns are extremely rare and are hardly ever brought to market," says Clifford Chappell, an antique firearms expert at Heritage Auctions. "This Model 1883, purchased by the U.S. Army, manufactured by Colt and complete with very rare limber, appeals to a wide range of collectors. It would certainly be a centerpiece for advanced collectors of Gatling guns, Colts, Indian War era material, and U.S. militaria."

EVENT

ARMS & ARMOR SIGNATURE® AUCTION #6099 is scheduled for June 9, 2013, in Dallas and online at HA.com/6099. For details, contact Clifford Chappell at 214-409-1887 or CliffordC@HA.com.



Rare U.S. Model 1883 Gatling Gun with U.S. Inspector Markings "J.C.A." of J.C. Ayers on Field Carriage with Accompanying Limber; Barrel Band Engraved "Manufd by Colts Pat. F.A. Mfg. Co. Hartford, Conn. U.S.A." Estimate: \$100,000-\$200,000



Michael Yeck, who served in the U.S. Army during World War II, took his Gatling gun out for a public demonstration in the late 1980s.



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1890, 1891 Treasury Notes

'GREEN BACK' DESIGN MEANT TO THWART COUNTERFEITERS
RESULTED IN SOME OF THE NATION'S MOST ICONIC NOTES

By Dustin Johnston



Fr. 379a \$1000 1890 "Watermelon" Treasury Note PCGS
Apparent Extremely Fine 45. Estimate: \$1.25 million+

Fr. 379c \$1000 1891 Treasury Note PCGS Extremely Fine 45PPQ.
Unique in Collector Hands. Estimate: \$2 million+

EARLY COUNTERFEITERS OFTEN had access to the same technologies as mints and printers, making it difficult for governments to counteract. Even the threat of death as a penalty was not enough to stop individuals. Consequently, revolutionary countermeasures were introduced to stay a step ahead of counterfeiters.

The American Colonies were some of the most prolific issuers of paper money and countermeasures had to be introduced to thwart counterfeiters. Benjamin Franklin suggested the use of "nature prints" for Colonial currency. This method of printing captured the intricate details of a leaf, which are as complex as a fingerprint and nearly impossible to engrave. When Federal Currency was first issued in the 1860s, photography was the newest technology employed by counterfeiters. Black ink was easy to replicate with photography, but green ink proved to be a challenge for the equipment of the time. Both inks were employed with most back designs printed entirely in green, resulting in the nickname "Green Back."

Series 1890 Treasury Notes featured intricate "Green Back" designs. The \$100 and \$1000 notes included ornately engraved denominations and when printed in green ink, resulted in one of the most iconic designs on United States Currency. The lines used to engrave the 0's when printed in green ink resembled

a watermelon. The similarity earned them the nicknames of "Grand Watermelon" and "Baby Watermelon." A total of 26,000 of the \$1000 Treasury Notes were printed, but just seven examples are known extant, including four which are permanently impounded in government and museum collections.

As striking as the "Watermelon" back was, it was replaced with a new design featuring open areas to allow better viewing of the colored fibers in the paper, another anti-counterfeiting design element.

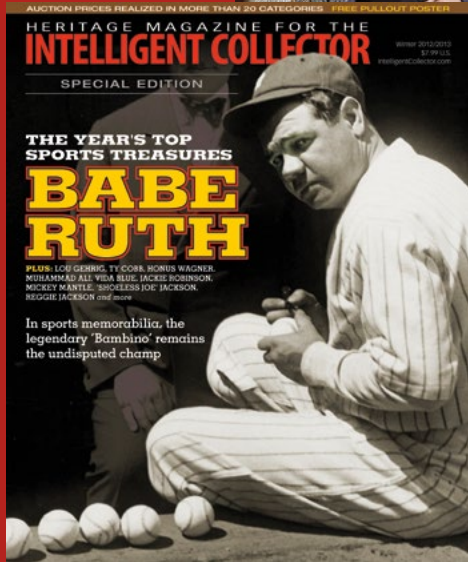
Just two examples of the redesigned Series 1891 \$1000 Treasury Notes are known; one is in the Smithsonian, and the other is being offered as a complement to a Grand Watermelon in Heritage's official currency auction of the Central States Numismatic Society convention, scheduled for April 24-29, 2013, in Schaumburg, Ill. Each note is expected to fetch more than seven figures.

DUSTIN JOHNSTON is director of Heritage currency auctions.

EVENT

CSNS CURRENCY SIGNATURE® AUCTION #3522 is scheduled for April 24-29, 2013, in Schaumburg, Ill., and online at HA.com/3522. For details, contact Dustin Johnston at 214-409-1302 or Dustin@HA.com.

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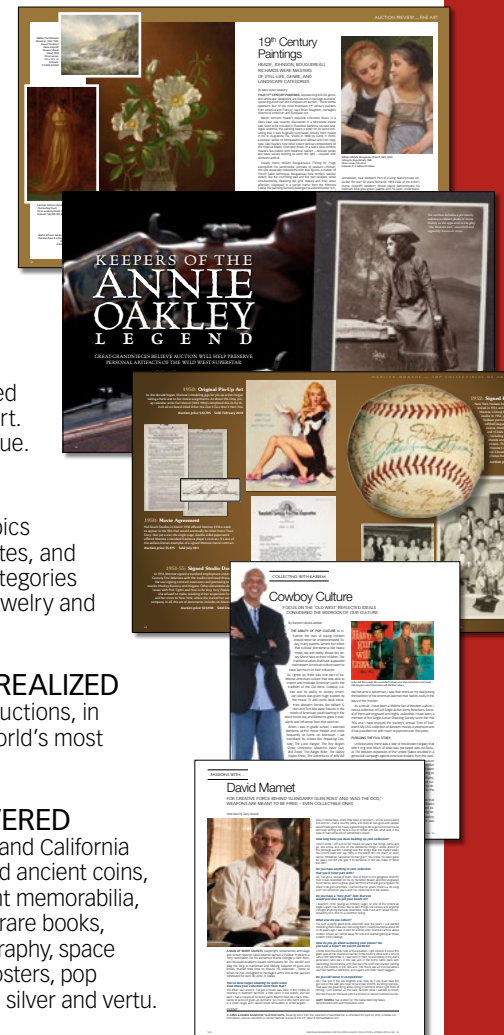
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'La Madona Rosa'

BEAUTIFUL BRAZILIAN SPECIMEN OF ROSE AND SMOKY QUARTZ
BEARS STRONG RESEMBLANCE TO DEPICTIONS OF VIRGIN MARY

By Mary Fong/Walker and Jim Walker

THE FACTS SURROUNDING the origins of certain objects often start in fragmentary and anecdotal records, and evolve with the aid of time to become mysterious and indefinite.

"La Madona Rosa" (the Pink Madonna) is an exceptionally large and beautiful specimen of rose and smoky quartz bearing a strong resemblance to traditional depictions of the Mother of Christ.

The smoky quartz "body" of the Madonna is an abstract composition of vaguely human form, bearing a multitude of shining, planar surfaces, all reflecting light in a scintillating fashion. The overall effect is completed by a "halo" of sparkling rose quartz crystals over 1 inch in length, outlining the body of the Madonna and enhancing the resemblance to those statues and icons. Measuring an impressive 15.5 by 8 inches, it towers over all other known rose quartz specimens.

In the late 1950s, miners working a small mine in Brazil, the Lavra Berilo Branco, began finding little pockets containing rose quartz crystals. Then they hit a big one. Although only six inches wide and 12 inches high, the pocket extended for 16 feet. It was filled with deep pink quartz crystals draped sinusously over golden smoky quartz.

The miners at "Sapucaia" (the mine's informal name because of its proximity to that town) had hit pay dirt: mineral specimens never before seen or even imagined. Later finds in Brazil also yielded rose quartz specimens (notably Lavra da Ilha and Alto da Pitorra) but none approached the sheer size and beauty of the specimens from Lavra Berilo Branco – they became the "gold standard" for years, with the best-known example being "The Van Allen Belt," which resides in the Smithsonian.

Enter "La Madona Rosa," a "Dark Horse" challenger for the title of world's finest rose quartz specimen since the "Van Allen Belt." The question arises: Why hadn't the public heard of it before? The truth is both mysterious and also very typical.

Examination of the specimen's features, leads to the conclusion that, in all likelihood, it came from the original "Sapucaia"

(Lavra Berilo Branco) discovery. But attempts to pin down the history of this particular specimen break down at a certain point. Some opine that it was produced during the original discovery of 1959 and remained hidden for decades in the collection of a Brazilian gentleman before emerging to the notice of the outside world. Another account states that it was "discovered" in Brazil in 1972 (the mine had been in sporadic operation until 1973). Whatever its origin, it was acquired by a London gemstone collector in 1972. It was sold in 1977 to a U.S. gem collector and resided in that collection for 20 years – its significance unrecognized for decades.

It surfaced at the 1997 Tucson Gem & Mineral show, where it was recognized for its considerable potential. Cleaning, trimming and stabilization measures were deployed and the end result is nothing short of spectacular. It was subsequently sold into the Hoppel

Collection, a collection assembled over a decade by a wealthy industrialist. It has held a central position in that collection since 1997 – hidden from public view until now.

After some 50-plus years of searching for such material, it is clear that this stellar piece justifiably competes with "The Van Allen Belt" for the title "Finest of its Type."

This magnificent specimen is one of the highlights of the Hoppel Collection of Fine Minerals, featured in Heritage's Nature & Science Signature® auction scheduled for June 2, 2013, in Dallas. This extensive collection has a level of variety and aesthetics that is seldom seen, and will be the focal point of several upcoming nature and science auctions at Heritage.

MARY FONG/WALKER and JIM WALKER are directors of Nature and Science at Heritage Auctions.

EVENT

NATURE & SCIENCE SIGNATURE® AUCTION #5110, featuring the Hoppel Collection of Fine Minerals, is scheduled for June 2, 2013, in Dallas and online at HA.com/5110. For details, contact Craig Kissick at 214-409-1995 or CraigK@HA.com.



Brazilian mines have yielded some of the world's largest and finest examples of rose quartz.

Kimo Steddi



Traditional illustrations often depict the Virgin Mary with a full body halo, or aureole.



Rose Quartz with Smoky Quartz
 "Madona Rosa" – The Pink Madonna
 Lavra da Ilha, MG, Brazil
 15.5 x 8 in. (39 x 20 cm)
 Estimate: \$200,000+



JAMIE WYETH

AMERICAN MASTER PAINTS WHAT HE SEES.
AND THAT OFTEN INCLUDES OBJECTS FROM THE
COLLECTION HE KEEPS ON HIS DELAWARE FARM

STORY BY SUZANNE GANNON ■ PHOTOGRAPHS BY SCOTT HEWITT

NOT EVERY MODERN AMERICAN PAINTER can recall a day he spent with Andy Warhol on Manhattan's West Side relieving a merchant of his entire inventory of cat and dog taxidermy. But Jamie Wyeth can.

"In the '20s and '30s, stuffing your pet was all the rage," says the artist, recalling that many of the animals came with nameplates, one of them the Great Dane that belonged to legendary filmmaker Cecil B. DeMille. It wound up in Warhol's stash, not Wyeth's.

A variety of stuffed animals remain in Wyeth's collection today, many of them having starred at one point or another in one of his paintings. Fans and collectors of the artist are well aware of the creatures that dominate his work — ravens, geese, gulls, chickens, pigs and dogs.

Visitors to the Delaware farm of this self-described "accumulator" see firsthand the other realms, both animate and inanimate, he explores through his collections: millstones embedded in his driveway; early American furniture; toys; lighthouse paraphernalia; art, including his own and that of a diverse array of painters and illustrators; sculptures of cows, horses and dogs; whimsical animal-themed trinkets; and miniatures.

"I like getting really tuned in to my obsessions," Wyeth says.

"Jamie is a compulsive and adventurous collector whose collections are so diverse that they're hard to categorize," says Henry Adams, professor of American art at Case Western University and author of the book *Andrew*



Early American copper weathervanes are part of Wyeth's collection.



Wyeth: Master Drawings from the Artist's Collection. "It's his way of exploring the world."

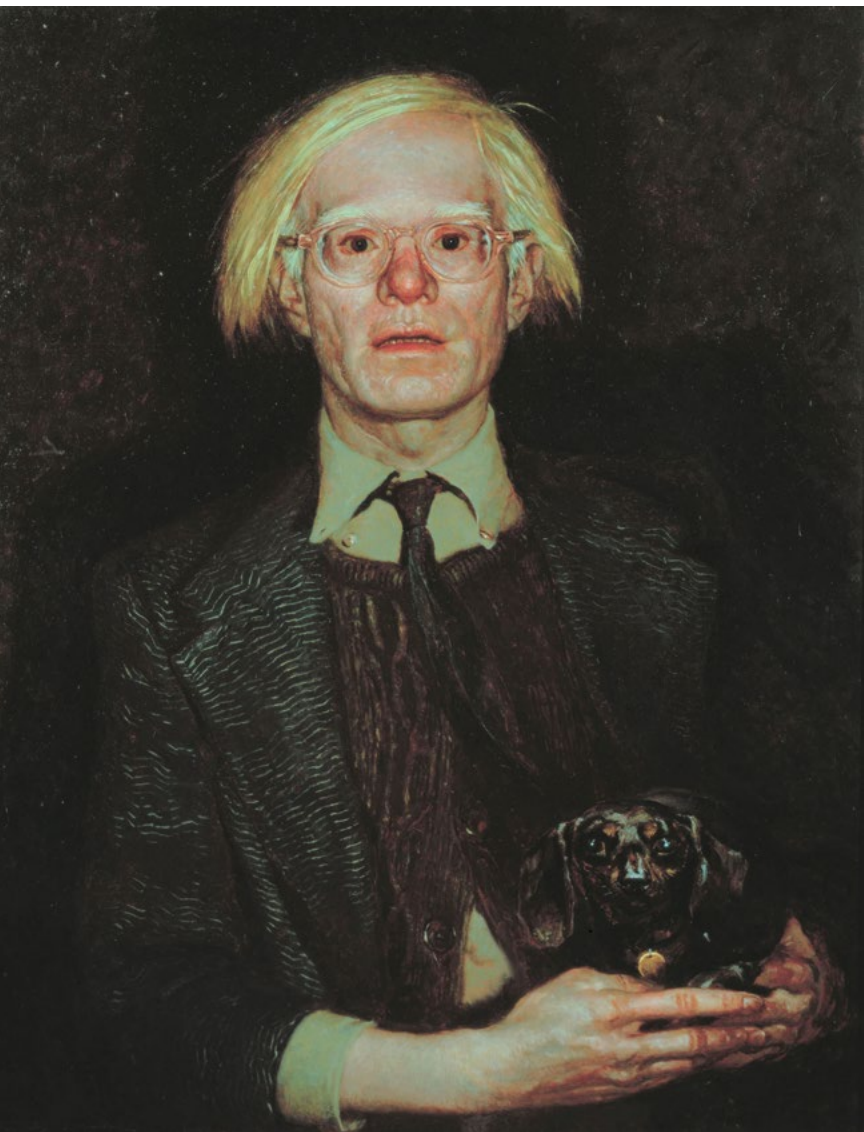
"His attraction to painting a truly diverse range of subjects might be seen as an extension of this same propensity as a collector," adds Marianne Berardi, Ph.D., senior painting expert and consignment director at Heritage Auctions. "Portraits of presidents, ballet dancers, pet pigs, seagulls ... he explores each one with a collector's passion and obsession."

Wyeth has a simpler view of his collection. "They can be manipulated," he explains, "if I want to paint a scene."

Items in the collection of Jamie Wyeth "can be manipulated if I want to paint a scene," explains the artist, holding a stuffed dog he purchased on a shopping trip with Andy Warhol.

THE WARHOL CONNECTION

The son of the late Andrew Wyeth, one of the foremost realists of the 20th century, and the grandson of the late N.C. Wyeth, whose work illuminated the pages of *Robinson Crusoe* and *Treasure Island*, Jamie Wyeth in the 1970s worked alongside Warhol at the Factory, the pop artist's New York City studio.



While his father, Andrew, avoided the New York art world, Jamie Wyeth became a fixture in Warhol's Factory, and he and Warhol exchanged portraits in 1976.

There he mingled with the luminous superstars who breezed through: Arnold Schwarzenegger, Salvador Dali, Paloma Picasso, among many others, and a famous drag queen whose skirt-lifting antics, he says, were not quite befitting of a monarch.

"Jamie threw himself into the contemporary art scene, the thing his father was avoiding," Adams says. "In his work there's an element of the extraordinary technique his dad had but he's also interested in a confrontation with his subject, which is the Warhol influence. His portrait of Warhol has the in-your-face quality of a billboard, which is the opposite of what his father did."

At the Factory, Wyeth painted Schwarzenegger, then at the height of his bodybuilding career, and Rudolf Nureyev.

"Warhol was an appalling and fascinating creature. He showed me a world I'd never seen."

"He was like a panther in the house," Wyeth says of the dancer whom he invited down to the farm. "It was hard to be in the same room with someone who had that animal-like presence and be able to concentrate."

Nureyev flew into a rage upon seeing his portrait. Later, he bought the lithograph.

It was during this period that Wyeth and Warhol painted the portraits of one another that would be mounted with much celebrity and fanfare at New York's Coe Kerr Gallery, where Halston's lover Victor Hugo arrived carrying a human skeleton.

"Warhol was an appalling and fascinating creature," Wyeth says, adding that he was awed by Warhol's ability to work through the night. "He showed me a world I'd never seen."

A visit Warhol made to a Wyeth family Thanksgiving in Chadds Ford one year was chronicled in the diaries published by Warhol's assistant in 1989. And later, the famous cache of secret tape recordings Warhol made of his conversations with the unsuspecting subjects of gossip columns turned out to include at least one conversation with Wyeth.

Now in the sixth decade of a prolific career that began with a solo show in New York at the age of 20, Wyeth says of shouldering the mantle of one of the American art world's most enduring dynasties, "It's a pain in the ass to be compared. But there's motivation in being part of a movement where you and your family have been voices."

Nevertheless, he is reluctant to be categorized, even as a realist, because he finds such terms too restrictive.



Wyeth has an obsession with ravens, both because of the beauty of their glistening black feathers, and because they're among the most intelligent and resourceful of birds. *Ravens in Winter* is an oil on board completed in 1996.

WEATHERED BARNS, WINDING ROADS

On a crisp afternoon in mid-November, Jamie Wyeth is at home on a rolling 300-acre farm that stretches from the outskirts of Wilmington, Del. to Chadds Ford, Pa., his childhood home and the place where his grandfather and Howard Pyle originated the Brandywine School of illustration. With its weathered barns, winding roads and gentle hills cast in slanted light, the region remains associated with both the style and subject matter of the Wyeth family's work. He has lived here with his wife Phyllis, whose horse, Union Rags, won the Belmont Stakes in 2012, since they married in the late 1960s.

In his knickers and Amish vest, blue paint staining his cuticles, it's easy to imagine Wyeth striding through his fields hand-feeding his emus and chatting with the vulture he taught to fly (he wore a football helmet to protect his head when the bird landed).

"What speaks to me about this place is that I know it," he says. "I couldn't possibly paint in places I haven't been."

Wyeth left school in the sixth grade — a precedent set by his father Andrew, who was removed from school by his father N.C. due to frail health — and spent his

mornings being home-schooled and his afternoons with his aunt Carolyn Wyeth, also a gifted painter. "Sports didn't interest me," he says. "I became very obsessed with painting and drawing all the time."

"What speaks to me about this place is that I know it. I couldn't possibly paint in places I haven't been."

Soon he was working with his father in his studio. "It was a frank relationship," he says. In this shared studio, he painted *Draft Age*, the oil portrait that has become synonymous with the controversy of the Vietnam War.

At about the time of his first solo show at New York's Knoedler Gallery, he was asked to paint a posthumous portrait of President John F. Kennedy. Having never seen the president in the flesh, Wyeth says he ultimately painted



In his series of "The Seven Deadly Sins," Wyeth used seagulls to symbolize the vices of mankind. "Everyone had painted seagulls as though they were white doves," Wyeth has said.



Hanging in Wyeth's home is a portrait of Andy Warhol from Wyeth's "A.W. Working on the Piss" series. "I've become a lot more discerning about what I let out to be seen," Wyeth says.

These bronze hands were cast by a plastic surgeon who specializes in hands — using Wyeth's own hands for the cast.



a portrait that was "rather odd." The piece won him not only Robert Kennedy's disapproval — it was based on a photograph of the president as he was immersed in the Bay of Pigs crisis — but also hate mail.

Jacqueline Kennedy Onassis, however, said the painting bore the closest resemblance to her late husband of any she'd ever seen. Then it landed on the cover of *Look* magazine.

Being a presidential portraitist — he painted President Jimmy Carter in 1977 — was not the only lofty validation the young painter received. While serving in the Delaware Air National Guard in the late '60s and early '70s, he was one of 70 artists asked by NASA and the National Gallery of Art to document the space probes as part of the "Eyewitness to Space" initiative. He was commissioned to design the White House holiday cards during the Reagan administration, and during the 1971 Christmas season, the U.S. Postal Service sold a partridge stamp he had illustrated.

These days, Wyeth, 66, spends much of his time on his farm, at his New York apartment, or on an island a mile off the coast of Maine that he prefers to reach by rowboat.

"We're bombarded with stimulation in this day and age," he says. "The island gives me focus — nobody can drive up and say, 'Let's have lunch.' "

That solitude enabled him a few years ago to focus on ravens, among many other preoccupations. Because they were not regular occupants of the island, he sought advice from an expert who said to find a dead cow. After phoning several local dairy farms, he got the tip-off that the bait was ready. He went ashore, picked up the 3,000-pound package, brought it back to the island, and put it in a field. The birds soon arrived. Their portraits later appeared in the exhibit "Gulls, Ravens, and a Vulture: The Ornithological Paintings of James Wyeth," which opened at the Farnsworth Art Museum in Rockland, Maine, in 2005.

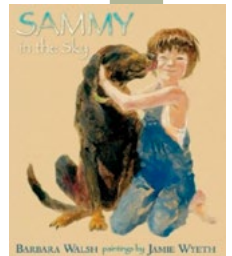
The Wyeth Legacy



Jamie Wyeth's *Portrait of John F. Kennedy*, 1967



Jamie Wyeth (b.1946) Earned national attention with his 1967 posthumous portrait of President John F. Kennedy. His striking "realist style" pieces can be found in the National Gallery of Art, the National Portrait Gallery, and the Fine Arts Museums of San Francisco. He illustrates children's books, the latest being *Sammy in the Sky* (Candlewick, \$16.99), about a hound dog and the little girl who loves him.



Andrew Wyeth's *Christina's World*, 1948



Andrew Wyeth (1917-2009) His oeuvre reflects the artist's ongoing love affair with everyday life – domestic, natural and architectural. "Found throughout Wyeth's work, these objects form patterns that illuminate core themes and reveal the artist wrestling with issues of memory, temporality, embodiment, and the metaphysical," notes the book *Andrew Wyeth: Memory & Magic*.



N.C. Wyeth's *Old Pew*, 1911, from *Treasure Island*



N.C. Wyeth (1882-1945) Pupil of artist Howard Pyle who created more than 3,000 paintings and illustrated more than 100 books of classic literature, including *Treasure Island*, *Robin Hood*, *The Last of the Mohicans*, and *Robinson Crusoe*.

Wyeth's love of animals is captured in the various small sculptures he keeps in his Delaware home.

BOLD WITH A SENSE OF HUMOR

He immortalized his fixation with seagulls in the “The Seven Deadly Sins” after awaking one night with a realization of how terrifying the scavengers could be.

Until then, he says, “Everyone had painted seagulls as though they were white doves.”

In the lushly detailed portraits entitled *Pride*, *Gluttony*, *Lust*, and *Sloth*, among others, critics have pointed out that the birds embody the frailties of mankind. The series was shown at New York’s Adelson Galleries in 2008.

“A lot of his recent paintings have a slightly disturbing quality,” says Adams, who adds that the birds are instructive about the most basic instincts of living creatures. “I give him credit for making paintings that are not conventionally pretty. He’s quite bold with surfaces and subjects and he has a sense of humor. In a way, he’s dealing with a lot of the subjects that are subjects of traditional narrative painting but his paintings are very thought-provoking.”

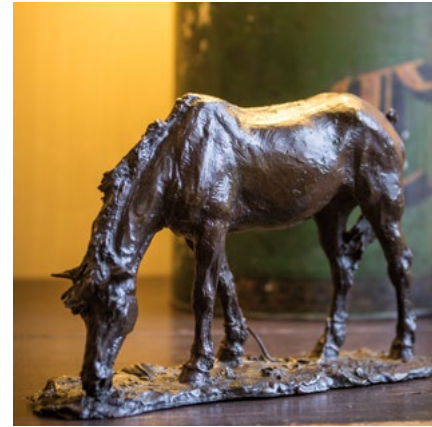
While his grandfather worked for the most part in oil and a palette of dense color, and his father in the muted tempera and watercolor that became his signature, Jamie Wyeth mixes things together — oil, watercolor, cardboard, canvas, rag board, tarpaulin — and paints more with his fingers than with brushes. Tempera, he says, is not “elastic enough” for moving paint around.

When not painting, Wyeth might be out and about looking for new items for his collection. He has dealers who know what he likes, but he also visits antique shops and occasionally attends auctions. In addition to creatures and miniatures, Wyeth collects art — from artists as diverse as Edgar Degas, Howard Pyle, British illustrator Arthur Rackham and Rockwell Kent.

Wyeth calls himself the biggest collector of his own work. “I’ve become a lot more discerning about what I let out to be seen,” he says.

Indeed, hanging on the walls of his home is a portrait of Andy Warhol from his “A.W. Working on the Piss” series from 2007. It is charcoal, gouache and watercolor on cardboard. Not far away is an oil study of President John F. Kennedy dating to 1967.

Though Wyeth hesitates to discuss his process or his subject while in the throes of a new artistic phase, he says he is currently working on a series depicting unanticipated events that take place on the Maine coast where his father also did much of his painting.



“My dad was a very strange painter,” he says. “His was an airless, microscopic world. So many miss that about his work. Mine isn’t quite as airless or exacting, but it’s a curious world.”

With upcoming exhibitions in China, South Korea and beyond, and a retrospective scheduled for next year at Boston’s Museum of Fine Arts, Jamie Wyeth remains a treasure many would like to appreciate for a long time.

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

WATCHMEN UNLEASHED

AS HIS ORIGINAL COVER ART GOES TO AUCTION, CO-CREATOR **DAVE GIBBONS** REFLECTS ON THE MASTERPIECE THAT CHANGED COMICS

INTERVIEW BY HECTOR CANTÚ

"WE HAD NO IDEA," Dave Gibbons says when asked if he and writer Alan Moore foresaw the impact their creation would have on pop culture. "We just wanted to do a comic that we wanted to read."


That comic was *Watchmen*, a 12-issue series published by DC Comics beginning in 1986. The story and its characters – the Comedian, Doctor Manhattan, Nite Owl, Rorschach, Silk Spectre and Ozymandias – would immediately win over fans and fellow creators alike, ultimately winning praise as a seminal work of the comic book medium.

Time magazine placed it among the 100 best English-language novels from 1923 to the present, calling it "a work of ruthless psychological realism ... a landmark in the graphic novel medium." The *New York Times* said the work was "remarkable... the would-be heroes of *Watchmen* have staggeringly complex psychological profiles." And *Entertainment Weekly* labeled it "a masterwork representing the apex of artistry." Selling millions of copies, the comic book was brought to life as a major feature film in 2009.

Now, the original cover art that Gibbons completed for those 12 issues has made it to the fan market. The first three covers were auctioned in February 2013 by Heritage Auctions. The remaining eight (which include a re-creation done for the lost No. 11 cover) will be auctioned between this spring and fall. Combined, the covers could fetch at least \$300,000.

"Gibbons' artwork for the series is as groundbreaking as Alan Moore's narrative, unprecedented in its seamless use of symbolism, sophisticated layouts, and pacing for brilliantly dramatic effect," says Heritage Auctions Vice President and comic art expert Todd Hignite. "Nowhere is the artist's achievement more notable than in the graphic power and beautiful execution of all 12 original covers. These images lead the reader through the entire story, functioning as the first panel of each chapter, and in their conceptual intelligence go far beyond the artistic expectations of a typical comic book cover."

Talking from his home near London, Gibbons looked back on the genesis of *Watchmen*, his approach to the cover art, and his thoughts about the art auctions.

A man with glasses and a black jacket is sitting on a black leather couch. Behind him is a large mural of Nite Owl II from the comic series Watchmen. The mural shows the character in a dynamic pose, with a yellow smiley face in the upper left corner. The man is looking directly at the camera.

"I suppose with something as complex and dense as *Watchmen*, you can read practically anything into it," says Dave Gibbons. "I'd rather let it speak for itself."

A lot of people collect Dave Gibbons comics and artwork. What do you collect?

I don't really collect comics anymore. I get sent comics free. I have an arrangement with my local comic shop where I can pick up any comics I want. I read comics, but I don't really save them. I've still got my collection from way, way back in the '60s.

What about non-comics?

I buy lots of books about illustration, about great illustrators of the past. The usual suspects like Robert Fawcett [1903-1967] and Albert Dorne [1906-1965].... I get a lot of pleasure from having those on my shelves.... Dorne [was] one of the leading illustrators of the '50s, very prolific ... but there hasn't been a book about him, surprisingly. One came out about a month ago. That was a great thing to put on the shelf next to [Norman] Rockwell, Dean Cornwell, Robert Fawcett, and J.C. Leyendecker. It's always nice knowing a book is going to come out that will fill a gap in your collection.

“My ambition was not to do the most successful graphic novel in the history of the medium. It was actually to spend my life working in comics.”

So you bought comics as a kid?

I did collect comic books. That was a lot harder then, particularly in the United Kingdom because comics shipped somewhat erratically. They didn't start distributing regularly in the country until about 1959, which was a good time for me. You used to have to go around to all the local newsstands and news agents, as we called them over here, and it was really hit and miss whether they had the latest issue of the title you were following. Sometimes, they'd only have one copy of each issue. I used to collect with a friend and we'd get on our bikes and drive around to newspaper shops and we'd take two sides of a spinner rack each and it was really a roll of the dice as to whether the books you wanted were on your side of the rack or your friend's side. But eventually, I ended up with all those anyway when I became rather more persistent in the hobby than my comic-collecting friend....

I did go through a phase in the '70s, when I first got into comics professionally, of filling in gaps in my collection, and a few of the harder-to-get ones more recently I filled

in. But I've got complete runs of the comics I loved as a kid. I liked the Julius Schwartz titles, all the early Marvel Comics. I've got probably the first 50 of the Silver Age Marvel Comics. And those, to me, really recreate the magic for me. I've got no desire to have every Batman comic ever or every Spider-Man comic ever.

It's quite nice as well just to look at the covers.... That, to me, is the most evocative bit ... the cover that you saw advertised, that you saw on the stand. Quite often, you were disappointed by what was inside the comic book, but those covers from that time still have a huge effect on me.

Talk about the day you began working on Watchmen. Did you feel it was something special?

I really can't remember the first day.... I had some thoughts about it before. We dropped some designs back and forth. It's hard to say what day I started, sat drawn to draw page one. It was a great project. I'd wanted to work with Alan, and he with me, for a long time and creating something from the ground up that was ours, creatively anyway, was a great thrill. It was special to me and to Alan as well. We certainly had no ambitions to take the world over or never imagined *Watchmen* would go the distance it has, with the kind of consistent reaction that it's had. No, we were quite innocent back then.

Talk about the concept of each cover serving as the first panel of the story. What was the inspiration for this?

I don't know at which point we came up with that idea. I think possibly I had the idea early on that we should focus on something quite tightly and having done that, if it was something that just came out of the story anywhere in particular, it made it a little bit anonymous and ambiguous. So I think it was Alan that said, "Why not make it the first panel of the story?" and that seemed to fit well because it meant it just continued through. So that worked rather well.

I have to say with covers that [colorist] John Higgins had a lot of input into those. I did really tight line drawing and John would effectively do a painted finish on it, which is why they look so tactile and textural.

You once said you intentionally tried to make your art different than what was common in comics in the mid-1980s. How did you accomplish this?

A lot of comics in the 1980s had sort of poster-design pages. It would be one big dominant image and then a few smaller supporting images. And that's great for splashiness, but it really didn't tell the story very clearly. I knew what I really wanted was every page of *Watchmen* to look like a page of *Watchmen* and nothing else. Otherwise, we'd just look like another superhero comic. So I came up with the idea of doing it on a nine-panel grid, which Steve Ditko had used to great effect, and a lot of British and European comics used. It makes the storytelling very clear.



Dave Gibbons (b.1949)
Watchmen #1
 original cover art
 DC, 1986
 Sold: February 2013
 \$155,350



Gibbons says: "I suppose the first cover is always going to be iconic."

Who is your favorite Watchmen character?

I think it would have to be Night Owl. Night Owl was actually a name and a character that I came up with when I was a kid. It's great that he actually made it all the way through *Watchmen* 25 years later and to the silver screen, probably, what, 45 years after I created him. So if I was one of the *Watchmen* characters, he's probably the one I'd be. I'm sitting here at the moment in a kind of cave full of gadgets and gizmos and toys, so I think I would probably be him.

“My craftsmanship is in the way I choose the shots and the way I unfold the story and the way that I relate one picture to another and one page to another. And that to me is the true art of comics.”

Fans and critics analyzing Watchmen have said it reflects contemporary anxieties, critiques the superhero concept, questions the role of “leaders.” Do they have it right?

I suppose with something as complex and dense as *Watchmen*, you can read practically anything into it. I'd rather let it speak for itself. I think it's strange because it was quite contemporary, the issues we dealt with. Nuclear war and everything. But I think it still has a kind of relevance today and I think we're always in fear of extinction, whether it's from nuclear missiles or global warming or terrorists or the Mayan apocalypse or something like that. So it probably has timeless concerns.

At the time, was there any indication you were working on such a pop-culture milestone?

We had no idea. We just wanted to do the comic we wanted to read. It was impossible to predict the way it's gone. I'm really happy that it has, and that I've done something that has made its mark on comics and to a lesser degree on the world itself. I suppose the most amazing thing was to find myself on the soundstage of the *Watchmen* movie, actually inside the Owl ship. Something that had been created in my head was now out in the world and I was inside of it. That was kind of amazing.

What role do you think Watchmen has played in pushing comics toward a serious form of literature?

I don't know. It is quite a literary item. There are a lot of

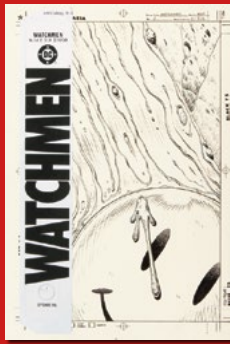
words in it. There's a lot of dense storytelling. I think it has the weight of a novel. It has more than the weight of a movie. It's quite an unwieldy thing to adapt into a movie, as we saw, although it was very well done, as well as you could ever do something like that. I think *Watchmen* probably has brought a lot of people into comics that wouldn't otherwise have read them. One thing about the *Watchmen* movie is that we sold something like a million copies of the trade paperback off the back of the movie, which meant that a million people who had never read Alan's words or looked at my pictures were now enjoying them. So that I was quite pleased about.

It seems comic art these days is comparable to the work of many contemporary artists. Is this satisfying to you as an artist?

Comic art is art done with a purpose, and that is to tell a story and to me, a good piece of comic art is a piece that effectively tells a story. I'm not so concerned about great



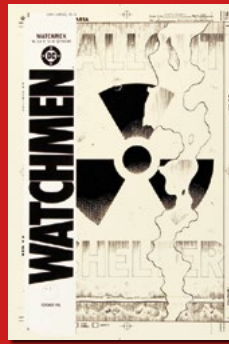
“We sold something like a million copies of the trade paperback off the back of the movie,” Gibbons says of the 2009 film, “which meant that a million people who had never read Alan’s words or looked at my pictures were now enjoying them.”



Watchmen #1 original cover art, DC, 1986
Sold: February 2013 for \$155,350



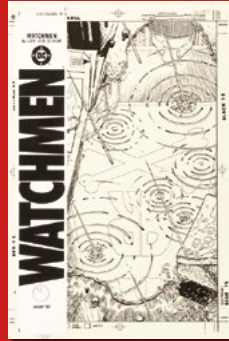
Watchmen #2 original cover art, DC, 1986
Sold: February 2013 for \$38,637.50



Watchmen #3 original cover art, DC, 1986
Sold: February 2013 for \$22,705



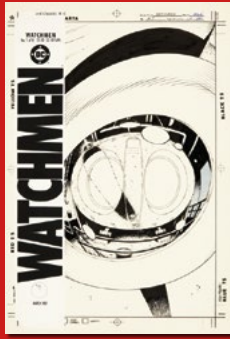
Watchmen #4 original cover art, DC, 1986
Estimate: \$25,000+
Vintage Comics & Comic Art Signature Auction #7076,
May 16-17, 2013, Dallas



Watchmen #5 original cover art, DC, 1987
Estimate: \$25,000+
Vintage Comics & Comic Art Signature Auction #7076,
May 16-17, 2013, Dallas



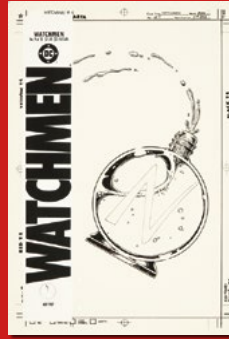
Watchmen #6 original cover art, DC, 1987
Estimate: \$40,000+
Vintage Comics & Comic Art Signature Auction #7076,
May 16-17, 2013, Dallas



Watchmen #7 original cover art, DC, 1987
Estimate: \$25,000+
Vintage Comics & Comic Art Signature Auction #7076,
Aug 1-2, 2013, Dallas



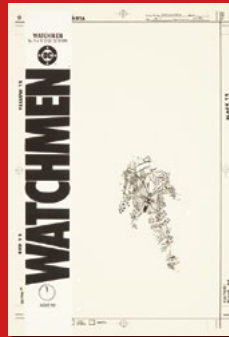
Watchmen #8 original cover art, DC, 1987
Estimate: \$25,000+
Vintage Comics & Comic Art Signature Auction #7076,
Aug 1-2, 2013, Dallas



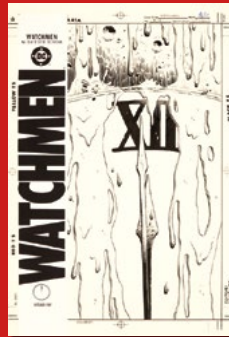
Watchmen #9 original cover art, DC, 1987
Estimate: \$25,000+
Vintage Comics & Comic Art Signature Auction #7076,
Aug 1-2, 2013, Dallas



Watchmen #10 original cover art, DC, 1987
Estimate: \$25,000+
Vintage Comics & Comic Art Signature Auction #7084,
Nov 14-15, 2013, Dallas



Watchmen #11* original recreation cover art, DC, 1987
Estimate: \$5,000+
Vintage Comics & Comic Art Signature Auction #7084,
Nov 14-15, 2013, Dallas



Watchmen #12 original cover art, DC, 1987
Estimate: \$40,000+
Vintage Comics & Comic Art Signature Auction #7084,
Nov 14-15, 2013, Dallas

* Note: Unlike the other 11 Watchmen covers, Watchmen #11 is a replacement that Gibbons drew as the original artwork used for publication was either lost or destroyed by the publisher and not returned to Gibbons after the comic was printed.

WATCHMEN

INTELLIGENT COLLECTOR MAGAZINE'S
ORIGINAL DAVE GIBBONS COVER ART COLLECTION

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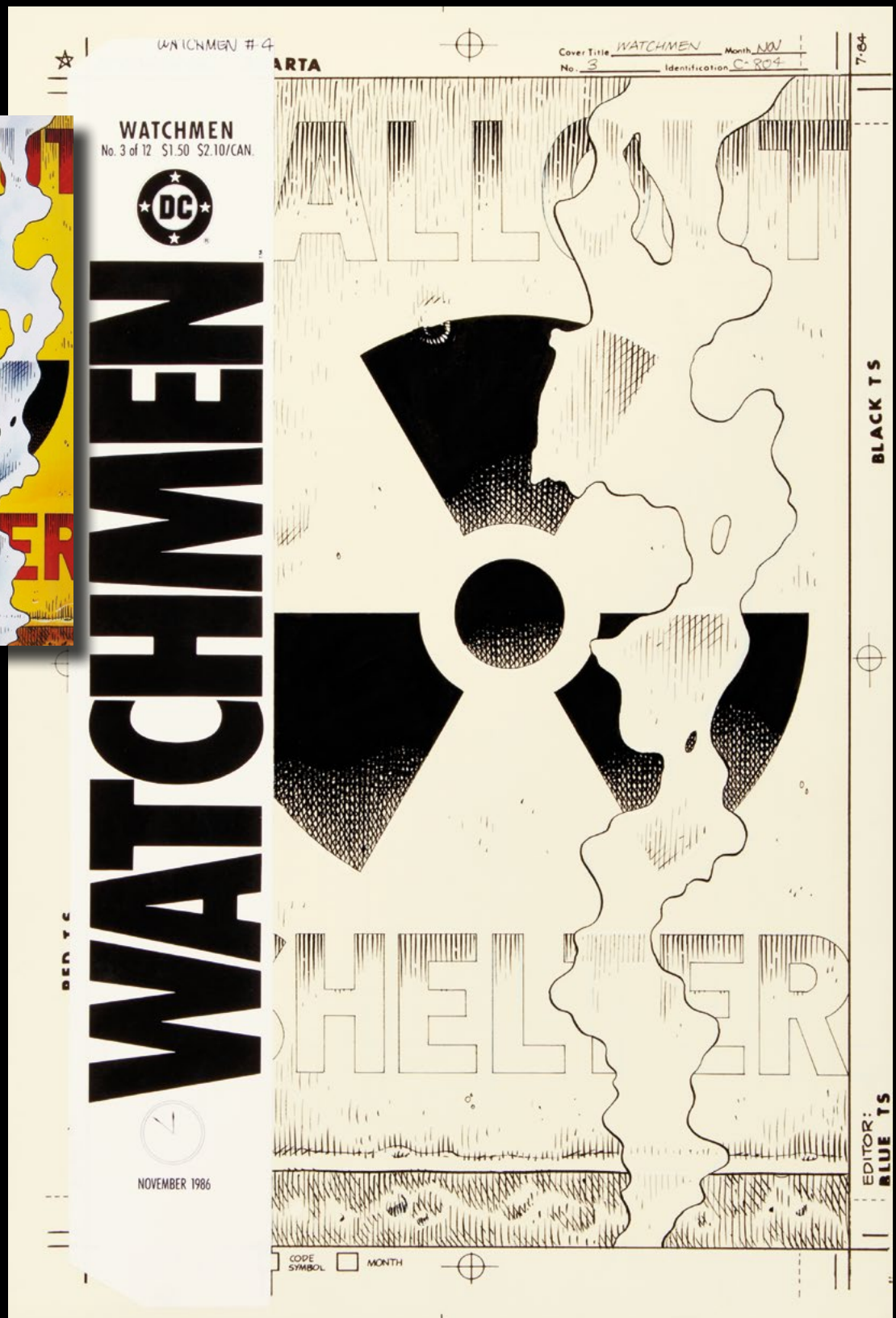
John Higgins (b.1949)
Watchmen #1
cover color guide original art
DC, 1986
Sold: February 2013
\$7,767.50

HERITAGE MAGAZINE FOR THE
INTELLIGENT COLLECTOR

Gibbons says: "I like the one with the fallout sign on it. Those were the ones to me that have the greatest purity."

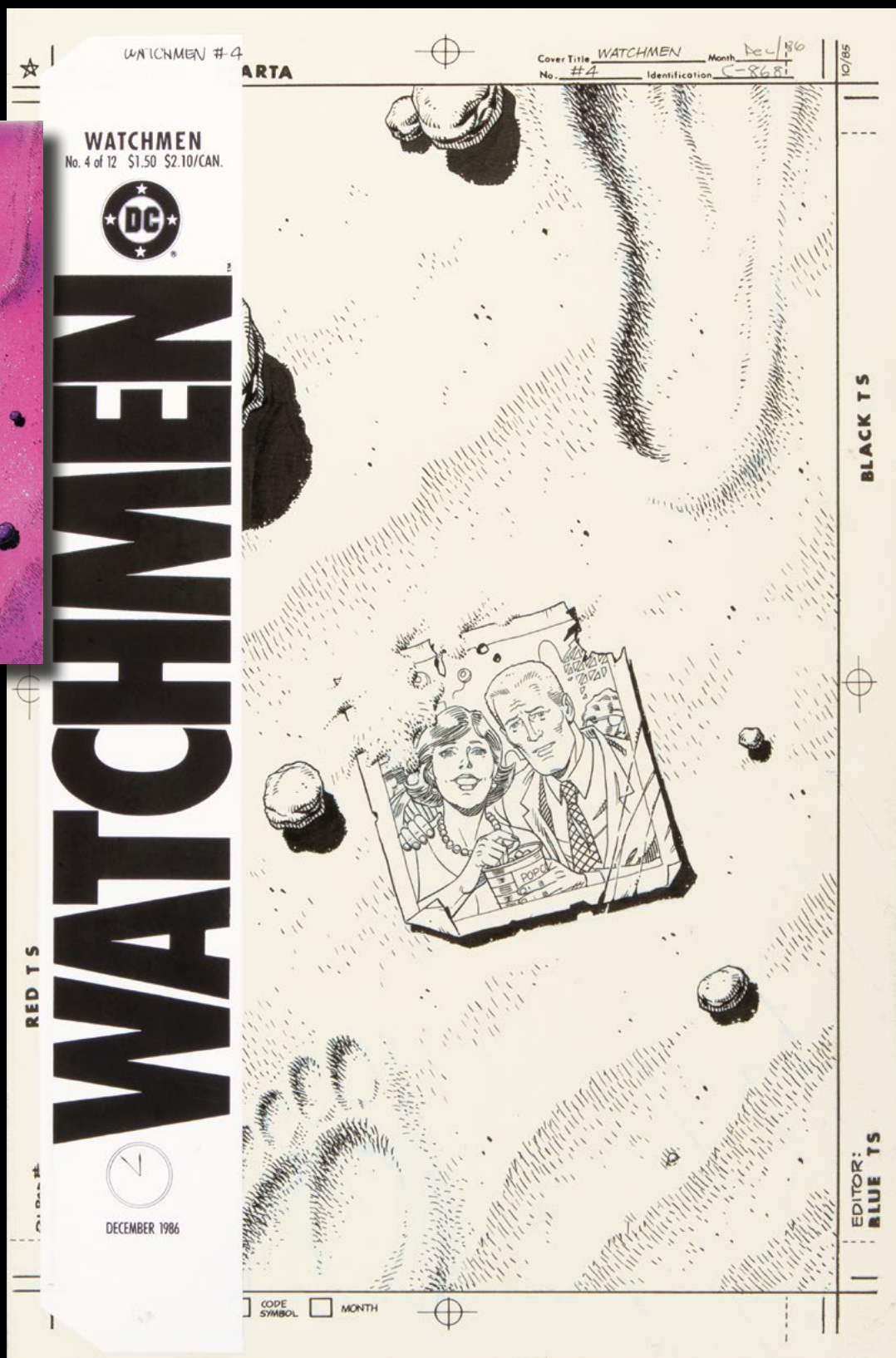


Dave Gibbons (b.1949)
Watchmen #3
 original cover art
 DC, 1986
 Sold: February 2013
 \$22,705





Dave Gibbons (b.1949)
Watchmen #4
 original cover art
 DC, 1986
 Estimate: \$25,000+
*Vintage Comics &
 Comic Art Signature
 Auction #7076, May
 16-17, 2013, Dallas*



Gibbons says: "I really like [this] cover, the Dr. Manhattan one, the footsteps on Mars. I thought that turned out brilliantly."

"It was impossible to predict the way it's gone. I'm really happy that it has, and that I've done something that has made its mark on comics and to a lesser degree on the world itself."

draftsmanship or the value or the look of the piece just for itself. Perhaps it's slightly more applicable when you're talking about a cover, which is intended to stand alone. But the purpose of a comic book page is not to be really framed or looked at in isolation. You know, I've only ever wanted to draw well enough to tell a story convincingly, not for people to look at my artwork and think, "Ah, what wonderful craftsmanship."

My craftsmanship is in the way I choose the shots and the way I unfold the story and the way that I relate one picture to another and one page to another. And that to me is the true art of comics. The true art of comics is best experienced by reading comics, although I appreciate that the originals do have a value and I love to look at original artwork particularly rough artwork because that's where you can see the thinking going on. So yeah, it's its own unique art form.

When a publisher returns your artwork, what normally happens? What do you decide to keep?

It's funny. I'm not precious about my artwork at all. I've got very, very little of it. I've got maybe one flat file, which has got a few things in it I really like. You know, with your own artwork, it's really what you had the most enjoyable time doing, or what actually came closest to its execution, to the picture you have in your head when you started on it. So it tends to be things like that.

I normally have a look through it, and if there's anything I really want I put it aside, but mostly I give it to my agent or put it in a drawer to sell it later. All the *Watchmen* artwork I sold at the time, towards the end of the run, even before I'd drawn it. Obviously, when I see the prices that it gets now, I think "I wish I'd held on to that." But there you go. That's the game. It was thought of as a disposable art form and back in those days everything had to be disposed of. If we knew then what we know now...

How did your Watchmen covers end up on the fan market?

I actually sold it outright to a comic shop in London called Comic Showcase, and the covers were included with each issue. I'm too ashamed to tell you how little I got for each issue, although I thought it was a pretty good deal at the time. And I knew the guy who ran the store was going to make a markup. I think he sold the issues, but hung on to the covers, and then sold those as a set.

Watchmen obviously gets a lot of attention. But which of your non-Watchmen works deserve more attention, work that you're equally proud of?

Looking back on it, I enjoyed a lot of the *2000 AD* stuff I did. A lot of the *Doctor Who* stuff. I really enjoyed my graphic novel *The Originals*, which I wrote and drew, which is kind of autobiographical and had a lot of meaning for me. It was a real hard slough because I sat in a room on my own for two years and did that. I also had a lot of fun doing the *Martha Washington* stuff with Frank Miller. You know, I try and vary what I do and I'm a bit capricious and a bit random about things I chose to do. But I've been very lucky. I've worked with some really great writers, obviously Alan Moore, Frank Miller, Pat Mills, John Wagner, Mark Millar.

Somebody asked me once what my ambition was and my ambition was not to do the most successful graphic novel in the history of the medium. It was actually to spend my life working in comics. And I'm a lucky guy because that is what I managed to do. So in a way, I'm proud and humbled. I've been very lucky to work in this field and I've really enjoyed it.

HECTOR CANTÚ is editorial director at The Intelligent Collector.

EVENTS

- ▶ **Vintage Comics & Comic Art Signature Auction #7076**
is scheduled for May 16-17, 2013, in Dallas and at HA.com/7076.
 - ▶ **Vintage Comics & Comic Art Signature Auction #7079**
is scheduled for Aug. 1-2, 2013, in Dallas and at HA.com/7079.
 - ▶ **Vintage Comics & Comic Art Signature Auction #7084**
is scheduled for Nov. 14-15, 2013, in Dallas and at HA.com/7084.
- For information, visit HA.com/Comics or contact Todd Hignite at 214-409-1790 or ToddH@HA.com.

PHIL ROMANO IS *Savoring* **LIFE**

LEGENDARY RESTAURATEUR DOESN'T
CHASE COLLECTIBLES. HE SEEKS
BEAUTY, HAPPINESS AND WISDOM

INTERVIEW BY HECTOR CANTÚ ■ PHOTOGRAPHS BY BRANDON WADE

OF COURSE PHIL ROMANO has a remarkable kitchen capable of preparing what must be remarkable meals for the choicest dinner parties in Dallas. You'd expect nothing less from the man responsible for some of America's most popular restaurant chains – Fuddrucker's, Romano's Macaroni Grill, Cozymel's Mexican Grill, and Rudy's Country Store and Bar-B-Que.

But visitors are quickly struck by something more impressive: the artwork and sculpture in front of nearly every wall, corner, nook and cranny. Step into his backyard, and the visual feast continues, with sculpture by the pool and paintings in an outdoor seating area. You'll see a broad variety of styles by national and international artists such as Salvador Dali, Peter Max, Alexandra Nechita, Josef Staub and David Smyth.

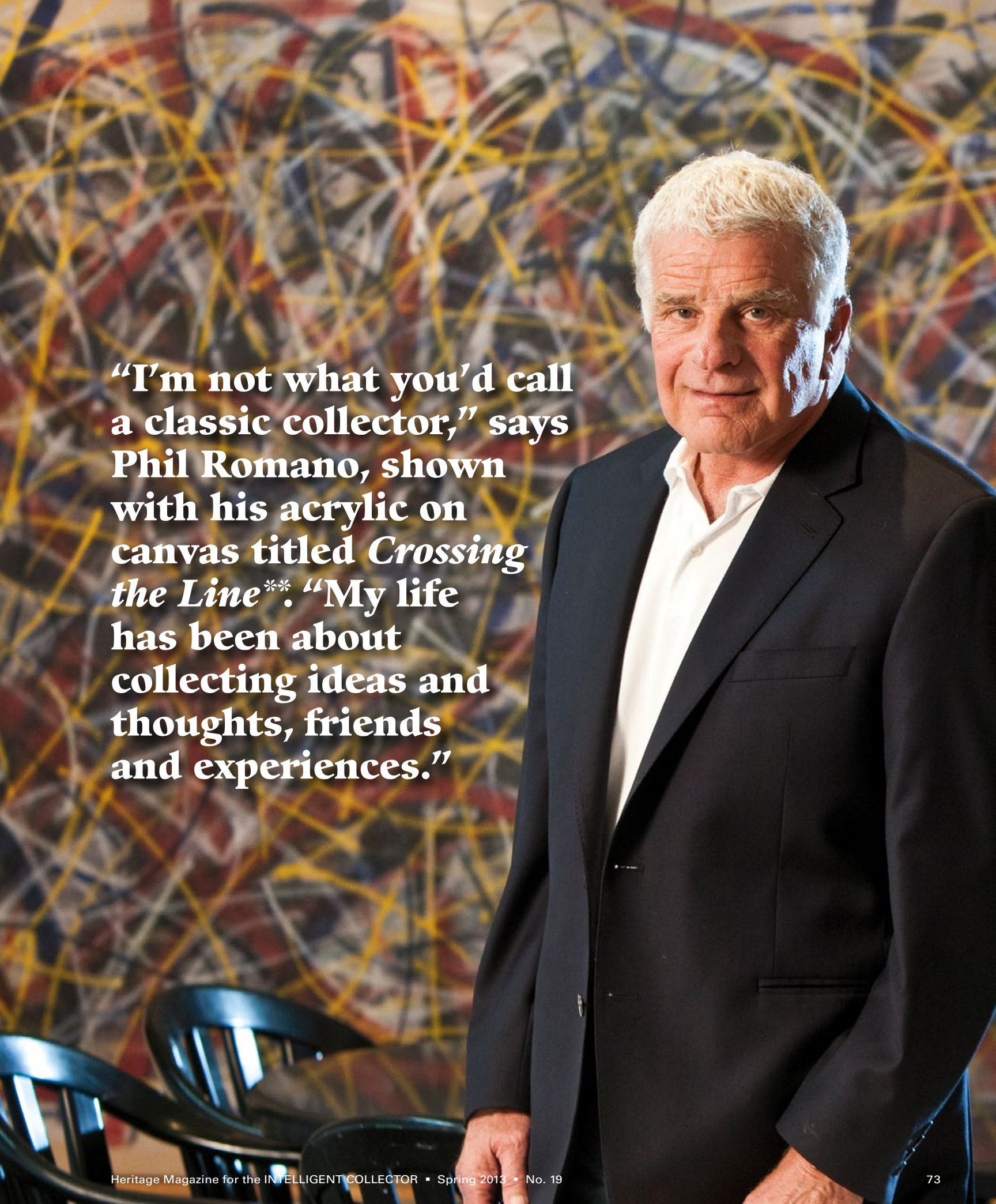
And even this isn't everything Romano owns. His New York home also is filled with art. Pieces hang in his restaurants and in the gallery he owns in Dallas' design district. Everything not on display is kept in an undisclosed warehouse.

Along the way, Romano has taken up painting himself – abstract expressionism, with echoes of Jackson Pollock, Mark Rothko and Hans Hofmann.

"Look at his art and you can see what makes his restaurants work: dramatic colors, grand gestures, high energy and a penchant for painting outside the lines," *Texas Monthly* magazine has said about Romano.

"Everything to me is art," Romano explains. "The houses I build are art. My restaurants are art. My food on a plate is art. With my son, it's the art of raising a son. The art of having a successful marriage. That's how I look at things."

Romano, 73, remains an active entrepreneur. He was a lead investor in a partnership that held the licensing rights to the Palmaz-Schatz coronary stent. He also operates eatZi's Market & Bakery, and Nick & Sam's restaurants in Dallas. We talked to him about his paintings, his art collection and the 6,000 bottles of fine and rare wines in his cellars.

A full-page photograph of Phil Romano, an older man with white hair, wearing a dark suit jacket over a white shirt. He is standing in front of a large, abstract painting titled 'Crossing the Line' by Robert Rauschenberg, which features a dense, chaotic web of yellow, red, and blue lines. In the bottom left corner, the back of a black chair is visible.

“I’m not what you’d call a classic collector,” says Phil Romano, shown with his acrylic on canvas titled *Crossing the Line*. “My life has been about collecting ideas and thoughts, friends and experiences.”**

When did you first become interested in art?

When I was a kid, there was a museum between where I went to school and my home in Auburn, N.Y. We would walk and we'd stop in there all the time, kind of to warm up and look at the art. I was in fifth or sixth grade. I was mesmerized. It was the art that I see now in books. Hans Hoffman. Picasso. They had everything. This was back in 1945.

What was it about art that fascinated you?

What amazed me was the way they did it. I'd look at something and try to figure out how they did it, how they put it together. One day, I said, "You know, if they can do that, so can I. I'm going to start doing this." I started selling my art about two years ago and I've sold pretty close to \$1 million worth of art.

When did you buy your first canvas, your first paints?

I started 35 years ago. I've taken some classes on how to use the media, but I'm pretty much self-taught. Up to about three years ago, all I did was acrylics. You can paint faster and I'm impetuous. So I stayed with acrylics until [artist and gallery owner] JD Miller came to look at my stuff and he was impressed. He wanted to show me how to use oils. I liked it. It's more vibrant. It flows better. You can mold it and create it and move it. So I got interested in oils. But every time I do something, I want to have a point

of difference. That's my shtick. So I'll do an acrylic background and after that, I put my oil on top of that. It gives it a whole different effect that's mine. Very seldom do I do complete acrylic now. I do a combination. It's worked out well.

What was it like selling your first pieces?

That's the biggest thing when you start selling your art. You don't know what to charge for it. You don't know if people want to buy it, or if they'll laugh at it. But people bought it. People liked it. In fact, people bought it without knowing it was mine. They just liked it. They didn't care if I was a famous artist or not. And that's the way I buy art. I buy art because I like the art. I'm also pretty cognizant of knowing and meeting a person whose art I'm buying. I've done that with most of the artists who are living. I've met them and talked to them. And the ones I haven't met, I've read about them. Because I think art is, to me, an expression, an energy created by that person. If that guy's an evil person, a bad person, I don't want those kinds of vibrations around me. I want good, happy feelings. If he's a good person, I want the feelings he's got himself and in that art. I want *that* in my home.

What about when you sell your art?

I want to meet the people I'm selling it to. I won't usually sign my art until they buy it, so I can meet them. If I don't



A work by David Smyth is a centerpiece of Romano's home. "Art is, to me, an expression, an energy created by that person," Romano says. "I want good, happy feelings. If he's a good person, I want the feelings he's got himself and in that art. I want that in my home."

like them, I don't know if I want to sell my art to them. I don't have to sell it. I want to make sure they're going to take care of it. It's a piece of me. It came from inside of me. I want to make sure it's taken care of. It's like a kid. I've always said I don't need a tombstone. I just want to be cremated and thrown into a lake I've got up there in New York. I want to be remembered by my art. That's going to live after me.

"I buy a piece because I like it. It's still the same. I'm an artist and I know what it takes to do a piece of art, and I won't ever haggle to pay less for that art."

And what do you think your art says about you?

My art says that I'm bold. I deal in wide strokes, in colors, and I'm out of the box. I want to create something that's the only one of its kind in the world. I keep saying I'm a "mad" person. I've had a mad life. I want to Make A Difference – M.A.D. So I made a difference in the world. The world would be a different place if I didn't do the things I did, the restaurants I created, the medical devices that I've put out and the lives I've saved. I made a difference in the world. And the same thing with this. I've left something. The world has this. It didn't have it before. I made the world different. I changed it a little bit. So that's why I like art.

So will people remember you for your art or your restaurants?

I prefer people remember me as doing the right thing. I'm an entrepreneur. An entrepreneur strives to satisfy. That's the only way he can be successful, is to satisfy. If he has a business that's doing well, it's because that business satisfies a need. If my restaurants do well, it's because they satisfy a need. So I'm always trying to satisfy. My art satisfies people, makes them happy, so happy they want to pay for it, put it in their home. It's a compliment to me.

Do you remember your first significant art purchase for your collection?

I remember it was in California ... San Francisco, 1965 or so. I saw some art. I liked it and I bought four or five pieces. Jesse Allen was the guy's name. The guy was from Africa. I spent a lot of money on his work.

Has your collecting process changed since then?

I buy a piece because I like it. It's still the same. I'm an artist and I know what it takes to do a piece of art, and I won't ever haggle to pay less for that art. If the artist thinks that's what it is worth, that's fine. If I don't want it, I walk away. It's just like the story about Picasso. A guy asked him to do a painting for him and he did it and he says how much and Picasso says something like \$260,000. The guy says, "How long did it take you? A couple of hours?" And [Picasso] says, "No, it took me 65 years to paint it!"

When you decide to buy art, do you use a dealer? A consultant? Do you call the artist directly?

I have a gallery in Dallas, Samuel Lynne Galleries. So I have access to everybody and anybody. We have artists

ROMANO'S SUCCESSES

RESTAURANTS

Phil Romano opened his first restaurant in Florida in 1965 at age 24. Since then, he has created more than 25 concepts, which produce more than \$1 billion in sales each year. They include:

Fuddruckers: Romano's first national concept, launched in 1980. Today, the hamburger restaurant has more than 150 locations worldwide.



Romano's Macaroni Grill:

Launched in 1988. Concept sold to Brinker International for \$5 million in stock in 1989. Today, there are more than 190 locations in the United States and Canada.



Rudy's Country Store and Bar-B-Que:

First opened in 1992 near San Antonio. Now with multi-state locations.



MEDICAL ENTREPRENEUR

Romano invested an initial \$250,000 into research that would eventually lead to the design of the Palmaz-Schatz coronary stent. It's considered one of the patents that has changed the world.

ARTIST

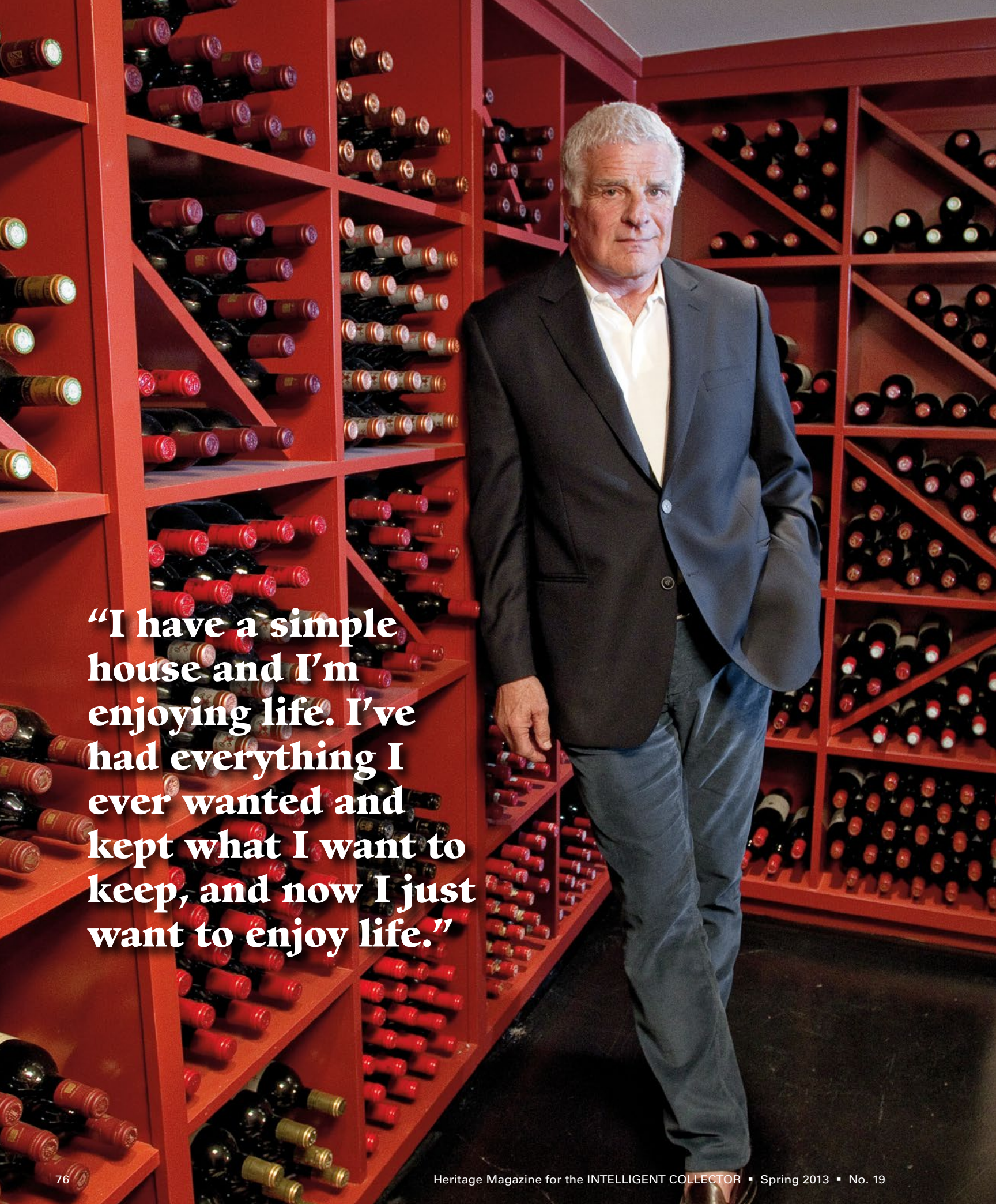
Romano sold his first piece of artwork in 2008. He has partnered with Reflectionist Movement artist JD Miller to open Samuel Lynne Galleries in Dallas, which focuses on art of the 21st century. The book *Philip J. Romano: Into the 21st Century* (Artizen Editions, \$94) includes 74 full-page reproductions of his works.



PHILANTHROPY

Romano and wife Lillie created Hunger Busters in 2000. Beginning as a mobile, street-level feeding operation for homeless people, Hunger Busters has expanded to offer often-missed third meals of the day to underprivileged children.



A full-page photograph of a man with grey hair, wearing a dark suit jacket over a light-colored shirt and grey trousers. He is standing in a wine cellar, surrounded by tall, red wooden racks filled with numerous wine bottles. The racks are arranged in a grid-like fashion, with bottles stored horizontally. The man is looking directly at the camera with a slight smile. The lighting is warm, highlighting the red of the racks and the man's suit.

“I have a simple house and I’m enjoying life. I’ve had everything I ever wanted and kept what I want to keep, and now I just want to enjoy life.”

who come up and if we like their art, we buy some. Sometimes, I trade them my piece for their piece.

As a collector, are there pieces you don't have that you wish you had?

I'd like to have a bunch of Picassos. Some Henry Moores. I could have bought some Andy Warhols for a fairly reasonable price, back 30 years ago. But sometimes, I won't buy art because I don't have a place to put it, and I don't want to put it in storage.

Do you regret not buying that Andy Warhol piece?

I saw it in London. I think it was four or five images of Marilyn Monroe that I could have bought for \$50,000. I didn't do it. I just passed on it. I don't know if it was a money thing or what.

Do you have any Warhols now?

No. I don't know if I like Andy Warhol the person. I don't know if I'd want to be a friend of his. You read about him. Not my sthick.

Talk about your wine collection. You have two cellars in your home filled with wine. When did you start buying?

I haven't purchased wine in a long time. I made my original buy about 8, 9, 10 years ago. I bought it for \$500,000. I use very little of it. My son was born in 1996. That was a good year. I have a lot of '96s for him.

That \$500,000 was for one large purchase?

It was over a period of time, about a year. It's worth maybe \$5 million today.

What vintages are in there?

I have Lafite, Mouton Rothschild, Petros. I have bottles so big I don't know what they call them. I have individual bottles probably worth \$30,000 to \$40,000.

Why did you decide to purchase wine on such a large scale?

I'm in the restaurant business. Growing up, I didn't have anything. My mother and father were poor, we just didn't know it. And the first thing you want to do is act like rich people. So when you start getting a few bucks, then you want to start acting like you're wealthy. You see in the movies the big wine cellars, and you say, "I want a wine cellar." That's far from happiness. I'm done with that. I have a simple house and I'm enjoying life. I've had everything I ever wanted and kept what I want to keep, and now I just want to enjoy life.

What role does painting and collecting art play in enjoying life?

In life, you do things for three reasons. One is you do things to make money. When you're young, you do things to make money. When you get a little older, you do things for social recognition. Well, I'm comfortable money-wise and I have enough recognition now and people know who I am and what I do. The third thing you do, which is the part of my life now, you do things for intrinsic value. You do things now because they make you feel good to do them. We've created a charity, Hunger Busters. We feed the homeless, underprivileged kids in school. We handed out 150,000 meals last year. We do these things that make me feel good. I sit back and enjoy what I've done and what I've got.

So you surround yourself with paintings and wine not because you want to acquire things, but because they help you enjoy life.

I'm not what you'd call a classic collector. My life has been about collecting ideas and thoughts, friends, and



A bottle of Chateau Pétrus, 1975, is among the hundreds of bottles stored in Romano's cellars. "I have individual bottles probably worth \$30,000 to \$40,000," he says.

experiences. It gives me wisdom about the world. I try to collect things that are beautiful. I want a good feeling. I don't want to collect bad stuff. I don't need that. I stay away from it. I just collect beautiful things, art that makes me feel good, friends who make me feel good. I guess I'm a very selfish person. I do things – whether it's collecting art, whether it's my charity helping people, whether it's love of my wife and kids – I do it because I'm selfish. I'm doing it for myself. And that's good. Selfish is a motivation, because it's *me* I want to make feel good. I have a sign in my office ... my wife put it up there ... "All About Me." [laughs] Well, it is! I'm on this earth and what I want to do is make myself happy, and I make myself happy by being a good person, by doing good things, by having nice things, pretty things around me.

HECTOR CANTÚ is editorial director at The Intelligent Collector magazine.

COLLECTING CREATORS

FOCUSING ON GENRES, CHARACTERS OR TITLES CAN BE REWARDING, BUT OVERSTREET'S NEW COMICS GUIDE REMINDS US THAT CHASING ARTISTS CAN BE FUN, TOO

By Weldon Adams

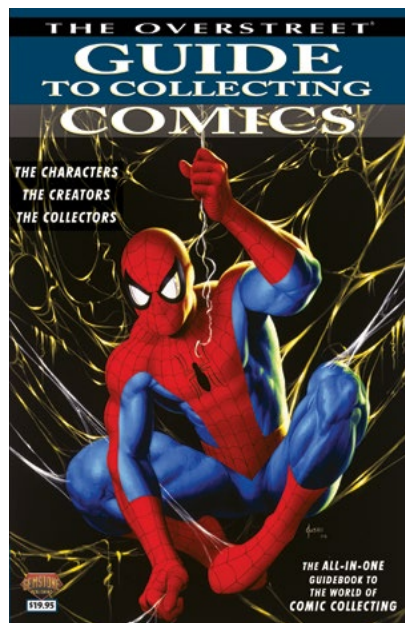
COLLECTING COMIC BOOKS isn't just any one thing. There are many ways to collect beyond simply randomly buying what catches your eye at any given moment. Not that there is anything wrong with that, all collectors do that to some degree, to be sure.

But many collectors find something that really captivates them and then they pursue it. And that helps shape the collection that they end up with.

One very common method of collecting is to find a creator that you really like, and then follow their work from book to book and from company to company. One of the real joys of collecting this way is that you can piece together the progression of someone's artistic style over the course of their career, even if you were not there as these books were coming out new.

If you decide to collect the works of a specific creator, there are some questions you should answer so you know what you are doing and where it will take you: How prolific is this creator? Do you want to collect everything they have ever done, or just everything they have done for a specific company? In the case of a creator spanning decades, you might even want to narrow it to only work during a specific time period of their career.

When collecting by creator, one of the biggies that always comes up is Jack Kirby. Kirby was so prolific that



Excerpted from *The Overstreet Guide to Collecting Comics* (Gemstone Publishing, \$19.95, softcover). Reprinted with permission.

it is actually very difficult to collect *everything* he ever did. Many people start with a sub-genre of Kirby comics, such as Kirby's 1960s Marvel work. That can be pricey, but they are some of the most outstanding gems in the industry to be sure. Jack Kirby had a hand in creating almost every cornerstone character at Marvel Comics. As a result, there are more "key issues" with Kirby's name on them than almost any other creator, with the exception of Stan Lee. In the first 50 issues of *Fantastic Four* alone, we get the first appearances of the Fantastic Four, the Skrulls, Doctor Doom, the Watcher, Kang (as "the Pharaoh"), the Inhumans, the Silver Surfer, and Galactus! You also get the first Marvel Comics Silver Age crossover (with the Hulk) and the revival of the Golden Age Sub-Mariner ... not to mention that Jack Kirby and Stan Lee even appear in one of the stories as themselves! These key issues are by their very nature going to cost more.

But maybe a more recent creator could be a better place for you to start. Someone very influential, but not quite as far ranging as Jack "King" Kirby. How about John Byrne? ... A name even to this day synonymous with the "All-New/All-Different" *X-Men*. But beyond his run of classic *X-Men* stories from #108 through #143, Byrne has had many amazing runs on other titles, some are even very obscure.



Todd McFarlane drew the cover for *Batman* #423 in 1988 and has since been named to the Overstreet Hall of Fame for comic creators (see page 83).

McFARLANE

CREATOR LEGENDS

FIRST ANNOUNCED IN 2006, the Overstreet Hall of Fame was conceived to single out individuals who have made great contributions to the comic book arts. The list now includes more than 60 creators, including these legendary artists:

ART

Neal Adams (b.1941)
The Savage Sword of Conan #2
 Hand-colored original cover art
 Marvel, 1974
 Sold: May 2011 \$29,875



COMIC

Green Lantern #76
 Neal Adams cover and art
 DC, 1970. CGC NM/MT 9.8
 Sold: November 2010
 \$37,343.75



ART

Steve Ditko (b.1927)
Amazing Spider-Man #12
 Splash page 1 original art, Marvel, 1964
 Sold: November 2012
 \$137,425

COMIC

The Amazing Spider-Man #4
 Steve Ditko cover and art
 Twin Cities pedigree
 Marvel, 1963. CGC NM+ 9.6
 Sold: May 2011 \$77,675

NEAL ADAMS

Neal Adams is one of the greatest artists our medium has ever known. He is also the single most influential artist in the history of comic book publishing. An amazing number of artists, including many whose styles are nothing like Neal's, many you'd never guess, started out trying to emulate Neal. He has personally trained a small army of artists. Not only a master of the visual, Neal writes as well, and also does, it seems, whatever else he wishes to with ease and grace. His brilliance extends beyond the printed page. He works with light, motion and sound. He creates three-dimensionally. Any medium is his medium. And everything he does, he does with rare excellence. He brings insight to any endeavor. Most importantly, he truly creates. New ideas. Original thoughts. Genesis! Beyond that, he has always been a force in the industry – a righter of wrongs, a bringer of change, a leader. Neal is a genius and a giant who has lifted up us all.

Jim Shooter

STEVE DITKO

No artist other than Jack Kirby had as much influence on the formative years of the Marvel Comics universe as Steve Ditko. Although he was not as prolific as Kirby, the style, substance and mood of his artwork defined Spider-Man, Doctor Strange and numerous other characters for the publisher. His work debuted in *Black Magic* Vol. 4 #3 and *Captain 3-D* #1 at about the same time in 1953. He worked for Marvel predecessor Atlas on horror, monster and science-fiction stories. *Tales of Suspense*, *Journey Into Mystery*, *Amazing Adventures*, and *Tales to Astonish* all featured his work at Marvel, but it was *Amazing Fantasy* #15 and his subsequent 38-issue run on *Amazing Spider-Man* and his Doctor Strange stories in *Strange Tales* that made him a fan favorite. At Charlton, he worked on *Captain Atom*, *Blue Beetle*, *The Question*, and other characters, and at DC he created *Shade the Changing Man*, among other works.

Just staying with Marvel Comics for the moment, it is worth mentioning Byrne's run on the *Avengers* (#164-166, #181-191), and his run on *Captain America* (#247-255). Although brief, both are noted as high-points in those titles' runs. The fact that they are relatively short runs makes them much easier to collect. And both of those runs were produced during the same time period he was working on the *X-Men*, so his artwork is relatively the same.

Byrne later did his longest continuous run on a title on *Fantastic Four* (#209-293). And again it is remembered as a high water mark for that title, second in many collectors' eyes only to the Lee-Kirby era itself.

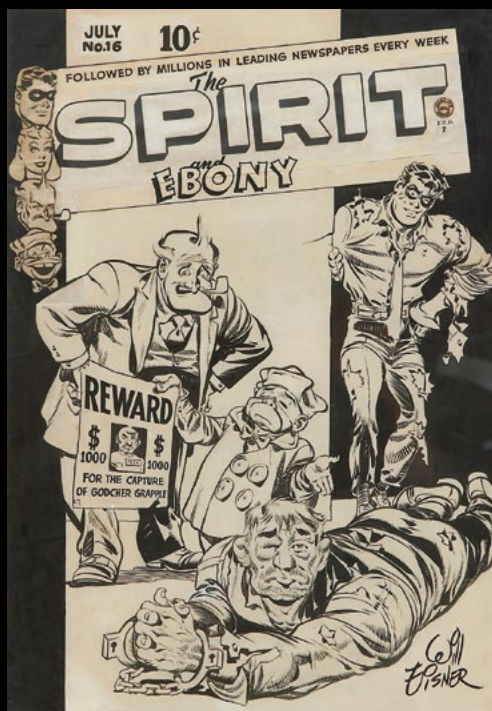
But part of the joy of collecting by creator isn't just finding their most outstanding and influential work. Part of it is to go backwards and find some of their earliest work. And in the case of John Byrne, that will lead you to *Iron*

Fist. This was a title from Marvel in 1975 that ran only 15 issues, but Byrne worked on all 15. And that short run contained the first appearance of Sabertooth! Sabertooth would later go on to become a major player in the background of Wolverine, but he first appeared in *Iron Fist* #14. And issue #15 guest-starred the X-Men, a prelude to Byrne switching over to that title. Wolverine is even wearing the "Fang" costume that he had just gotten in a then current issue of the *X-Men*.

But you can go back even further to get earlier pre-Marvel work by John Byrne if you like. How about his Charlton Comics work? His first work for them featured ROG-2000, a character that he had created years earlier. Rog appeared in *E-Man* and the CPL fanzine. Byrne also did *Doomsday +1*, *Space: 1999*, *Emergency!*, and *Wheelie And The Chopper Bunch* (the last three being TV show licenses). In addition, Byrne had work in all but one issue of the five issue

WILL EISNER

Considered by many to be the father of the American graphic novel, Will Eisner was a writer, artist, master storyteller, and businessman. In a career that spanned eight decades, he created *The Spirit*, John Law, Lady Luck, Mr. Mystic, Uncle Sam, Blackhawk and numerous other characters. He co-founded the Eisner-Iger Studios, then created *The Spirit* sections which were issued weekly in newspapers across America, and developed and packaged *P.S. Magazine* for the U.S. Army. His book *A Contract With God* is widely regarded as the first American graphic novel (it wasn't, but it was an early and significant work in the format), and he continued to produce numerous other important works well into his 80s with the quality for which he was known. His innovative panel design and artistic choices seemed always to be in service to the story, rather than simply demonstrating his impressive skills. At one Harvey Awards ceremony at the Pittsburgh Comicon, he received honors for works produced 60 years apart (*The Spirit* and *Last Day in Vietnam*). Eisner passed away in 2005 following heart surgery, but he left an almost immeasurable legacy.



ART
Will Eisner (1917-2005)
The Spirit #16
Original cover art
Quality, 1949
Sold: November 2009
\$31,070



COMIC
Military Comics #1
Will Eisner cover
Mile High Pedigree
Quality, 1941
CGC NM 9.4
Sold: October 2005
\$27,600

ART
 Frank Frazetta (1928-2010)
Pony Tail (The Tritonian
 Ring Paperback Cover)
 Original cover art
 Paperback Library, 1967
 Sold: August 2010
 \$83,650



COMIC
Weird Science-Fantasy #29
 Frank Frazetta cover
 Gaines File Pedigree
 EC, 1955. CGC NM+ 9.6
 Sold: May 2002. \$13,225



ART
 Jack Kirby (1917-1994)
 Joe Simon (1913-2011)
Adventure Comics #73
 Original cover art, DC, 1942
 Sold: November 2011
 \$119,500



COMIC
Tales of Suspense #39. Jack Kirby
 cover. Pacific Coast pedigree
 Marvel, 1963. CGC NM+ 9.6
 Sold: July 2012. \$262,900



ART
 Jim Lee (b.1964)
Wolverine #27
 Original cover art
 Marvel, 1990
 Sold: July 2012
 \$41,825



FRANK FRAZETTA

Frank Frazetta started illustrating comic books and comic strips with a wide variety of themes before becoming the almost universally lauded master fantasy illustrator he became. He worked in western, mystery, humor, and other genres including stories for EC Comics, National's Shining Knight, Avon and other publishers (his collaborations with EC's great Al Williamson and the talented Roy Krenkel are particularly noteworthy). His work on *Buck Rogers*, *Famous Funnies*, *Li'l Abner*, *Flash Gordon* and *Johnny Comet* still shine, but when he turned his hand to a series of Conan book covers, he found a depth and a serious connection to a legion of fans. From the 1960s to the 1990s, he illustrated more than a dozen movie posters. His own characters, such as the Death Dealer, have taken on lives of their own on posters, album covers, and in comic books. He is truly a legend whose true impact on the artists who follow him is yet to be fully felt.

Robert M. Overstreet

JACK KIRBY

A creative dynamo given human form, for many Jack Kirby defined with his work the very idea of what comic books should be. In his art and stories, the obvious brash doses of daring design and explosive action were infused with something more unexpected in the eras in which he worked: an equally bold excitement for the cerebral, philosophical and spiritual. Whether working with partners such as Joe Simon (with whom he co-created Captain America, the Fighting American, Boys Ranch, and many would say the romance comics genre) and Stan Lee (co-creating the Fantastic Four, Thor, and the Silver Surfer, among others), or on his own (DC's "Fourth World" titles such *The New Gods*, *Mister Miracle*, *The Forever People*, or his creator-owned *Captain Victory* and *Silver Star*), Kirby worked as much in metaphor as he did in pencil. The number of creators and fans he influenced will never be known.

JIM LEE

Over the past 20 years, Jim Lee has created many of the classic comic book images, with his sense of style and attention to composition garnering plenty of fans. A native of Seoul, South Korea, he started his comics career in 1989 drawing *Uncanny X-Men* before helping to launch the record-breaking *X-Men* with co-writer Chris Claremont. In 1992, Lee joined fellow comic creators in the founding of Image Comics, creating and co-creating new characters under his WildStorm Productions imprint, including *WildC.A.T.s* and *Gen13*. In 1998, Lee sold WildStorm to DC Comics. While he continued to work with the company he founded, he also began working on DC's iconic characters. He illustrated the 12-issue story arc "Hush" in the pages of *Batman* with writer Jeph Loeb, followed by a run on *Superman*. Much of his time has been spent closely developing the look of the characters and settings in DC's new online game with Sony.

In 2010, Lee was appointed co-publisher of DC Comics with Dan DiDio, succeeding Paul Levitz.

TODD MCFARLANE

Writer, artist, toy designer, businessman. All of these titles and others apply to Todd McFarlane, the former Spider-Man writer-artist who capitalized on incredible sales in 1992 and co-founded Image Comics. Following a back-up story in *Coyote*, which was then published by Marvel's Epic imprint, McFarlane began quickly making a name for himself. After illustrating *Batman: Year Two* and *Infinity, Inc.* at DC Comics and *Incredible Hulk* at Marvel, he landed the art duties on *Amazing Spider-Man*. After 28 issues on that series, he launched a new one, simply *Spider-Man*, which he wrote and illustrated. He parlayed the overwhelming sales for that series into the launch of Image Comics, where he wrote and illustrated his own series, *Spawn*, and created many others. McFarlane has built his McFarlane Toys into a serious force in the toy business, and continues to work in various areas in entertainment in addition to comics.



ART

Todd McFarlane (b.1961)
Batman #423
 Original cover art
 DC, 1988
 Sold: November 2012
 \$71,700



COMIC

The Amazing Spider-Man #298
 First Todd McFarlane cover
 and art for this title
 Marvel, 1988
 CGC MT 9.9
 Sold: January 2009
 \$1,673

Charlton Bullseye magazine.

But why start there when you could begin with his very first professional comics work, Skywald Publications' *Nightmare* #20 from August of 1974?

From the Golden Age (and earlier) to the present, there are artists whose work is definitely worth considering as a collecting subject. Take a look at comics by George Pérez, Marc Silvestri, Frank Frazetta, Al Williamson, Neal Adams, Joe Kubert, Adam Kubert, Andy Kubert, Billy Tucci, Gene Colan, Doug Wildey, Matt Wagner, Joe Quesada, Jimmy Palmiotti, David Mack, Don Heck, Jim Lee, Wally Wood, Walter Simonson, Todd McFarlane, Nick Cardy, John Buscema, J.G. Jones, John Romita Sr., John Romita Jr., Dave Stevens, Dave Sim, P. Craig Russell, John K. Snyder III, Jack Davis, Jamal Igle, Ethan Van Sciver, or Graham Ingles, just for starters. There's an artist out there for every taste.

The same, of course, is true for writers. Neil Gaiman, Robert Kirkman, Mark Waid, Roger Stern, Brian Michael Bendis, Stan Lee, Jim Shooter, Frank Miller, Archie Goodwin, Larry Hama, Chris Claremont, James Robinson, Jim Krueger, Don McGregor, Paul Jenkins, J. Michael Straczynski, James Kuhoric, Ed Brubaker, Joe Gill, John Jackson Miller, Scott Snyder, Mike Baron, Jack Burnley, and so many others represent a diverse group of writing styles and approaches to stories.

As an example, one writer that crosses genres, eras and companies is Steve Englehart. It would take an entire article's worth of space just to list his writing accomplishments without even getting into why they are worthy of collecting, but his run on the *Avengers* is another high point for that title in almost anyone's book. You would also find his work in *Detective Comics* at DC, *Scorpio Rose* at

Eclipse (and later Image), *Coyote* at Marvel's Epic imprint, *The Strangers* in Malibu's Ultraverse, *T.H.U.N.D.E.R. Agents* at Deluxe, and many, many other titles.

But maybe you would like to start with a contemporary creator, just so there is not so much to hunt down. How about Paul Grist? Paul is a British writer-artist. His first published work was written by Grant Morrison (*St. Swithin's Day*, published by UK based publisher Trident Comics). He also did a story that appeared in the UK's *Crisis* magazine #55-59 in 1991. Later he self-published his own work *Kane*, and *Jack Staff*, and republished and continued his creation *Burglar Bill* (originally from Trident as well). Both *Kane* and *Jack Staff* were picked up and continued by Image Comics, where he also published *Mudman*. Grist's work is very different from the typical superhero fair, but his story telling skills (particularly in *Jack Staff*) are amazing. He can break

an entire issue down into three-page story segments, each separate, but then tie them all together at the end.

Again, though, these are just two examples. Don't take our word for it. Find a creator whose work you really like and try something else they've worked on!

Collecting by a specific creator can be fun and rewarding. The upside is that if they have a lot of work out there, you can watch as their skills progress and change. The downside might be that you will need to hunt down smaller runs from many different titles and/or publishers. But one of the things that draws people to this type of collecting is that if you enjoy a creator's work, you will usually get what you expect out of them.

WELDON ADAMS is a veteran comic book industry figure and *Overstreet Advisor*, who presently serves as an editor at *Ape Entertainment*.



COMIC
Wolverine (Limited Series) #1
 Frank Miller cover art
 Marvel, 1982
 CGC MT 10
 Sold: May 2009
 \$15,535



ART
 Frank Miller (b.1957)
Amazing Heroes #4
 Original cover art
 Fantagraphics, 1981
 Sold: November 2012
 \$33,460

FRANK MILLER

After illustrating a few stories for Gold Key's *The Twilight Zone* and DC's *Weird War Tales* and *Unknown Soldier*, and following a story in Marvel's *John Carter: Warlord of Mars* #18, Frank Miller landed a two-part fill-in job on *Peter Parker, the Spectacular Spider-Man* #27-28, which guest-starred Daredevil, a character who he would define and which in return would define his early success. Miller took over as regular artist on *Daredevil* #158. By the time Elektra was featured on the cover of *Daredevil* #168, he was writing it as well. With inker Klaus Janson, he turned it into one of Marvel's most popular titles. He also illustrated the first *Wolverine* mini-series, unleashed *Ronin*, and then turned his attention to Bruce Wayne's future with *Batman: The Dark Knight Returns*, which became a perennial bestseller in its collected edition. Subsequently, he wrote another run on *Daredevil* and *Batman: Year One*, both with artist David Mazzucchelli, before turning to creator-owned projects such as *Sin City* and *300*. He continues to create in both film and comics.

JOHN ROMITA SR.

Even if they have never seen a comic book, anyone who saw the visual imagery in the first two Spider-Man feature films has seen the work of John Romita Sr. (credited simply as John Romita for a good portion of his career). Imagery based on his strong, distinctive, character-rich comic book work permeated just about every important scene in those movies. He worked in the industry for years before he took over the art duties on *Amazing Spider-Man* from Steve Ditko, but his dynamic style and fluid linework put his stamp on Spidey almost immediately, forever associating him with the character. His influence on successive generations of Marvel Comics artists was foreseen by Stan Lee, who hired him as art director for the company. Although he is officially retired, his work still pops up from time to time, always to smiles from his fans and fellow professionals.

WALLY WOOD

Wallace A. Wood landed his first comic work with Will Eisner as a back-up artist on *The Spirit* in 1948. He also began lettering for Fox Features Syndicate, then drew stories for their love and western titles. Over the next few years, he worked for Avon, Better-Standard, EC, Fawcett, Fox, Kirby Publishing Co., Youthful Magazines and Ziff-Davis. After trying multiple genres with EC, he soon found his niche in science fiction. His work on EC's *Weird Fantasy* and *Weird Science* followed covers on Avon's *Attack On Planet Mars*, *Flying Saucers*, *Earth Man on Venus*, *Space Detective* and *Strange Worlds*. No one could draw spaceship interior instrumentation and machinery like him. He became the first Marvel Comics artist to get a cover blurb when

Stan Lee touted Wood's arrival on *Daredevil* #5. In the years that followed, he continued to produce beautiful work for DC, Charlton, Gold Key, Harvey, Tower (where he launched *T.H.U.N.D.E.R. Agents*), Warren and Atlas-Seaboard, as well as a number of self-published projects.



COMIC
The Amazing Spider-Man #50
John Romita Sr. cover and art
Marvel, 1967, CGC NM/MT 9.8
Sold: August 2011
\$26,290

ART

John Romita Sr. (b.1930)
Amazing Spider-Man #49
Original cover art, Marvel, 1967
Sold: August 2011
\$167,300



ART

Wally Wood (1927-1981)
Weird Science #21
Original cover art, EC, 1953
Sold: February 2009
\$71,700



COMIC
Daredevil #7
Wally Wood cover art
Pacific Coast Pedigree
Marvel, 1965
CGC NM+ 9.6
Sold: July 2012
\$23,900



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Massandra Magic

LEGENDARY WINERY GIVING BIDDERS A CHANCE TO CELEBRATE A MILESTONE BIRTHDAY OR ANNIVERSARY

By Frank Martell

IN DECEMBER, I made a top-secret, three-day visit to Tsar Nicholas II's legendary Massandra Winery, where I tasted more than 100 samples. It was no surprise, this being my second visit to Massandra, that every wine showed in exemplary fashion. They simply do not keep any second-rate wine in the collection, nor are they under pressure to produce in volume or to produce a particular label every year. This means that those wines that are produced in a given vintage that are selected for the winery's collection invariably meet a highly discriminating measure of quality.

Now you can see for yourself why these wines are so special. An assortment of Massandra wines, including a selection made for and owned by Tsar Nicholas II himself, are being offered at Heritage's Wine Signature® Auction scheduled for March 22-23, 2013, in Beverly Hills, Calif. Virtually every vintage going back to the early 1920s is represented, making this an ideal opportunity to find something special for milestone birthday or anniversary celebrations.

What makes these wines so amazing is the incredible individuality that each variety of Massandra exhibits, not only from one another but from anything else in the world. Almost all the wines are sweet and fortified, but this is where most similarities to other dessert wines end. The wines of Massandra build much higher levels of complexity at an earlier age than the great wines of Sauternes or Porto. Oftentimes, the wines are more delineated and, incredibly, much more balanced for longer periods of life. Part of this is due to the fact that the wines strike a very unusual balance. Both Sauternes and Ports require a certain degree of natural acidity to balance out the sweetness, which would otherwise be overbearing. Many of the Massandra wines are almost completely lacking in conventional acidity, however the spirit with which the wines are fortified keeps them from being cloying or overbearing. There is a refined and fresh character that I do not believe is achieved anywhere else in the world. It truly is one of those things that needs to be tasted to be believed.



All the bottles in the Massandra collection are untouched for decades and stored without labels.

CONVERSATION-STARTERS

Indeed, there is a Massandra out there for everyone. The power of the Kagor wines is spread across a lush, rich profile of jammy raspberries with a gorgeous tea note. The incredibly rich, sweet Pinot Gris are born of orange peel, exotic fruits and a little caramel. My personal favorite, the Massandra Red Ports, are reminiscent of spectacular aged red burgundy with a heart-of-liqueur/porty richness. The Rose and White Muscats stretch the imagination

with extraordinary levels of complexity and delineation as to make tasting the wine almost a secondary treat to the simple act of breathing in the intoxicating bouquet.

For those who do not like rich, sweet or dense wines, Massandra also boasts some of the most intricately balanced Sherries in the world that have incredibly floral characteristics on the nose, rich in chocolate, toffee, peaches and smoked nuts, while delivering a highly sophisticated and

EVENT

WINE SIGNATURE® AUCTION #5143 is scheduled for March 29, 2013, in Beverly Hills, Calif., and online at HA.com/5143. For details, contact Frank Martell at 310-492-8616 or FrankM@HA.com.



This 1915 White Muscat featured in the upcoming auction was among the last produced for Tsar Nicholas II.

Мускат
Свибодия
1915



The vineyards of the Massandra winemaking estate slope toward the Black Sea. Its cellars were built in 1894 as tunnels bored deep into the mountainside, with temperatures keeping the wines in perfect condition.

refined palate that invites the taster to relax and indulge. I'm not going to lie to you – I love them all.

And, as though it wasn't enough to revel in the hedonistic value of these wines, there is one last thing that makes these rare bottles a must-own for wine lovers and non-wine lovers alike – the historical value and cool factor!

There is something incredibly thought-provoking about these wines. When you put a bottle of Massandra on the table, you instantly create something in common, no matter how diverse the guest list.

"This is Russian?"

"What was going on in Russia in 1944 when this wine was produced?"

"Hey! I was born in 1943! To think this bottle has been waiting for me!"

This stuff is as intellectually satisfying as it is delicious. The opportunity to savor these wines doesn't happen often, but when it does – it can be magic.



FRANK MARTELL is director of fine and rare wine at Heritage Auctions, and has appeared on CBS News, CNN, and CNBC's "Squawk Box" as a wine expert.

Highlights from the Massandra Auction

1936 Kagor Ayu Dag

"Reddish mahogany color. Dynamite aromatics explode from the glass. Beautiful sweet red and black fruits are framed by highly delineated and complex spices. As sexy as the nose is with its cassis, cherry and menthol core, the palate is a staggering expression of these same flavors and more. Good acid, bright fruit, classic poise and balance in a tightly knit drink that goes on and on through a slow decrescendo of alternating strengths." (97 points, Frank Martell)

1973 Kagor South Coast

"40th birthdays and anniversaries be advised: Your ship has come in. The nose by itself is compelling with dynamite characteristics of lush, sweet red fruit, current and black raspberry and tea-like spice. The palate pours out gobs of jammy raspberry fruit that is again bolstered by that beautiful tea and spice complexity. This is quite pure and very well balanced with a good bit of natural acidity adding to the freshness of the spirit. The finish is long and refined. This is just fantastic." (96 points, Frank Martell)

1940 Pinot Gris Ai Danil

"Rock 'n' roll, this has the same profile as its stable mates but it's wrapped up in a much prettier package. The nose is hugely aromatic and layered, making a sheer joy out of picking out the zillions of flavor components. It's all very harmoniously tied together and the palate is better still. The wine begins with a bit of acid and spirit then unfolds layer after layer on the tongue beginning with sweet tea, peach and berry, pineapple, citrus, caramel and walnut, and culminating in a perfectly balanced finish that is a long slow decrescendo. Excellent." (94 points, Frank Martell)

1944 Red Port Crimea

"Orangey rose color. Knockout aromatics. Tea, honey, ripe peaches and plums jump out of the glass. The palate opens with a fresh crescendo that is super complex, super refined and remarkably balanced. Too beautiful to spit, this wine is a delight of sweet dried fruits and balancing tones that grows through the long, timeless finish. This is awesome stuff." (96+ points, Frank Martell)

1972 Red Port Massandra

"Strawberry juice color with just a trace of brick, looks younger than the 1990. Highly complex 1970's Chambertin nose is just awesome, rich if a touch alcoholic. Palate translates from the nose perfectly. This is

a fortified wine for burgundy lovers. Excellent poise and balance through the rich, long finish that leans more towards the olive and sous bois side." (94+ points, Frank Martell)

2002 Seventh Heaven

"Orangey amber color. Huge nose of orange candy, brandy, honey and flowers is very primary but fantastic! The palate explodes with the very same in an expressive but primary way. The wine is not heavy at all and the balance, though sweet, tends to neutral. There is remarkable intensity here though the wine is just a baby. The finish is pure and crisp thanks to the spirit, but never cloying. Without the spirit this would push the wrong buttons, but knowing the fruit is going to evolve and delineate while the spirit remains constant means the future for this drink is highly promising." (94-96 points, Frank Martell)

1946 Tokay South Coast

"Amber color. Herbal tea is prevalent but not quite dominant in the refined and quite stereotypical character of the South Coast Tokays. The palate opens with a fresh dose of the tea flavors that take on a somewhat flowery personality before the lush, sweet peach fruit spills over the tongue. Again we see very little acid but the spirit provides a backbone and some clarity. This is not the best or the most impressive of the South Coast Tokay tasted on this visit, but it is most certainly the most typical and seemingly the most mature, though this has many, many years of development ahead of it." (95 points, Frank Martell)

1923 White Muscat Massandra

"Very complex nose that is again largely comprised of minty flowers, lilac, jasmine and marzipan, but there is a lot more going on than in the '31. As excellent as that other vintage was, this boasts a ton more layering in the nose which includes petrol, vanilla and warm caramel. The palate is equally improved with greater acid, more open texture and a higher degree of complexity running the gamut from peaches and pears through marzipan, pineapple, citrus, honey, raisins and who knows what else. Very sweet without being cloying or overbearing, the spirit is a little more obvious in a positive way, providing freshness and balance to what was already a super clean drink. Awesome!" (98 points, Frank Martell)

Mormon Gold

VETERANS OF MEXICAN-AMERICAN WAR ARRIVED IN GREAT SALT LAKE VALLEY WITH FAITH, FORTUNE

By John Dale Beety

OPPORTUNITIES FOR FREEDOM or fortune have driven exploration all around the world, and many famous pioneers of America's past were visionaries driven by wealth or worship. Rare gold coins struck at the Latter-day Saints – popularly “Mormon” – settlement in (Great) Salt Lake City between 1849 and 1860 are tangible reminders of a time when the two impulses collided.

The first Mormon pioneers, fleeing the persecution that had followed their faith from Ohio to Illinois, arrived in the Great Salt Lake Valley in July 1847. The same month, the Mormon Battalion, an all-Mormon U.S. Army unit that served in the Mexican-American War, was discharged in California after a year's service. Veterans working their way toward the Valley were at Sutter's Mill in January 1848 when gold was discovered and were among the first to “strike it rich” in what became the California Gold Rush.

The Mormon pioneers had brought few coins with them to the Great Salt Lake Valley, as most of their funds had gone to supplies. When the newly wealthy veterans traveled east to the settlement, they brought hundreds of ounces of gold dust with them. While valuable, the dust was inconvenient for trade and for tithing. Church leaders regulated gold dust, starting with pre-measured pouches and regular-sized small ingots. The next step was making coins that could be spent within the community and in trade with fortune-seekers traveling west to California.

English-born metalworker John Moburn Kay, a September 1848 arrival in the Valley, coined the first series of Mormon gold. The coins were dated 1849 and made in four denominations: two-and-a-half dollars, five dollars, 10 dollars, and 20 dollars. Their designs featured clasped hands, a crowned Eye of Jehovah, and the motto “Holiness To The Lord,” reflecting the settlement's religious character. Each coin also bore the denomination and the abbreviation G.S.L.C.P.G. for “Great Salt Lake City Pure Gold.”

Without a steady supply of gold and with non-Mormons questioning the coins' weight and fineness – the settlement did not have a credentialed assayer, and naturally occurring copper and silver alloy meant that California gold dust was not chemically pure – production slowed. Only five dollar coins were made dated 1850. Much of the minting equipment was auctioned in August 1850, but not the coining press, which saw intermittent use thereafter.

A last Mormon coin issue, valued five dollars and dated 1860, was made of Colorado gold in jeweler James Madison Barlow's



This 1860 Mormon five dollar gold coin, which bears the religious motto “Holiness To The Lord” in the Deseret alphabet, brought \$155,200 in a February 2012 Heritage auction.

shop. These pieces have unique designs featuring the Lion of Judah and an eagle behind a beehive. The motto “Holiness To The Lord” is written in the Deseret phonetic alphabet, a language experiment supported by LDS President Brigham Young. By 1860, though, circumstances had changed. The United States had organized the Utah Territory, and its first non-Mormon governor, Alfred Cumming, saw the new Mormon gold coinage as usurping federal authority. He ordered it stopped, closing a unique chapter in the history of American money.



JOHN DALE BEETY is a numismatic cataloger for Heritage Auctions.

Sharing Knowledge

WITH A LITTLE GUIDANCE, YOUNG COLLECTORS
DON'T HAVE TO LEARN LESSONS THE HARD WAY

By Pamela Y. Wiggins

COLLECTING MISTAKES – SUCH as overlooking critical flaws, buying fakes, and overpaying for things that turn out to be incredibly common – inevitably happen if you enjoy the hobby long enough. Collectors of all experience levels learn “the hard way,” and that’s all the more reason to mentor young collectors in your life so they won’t have to.

“A lot of buying done by kids is accomplished online today so you’re using what’s presented rather than touching and seeing. In some ways there’s a higher risk” of making a buying mistake, says Elyse Luray, a collectibles expert who appears on the PBS series *History Detectives* and Syfy’s *Collector Intervention*. It’s important to teach children to examine photos for flaws, ask questions about condition issues common to items they’re familiar with, and assess the seller’s reputation along with return policies before making a purchase online. Setting spending limits is also important.

“They compete online to buy things they like, so it’s important that they learn to have a ceiling” – just as an adult collector would when bidding in an auction to avoid overpaying, says Luray. “My older son collects sneakers, and there’s a big secondary market for that these days. There’s actually a consignment store in Manhattan that specializes in collectible sneakers!” Whether visiting a brick and mortar store or shopping online, Luray guides her son to research “comparables” before making a purchase.

Appraisers like Luray use comparables, or documented sold items exactly like the one being valued in similar condition, to assess value. These are usually gleaned from auction records, information provided by dealers, and personal experience if the appraiser is closely familiar with the type of item being evaluated. Adult collectors can help kids research their own comparables using resources like completed item searches on eBay.com, searching the Heritage Auctions’ Archives (HA.com), or subscribing to a valuation service like Worthpoint.com (for a monthly fee).



Auction records for baseball cards are plentiful, and can illustrate how condition impacts collectability. The mint card on left realized \$2,868 in November 2011; the excellent-plus card on right realized \$79 in May 2010.

Sometimes, doing a bit of dissuading is helpful to children as well. Take buying limited editions as a prime example. Luray strongly discourages purchasing these types of items for a collection.

“It’s always best to buy originals whether you’re purchasing comic books or movie posters, or whatever your interest is,” Luray says, adding that many limited editions are targeted at younger collectors since they coincide with current movie trends. Because these items are made to be saved and collected, they rarely increase in value. In fact, in most instances, they drastically decrease in value over time. Saving hard-earned allowance dollars to buy the best original item a child can afford makes much more sense in the long run.

Rob Rosen, who frequently evaluates sports collectibles for Heritage Auctions, also finds that buying from less-than-reputable sellers is one of the mistakes he runs across quite often. But it’s also a mistake that can easily be avoided. “Ask around for

recommendations from other collectors,” Rosen says. “Another great way to meet reputable sellers is to go to trade shows where everything from coins to comics are offered for sale.”

Buying from conscientious dealers means that items are authenticated and graded properly by a third party, which should also be an agency with good standing among collectors. This way the chance of buying a fake or an item in poor condition is minimized. Rosen also suggests that adults guide young collectors in “staying on top of the subject matter” being collected by doing online research, reading trade magazines, and following trends to avoid selling for too little, another collecting mistake, as well as paying too much.

STORAGE STRATEGY

So you can work toward always buying top quality at the right price, but what about after a child adds an item to a collection? One of the most common mistakes made

by collectors also happens to be one of the most avoidable.

"In a word, storage," advises Luray. "Not caring for the pieces by taking things like humidity and dust into consideration, storing in attics and garages, is a big problem." In every episode of her television series *Collector Intervention*, where she helps adults get their collections back in good order, storage proved to be a major issue. In some instances, it had a grave impact on the future value of pieces in a collection. Researching the proper way to store and display any type of collection is paramount to preservation of the pieces and their value.

Rosen sees this as an issue as well, adding that displaying collections away from direct sunlight is also important since he's seen his share of autographs that have faded after they were mounted and displayed improperly. He urges collectors to "go to a framer who frequently deals with collectibles to make sure they use the right type of glass" and other materials.

While organizing a collection for display or storage, it's also good to document the

collection since this is another area where collectors often fall short.

Whether using a computerized spreadsheet the child can access or a spiral notebook, record the date each item was acquired, where it was purchased, any known facts about the piece to confirm provenance, how much was paid, and the condition at the time of purchase. Then, if the child decides to sell an item to upgrade the collection, or wants to avoid buying a duplicate of an item in storage, an easily accessible record is available as a memory jogger.

TO PLAY OR NOT TO PLAY?

Another big question that often comes up when talking about preventing collecting mistakes: Should children be allowed to play with their collections? According to Luray, the answer is emphatically "no."

"I might not be too popular for saying that, but I don't believe that items in a collection are toys. I think you should buy specific toys to play with, but preserve a collection."

Luray learned this lesson well when she walked into her 4-year-old son's bedroom one day during a household move to find him throwing an autographed Joe DiMaggio baseball back and forth with a friend. "From that time on, all the collectibles in our house went into display boxes."

But even so, Luray adds, "There's no point to amass a collection if you can't enjoy it." She earnestly encourages adults to teach children how to display items they collect or receive as gifts properly so they can be enjoyed and shared with others. And, of course, sharing good times together and pursuing a collecting hobby is never a mistake.

"The most important thing is creating memories," Luray says. "What they remember about doing those things together is just as valuable as the collection made in the process."



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

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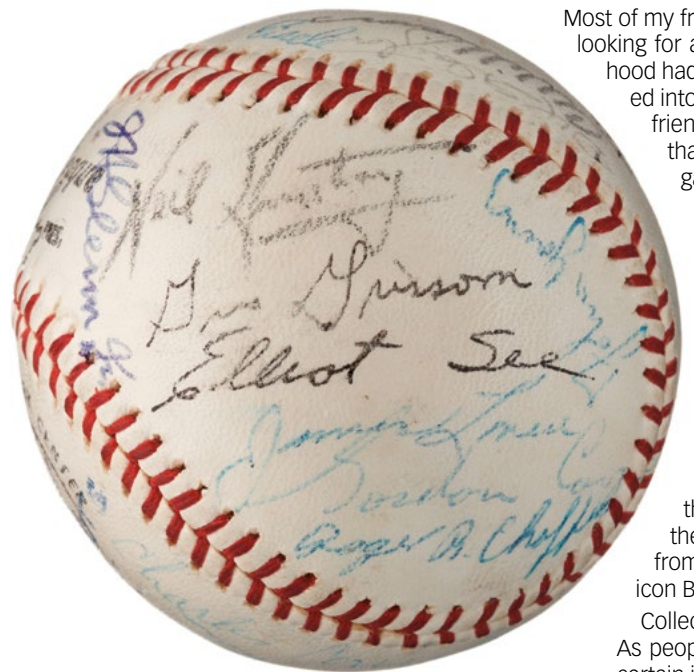
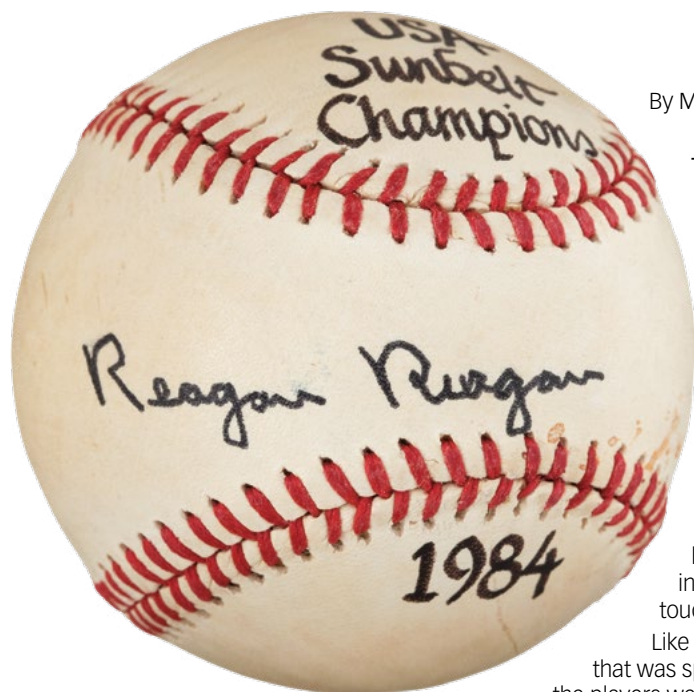
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Making a Connection

BASEBALLS SIGNED BY NON-ATHLETES
ILLUSTRATE COLLECTING'S HUMAN FACTOR

By Michael Moline



A baseball signed by President Ronald Reagan in 1984 (top) realized \$5,975 at an August 2011 auction, while one signed by 29 of America's first 30 astronauts (above) realized \$13,145 in 2010.

THE HUMANITY OF HISTORY is what drew me to collecting.

Looking back, I truly grew up during the "Wonder Years." As an 11-year-old in 1968, I wandered into a coin shop and really didn't fully understand what the place was about until I noticed "The Wall." It was covered with all kinds of coins inside cellophane envelopes, stapled onto paper cards. There were columns to write your bids for these coins. It was my first experience with auctions.

I was drawn to a particular 1864 Indian Head penny. In history class, we had been studying the Civil War and learned that Abraham Lincoln had been assassinated in 1865. So, as I looked at this 1864 penny, I imagined this particular coin in Lincoln's pocket. The more I looked at the coin, the more I believed and after a short while, I had convinced myself that *this very coin actually was Lincoln's penny* and I had to own it. I placed my bid and ended up winning the coin for a grand total of 10 cents.

The human factor was the reason I bought that coin, and ultimately got hooked on collecting. The experience taught me that nothing beats connecting with history, and it really was possible to own items that people from history touched, used or owned.

Like most kids, I played and followed all sports. When baseball season arrived, well, that was special. I loved spring training, and really enjoyed researching and learning where the players were from and what they did for fun.

Most of my friends collected cards. Cards were OK, just not really special to me. I was always looking for a bat, a ball or something actually used in a game. A friend from my neighborhood had met Don Drysdale, the Los Angeles Dodgers pitcher who would later be inducted into the Hall of Fame. Somehow or someway, I traded for a broken Ron Fairly bat my friend had gotten from Drysdale. Again, the human factor mattered to me. It was cool that I could hold a bat that was used in an actual Major League game. I still collect game-used items.

As a high school student, I was into music and played bass guitar in a rock 'n' roll band. Some of my truly talented musician classmates actually went on to become well-known rockers, forming the group Toto ("Africa" and "Rosanna"). In college, sort of tying my love for baseball and music, I thought it would be cool to have famous non-baseball people sign baseballs. It began with a few Los Angeles rock 'n' rollers and evolved into U.S. presidents. At one point, I had one ball signed by five presidents: Nixon, Ford, Carter, Reagan and Clinton.

Today, my collection includes baseballs signed by famous non-baseball players, such as Wayne Gretzky, George Foreman and Muhammad Ali. I also have baseballs signed by celebrities, politicians and a special O.J. Simpson Trial baseball collection (which includes most of the people involved with the "Trial of the Century," such as attorneys Marcia Clark, Robert Shapiro and Johnny Cochran; the only person not included, by choice, is O.J. himself). I have also purchased items from dealers and auctions. My most recent acquisition is a shirt worn by rock 'n' roll icon Buddy Holly.

Collecting is about connecting. I look at my collection as a nostalgic glimpse at my life. As people progress with their own collecting paths, they will have been drawn to buy certain items. For me, it's always been about the human factor.

Collect on.



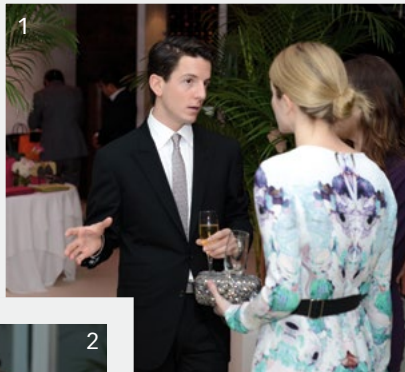
MICHAEL MOLINE is Senior Vice President of Heritage Auctions in Beverly Hills.

Dubai Luxury Accessories Reception

VU'S RESTAURANT, EMIRATES TOWERS

VINTAGE HANDBAGS CONTINUE gaining international attention, and that was the case when Heritage Auctions hosted a preview reception in the city-state of Dubai in the United Arab Emirates. Local dignitaries joined Heritage Auctions director of luxury accessories Matt Rubinger for the special event at Vu's Restaurant in Emirates Towers.

1 Matt Rubinger chats with a guest. 2 Lisa Strannesten, Taylor Tomasi Hill, Sofia Guellaty, Tala Samman. 3 Models greeted reception guests. 4 Guests arrived with their own unique handbags. 5 Vintage handbags on display.



REALTY



Maxfield Parrish Historic Property Home, Gardens and Views

Plainfield, New Hampshire

"The Oaks" — Historic stately home in the midst of the famous artist's Cornish Colony. The home offers a magnificent, unspoiled setting with spectacular, mature spring and summer gardens high on a hillside with unobstructed 120-degree views. It features 6 bedrooms (2 with fireplaces), paneled library, office, dining room, 2 huge ballroom/living rooms both with fireplaces, 6 full baths and 2 half baths, 12 acres of land and the best views in the area. This home was rebuilt in 1979 on the site of American artist Maxfield Parrish's original home. The house is large enough that it could be subdivided into two spacious town houses. The totally rural and peaceful setting is located a few miles from airport, shopping, skiing areas and Dartmouth College. It enjoys excellent local public and private schools in the vicinity.



"Plainfield Village Church" by Maxfield Parrish, oil on board, from a private collection.

\$475,000

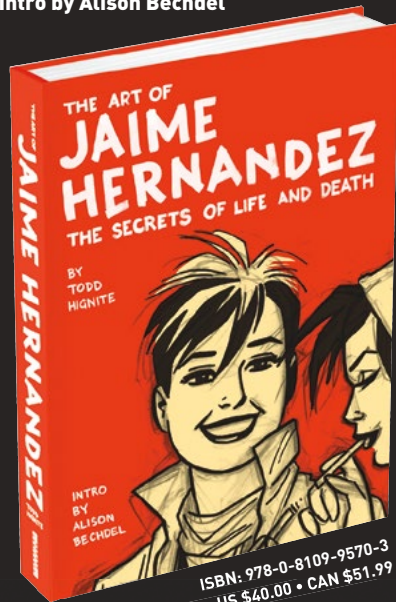
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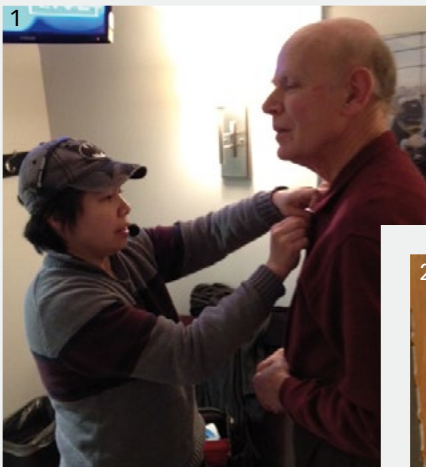
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EVENTS

'Anderson Live' Taping

CBS BROADCAST CENTER, NEW YORK CITY

THE AUCTION OF the Walton 1913 Liberty Head nickel by Heritage gained national attention, leading to a segment on Anderson Cooper's daytime talk show. The coin was kept for decades by the heirs of North Carolina collector George O. Walton. It's expected to realize at least \$2.5 million when it goes to auction in April (see page 47). Cooper interviewed family spokesman Ryan Givens, one of Walton's nephews, about the rare coin's long journey to auction.



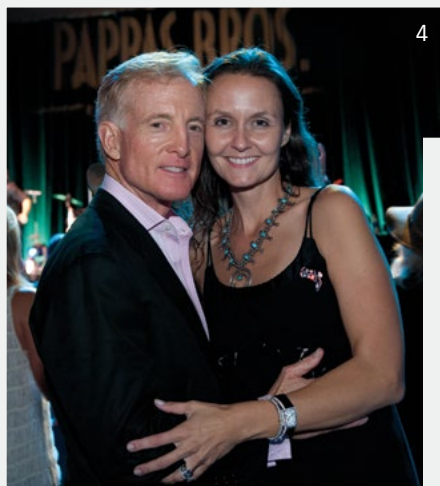
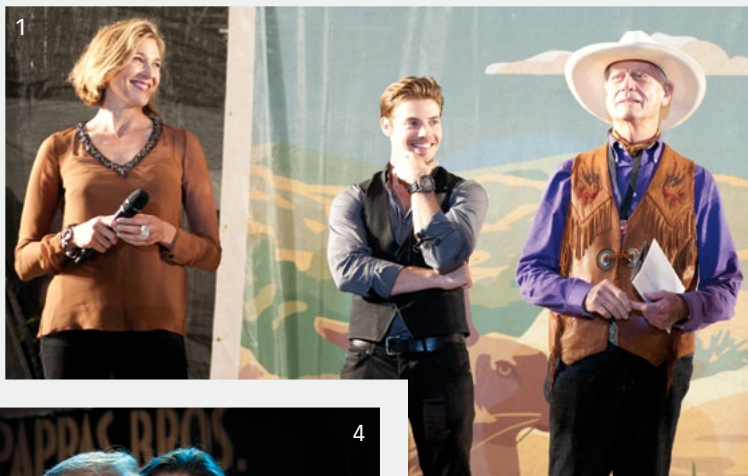
1 Ryan Givens prepares backstage.
2 Anderson Cooper, Heritage Auctions President Greg Rohan. 3 Givens moments before taking the guest's chair. 4 The set of Anderson Live.



Cattle Baron's Ball Auction

SOUTHFORK RANCH, DALLAS

THE 39TH ANNUAL Cattle Baron's Ball at Southfork Ranch near Dallas helped raise more than \$840,000 for the American Cancer Society. It featured one of the final public appearances of *Dallas* star Larry Hagman, who auctioned a chance to have lunch on the set of the TNT show. Heritage Auctions donated an Hermes Blue Jean Togo Leather Birkin Bag, which sold in silent auction for \$15,000. Since 1974, the Cattle Baron's Ball has raised nearly \$48 million in the fight against cancer.



1 *Dallas* star Larry Hagman was joined onstage by co-stars Brenda Strong and Josh Henderson. 2 Country music performer Blake Shelton. 3 Matt Rubinger, Jacquelyn Kulp. 4 Bill and Skye Brewer. 5 Rozalyn Colombo, Gina Betts, Nancy Gopez. 6 Richard and Nancy Rogers, Paige and David Lane. 7 Hermes Birkin Bag donated by Heritage Auctions raised \$15,000.

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Matt Rubinger

DIRECTOR OF LUXURY ACCESSORIES HAS SEEN VINTAGE HANDBAG MARKET TAKE OFF

Interview by Eric Bradley

MATT RUBINGER IS quickly becoming a fixture in New York's "tastemaker" circles. That happens when you are director of luxury accessories at the world's third-largest auction house. Since launching Heritage Auctions' first Luxury Accessories auction in 2010, national and international media have interviewed Rubinger about vintage handbags, which can auction for five and six figures. And who is making the most popular bags? "The tried-and-true pieces that have stood the test of time in both style and value," he explains, "are classic, rare pieces by Hermes, Chanel and Louis Vuitton."

Did you collect anything as a child?

Not really. I didn't come into this category – or this business – in the "classic" way. When I was younger, I saw a need in this market for authenticated pieces, so I taught myself about the product. I spoke to salespeople, managers, craftsmen, collectors and anyone else who knew something about the product to gain more knowledge. There was a lot of conflicting information but, after a while, you start to piece together the puzzle. Knowing the product has always been what makes me stand out in this field.

How did you begin working at Heritage Auctions?

Although I was looking at some other options at the time, this seemed like the most exciting one. This was the opportunity to not only launch a non-existent category, but to do it in a nearly non-existent market. It was a blank slate and I couldn't resist that.

Do you have to be a millionaire to collect vintage handbags?

Of course not! You can find interesting pieces at any price point from \$200 to \$200,000.

What has happened to the market for vintage luxury handbags during the last five years?

The market for vintage luxury handbags has taken off. Interest in special and rare pieces by style and tastemakers has brought "vintage" into fashion and, in some cases, even surpassing the popularity of primary market pieces. The desire to



High-quality materials, craftsmanship, classic designs and limited production are factors that make handbags collectible, says Matt Rubinger, who is based at Heritage Auctions' New York office.

mix current, modern pieces with classic accessories has been a significant driver of the market. Over the last five years, the values of these pieces have begun to hold, and now increase. Within the world of fashion and luxury, to have a commodity that holds or increases in value is very exciting and has caused the emergence of the collector market.

Are some brands better at sustaining a secondary market for their bags?

Brands themselves do not work to sustain the secondary market for their pieces. They may make some decisions that ultimately have a positive or negative effect on the secondary market for their pieces, but that is almost never the intent. The top three brands in terms of secondary market value are Hermes, Chanel and Louis Vuitton, with Hermes as the runaway leader. Some of the things these brands do that make

their pieces so collectible is the use of high-quality materials and craftsmanship, classic designs, limited production, and, importantly, they work with and market to tastemakers.

Do all vintage handbags go up in value?

No! You have to know how to buy. It's similar to buying art. If you walk into a gallery and a piece is over-priced for whatever reason, it very well may not go up in value. In luxury, when you buy at auction, you're usually safe that the piece will, at least, hold its value better than if you had bought it in a retail store.

What trends do you see around the corner in the vintage handbag market?

Skins ... crocodile, alligator, lizard, ostrich. The very highest end of the market is really where the serious collectors are.



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Contact: Karen Rigdon, ext. 1723
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STAR TREK by the Numbers

NEARLY 50 YEARS AFTER ITS DEBUT, GENE RODDENBERRY'S SPACE DRAMA STILL GOING STRONG. HERE'S A LOOK AT SIGNIFICANT LOTS FROM THE HERITAGE AUCTIONS ARCHIVES.

44,812

DOLLARS PAID FOR COSTUME WORN BY WILLIAM SHATNER
This Starfleet Officer's Uniform was sold at a July 2010 Heritage auction.



1967

YEAR LEAF RELEASED THE FIRST STAR TREK TRADING CARD SERIES
A complete high-grade set of 72 cards, plus wrapper, realized \$4,780 at a November 2011 auction.



1

NUMBER OF STAR TREK COMIC BOOKS THAT HAVE SOLD FOR MORE THAN \$20,000
This *Star Trek* #1 (Gold Key, 1967) realized \$22,705 at a February 2012 auction.

70

NUMBER OF SCRIPTS FROM THE ORIGINAL SERIES SOLD AS ONE LOT IN 2009

This group – representing all but nine scripts from the 1966-69 TV series – realized \$5,377.



12

NUMBER OF AUTOGRAPHS ON PUBLICITY STILL FOR 1979 MOVIE

Star Trek: The Motion Picture cast-signed photo realized \$1,075 at an October 2006 auction.

7

NUMBER OF STAR TREK CHARACTERS THAT APPEAR ON THE COVER OF DC COMICS' *STAR TREK* #1 FROM 1984
George Perez's original art for this cover realized \$7,468 at a May 2012 auction.



3

NUMBER OF TRIBBLES INCLUDED IN A 2007 AUCTION LOT
Various props from TV spin-off *Star Trek: Deep Space Nine* realized \$1,075





Portraits of American Indians are featured in May 10, 2013, auction. See page 34.



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