

HERMÈS ■ SAM SNEAD ■ BEATLES ■ ROCKWELL ■ 'ARGO' ■ RENOIR ■ MICKEY MANTLE

HERITAGE MAGAZINE FOR THE
INTELLIGENT COLLECTOR[®]

Summer/Fall 2013

\$7.99 U.S.

IntelligentCollector.com

KENNEDY

**RARE ARTIFACTS
REPRESENT ENDURING
SPIRIT OF 'AMERICA'S
ROYAL FAMILY'**

**PLUS: TOP PRESIDENTIAL
COLLECTIBLES**



A wood-framed mirror hangs on the wall behind Jacqueline and Caroline at the Kennedy Compound in Hyannisport, Mass. It's among the lots in The Kennedy Collection of Dean William Rudoy. See page 54.



HERITAGE MAGAZINE FOR THE INTELLIGENT COLLECTOR®

SUMMER/FALL 2013 NO. 20

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RECOLLECTING THE KENNEDYS

Over 50 years, Dr. Dean Rudoy assembled some of the most important artifacts from "America's Royal Family." Now, the accomplished psychologist explains why it's time to let the collection go.

BY DEAN RUDOY ■ PHOTOGRAPHS BY BRANDON WADE

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Commanding Performers

WHEN LOOKING AT RECENT PRESIDENTS, BUSH LETTER
REALIZES MORE INTEREST THAN CLINTON, OBAMA ITEMS

By Hector Cantú



LIKE MOST PASSIONATE COLLECTORS, the magazine staff often goes on and on when talking about fine art and collectibles. Sometimes, in doing so, we run out of time, or in our case, space (more about that later).

For our look at the most valuable presidential artifacts (see "Collecting Presidents," page 72), we delved into the Heritage Auctions archives and found remarkable pieces of history, now, no doubt, held by proud collectors. You'll see Ulysses S. Grant's silk top hat, George Washington's personal compass, and a letter Ronald Reagan wrote to John Wayne.

After reading our feature, you might wonder, "What about recent presidents?"

Glad you asked.

Of the three most recent commanders in chief, George W. Bush outperforms Bill Clinton and Barack Obama when looking at lots in the Heritage Auctions archives. On July 4, 2001 – 10 weeks before the attacks of 9/11 – Bush wrote a letter to family friend Ronald E. Wade. "I am proud to serve as the President of such a blessed land," Bush noted. The letter realized \$16,730 at an April 2007 Heritage auction.

Five years earlier, Clinton wrote a letter to journalist Willy Gutman regarding a "moving tribute to your [Gutman's] father in the Wall Street Journal." The president discussed the respect and love he had for his own grandfather, who raised him for the first four years of his life. The letter realized \$10,755 at a February 2010 auction.

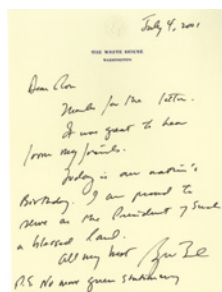
The year Obama was elected, he signed an official 2007 World Series baseball. It realized \$2,031 in a November 2011 Heritage auction.

Various factors, of course, play into the value of a presidential artifact. A handwritten letter will likely generate more collector buzz than a signed baseball (at least among more recent presidents; see the baseball signed by John F. Kennedy on page 80). And some topics a president writes about might be more interesting to collectors than others. Otherwise – and we say this in the most bipartisan, nonpolitical way possible – we make no claim on how these prices reflect a president's popularity. We'll leave that to the collecting market.

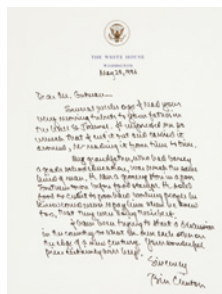
YOU HOLD IN YOUR HANDS the largest issue of *The Intelligent Collector* ever printed: 132 pages. We are always working to give you the most information possible on fine art and vintage collectibles. Our goal is helping you make intelligent decisions about collecting. So in this issue, you will find more features, lengthier stories and larger, more luxurious photographs.

As always, we remain interested in your discoveries.

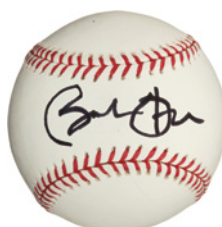
Drop us a line at info@HeritageMagazine.com to share your story.



Bush letter

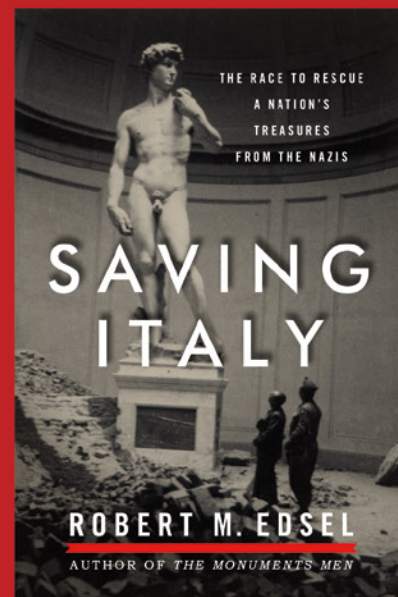


Clinton letter



Obama baseball

Read *Saving Italy* - the
New York Times Bestseller
from Robert M. Edsel, Author of
The Monuments Men
currently being produced as a
feature film by George Clooney



"Saving Italy is an astonishing account of a little known American effort to save Italy's vast store of priceless monuments and art during World War II... Read it and be proud of those who were on their own front lines of a cruel war."

—Tom Brokaw

"Captivating"
—Susan Eisenhower

"Revealing... That the Monuments Men were able to do as much as they did, amid a war with more urgent priorities, is remarkable."
—Hugh Eakin - The Wall Street Journal

"Saving Italy is a leeming work... by an author passionate about his subject."
—Newsday

"A must read for any WWII history enthusiast."
—Gordon H. "Nick" Mueller,
President/CEO, The National WWII Museum

"An amazing story, superbly told. The narrative and research are exceptionally well done."
—Carlo D'Este

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HERITAGE MAGAZINE FOR THE
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 TELEVISION



The Sam Snead Collection

Jack Snead, son of legendary golfer Sam Snead, talks about his father's incredible career and the personal items and trophies heading to auction.



Collecting Fine & Rare Wine

Wine expert Frank Martell discusses collecting fine and rare wines: know what you like, buying at auction, storage and what not to do.



Condition is Crucial

Using real-world examples and comparisons, collecting experts explore how condition dramatically influences prices realized, from comics and coins to jewelry and books.

IntelligentCollector.com/Videos

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JULY

31

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

AUGUST

1-2

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

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



8-9

U.S. Coins Signature® Auction #1188
Rosemont, Ill. – HA.com/1188
Viewing dates: Aug. 6-9, 2013

10

**Entertainment & Music Memorabilia
Signature® Auction #7081**
Dallas – HA.com/7081
Viewing dates: Aug. 8-10

Led Zeppelin and Jethro Tull Santa Barbara
Fairgrounds Concert Poster, 1969
Estimate: \$2,500+
**Entertainment & Music Memorabilia
Signature® Auction #7081**
Aug. 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.

SEPTEMBER

19

Renoir Estate Collection Signature® Auction #5157
New York – HA.com/5157
Viewing dates: Sept. 17-19



23-24

Jewelry & Luxury Signature® Auction #5160
Beverly Hills – HA.com/5160
Viewing dates: Sept. 21-23

26-29

U.S. Coins Signature® Auction #1189
Long Beach – HA.com/1189
Viewing dates: Sept. 24-28

26-30

Currency Signature® Auction #3524
Long Beach – HA.com/3524
Viewing dates: Sept. 24-28

World & Ancient Coins Signature® Auction #3026
Long Beach – HA.com/3026
Viewing dates: Sept. 24-28



OCTOBER

5-6

Estate & Gentleman Collector Signature® Auction #5144
Dallas – HA.com/5144
Viewing dates: Oct. 3-6



10-11

Historical Manuscripts Signature® Auction #6102
Beverly Hills – HA.com/6102
Viewing dates: Oct. 9-11

Rare Books Signature® Auction #6100
Beverly Hills – HA.com/6100
Viewing dates: Oct. 9-11

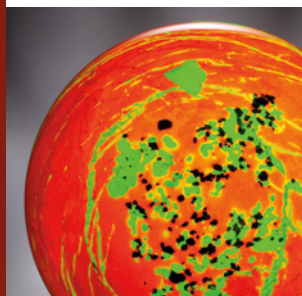
24-26

Sports Memorabilia Signature® Auction #7085
Dallas – HA.com/7085
Viewing dates: Oct. 24-25



20

Nature & Science Signature® Auction #5141
Dallas – HA.com/5141
Viewing dates: Oct. 18-20



21

Legends of the Wild West Signature® Auction #6104
Dallas – HA.com/6104
Viewing dates: Sept. 19-21

26

Illustration Art Signature® Auction #5145
New York – HA.com/5145
Viewing dates: Oct. 24-26

25

Vintage Guitars & Instruments Signature® Auction #7088
Dallas – HA.com/7088
Viewing dates: Oct. 19-20

NOVEMBER

1-2

Nov. 1
Space Exploration Signature®
Auction #6103
 Dallas – HA.com/6103
 Viewing dates: Oct. 28-Nov. 1

Nov. 1-2
U.S. Coins Signature®
Auction #1191
 New York – HA.com/1191
 Viewing dates: Oct. 31-Nov. 2



2

Modern & Contemporary Art
Signature® Auction #5146
 Dallas – HA.com/5146
 Viewing dates: Oct. 29-Nov. 2

Photographs Signature®
Auction #5153
 Dallas – HA.com/5153
 Viewing dates: Oct. 29-Nov. 2



5

Silver & Vertu Signature®
Auction #5154
 Dallas – HA.com/5154
 Viewing dates: Oct. 29-Nov. 5

14

Western & California Art
Signature® Auction #5148
 Dallas – HA.com/5148
 Viewing dates: Nov. 12-14

15

American Indian Art
Signature® Auction #5161
 Dallas – HA.com/5161
 Viewing dates: Nov. 11-15

8

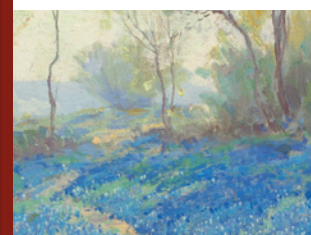
European Art Signature®
Auction #5142
 Dallas – HA.com/5142
 Viewing dates: Nov. 6-8



16

Vintage Movie Posters
Signature® Auction #7083
 Dallas – HA.com/7083
 Viewing dates: Nov. 14-16

Texas Art Signature®
Auction #5147
 Dallas – HA.com/5147
 Viewing dates: Nov. 11-16



20-22

Nov. 20
Animation Art Signature®
Auction #7086
 Beverly Hills – HA.com/7086
 Viewing dates: Nov. 18-20

Nov. 21-22
Vintage Comic Books & Comic
Art Signature® Auction #7084
 Beverly Hills – HA.com/7084
 Viewing dates: Nov. 18-22

Nov. 22
Timepieces Signature®
Auction #5156
 New York – HA.com/5156
 Viewing dates: Nov. 21-22



Dave Gibbons (b.1949)
Watchmen #12 "A Clock at Midnight, Its Face Running with Blood" Original Cover Art (DC, 1987)
 Estimate: \$50,000+
Vintage Comic Books & Comic Art Signature® Auction #7084
 Nov. 21-22, 2013, Beverly Hills

23

Americana & Political
Signature® Auction #6106
 Dallas – HA.com/6106
 Viewing dates: Nov. 21-23

DECEMBER

4-6

Dec. 4 Tiffany, Lalique & Art Glass Signature® Auction #5152

New York – HA.com/5152
Viewing dates: Dec. 3-4

Dec. 4-5 Fine American Art Signature® Auction #5149

New York – HA.com/5149
Viewing dates: Dec. 3-5

Dec. 5 The Art of New York Signature® Auction #5158

New York – HA.com/5158
Viewing dates: Dec. 3-5

Dec. 5-6 U.S. Coins Signature® Auction #1192

Houston – HA.com/1192
Viewing dates: Dec. 4-7



Fr. 1180 \$20 1905 Gold Certificate PCGS
Gem New 65PPQ Serial Number 6
Estimate: \$100,000+
Currency Signature® Auction #3524
Sept. 26-30, 2013, Long Beach, Calif.



Virgil Finlay (1914-1971)
Mistress of Viridis, *Other Worlds Science Stories* digest cover, June 1956
Estimate: \$25,000-\$35,000
Illustration Art Signature® Auction #5145
Oct. 26, 2013, New York

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 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.

Real Estate Expansion

NEW CATEGORY TARGETS LUXURY HOMES VALUED AT MORE THAN \$2 MILLION

HERITAGE AUCTIONS IS ADDING luxury real estate to its portfolio of auction categories. Auctions are designed to help sellers avoid drawn-out negotiations, with a goal of closing the sale in 60 to 90 days.

Directors Scott Foerst and Nate Schar have a 13-year history selling multimillion dollar properties by auction throughout North America. Schar previously was an asset manager at one of the Midwest's top wealth management firms and Foerst served as architect and senior project coordinator with both commercial and residential construction firms in the Southeast.

"Selling at auction is an alternative to traditional real estate methods as a way to achieve fair market value," Schar says, "especially for homes in which the buyers have had their property on the market for an extended period of time and felt compelled to continue to lower the price to no avail."

Auctions will focus on properties valued at more than \$2 million, and will include mountain homes, ranch estates, ocean and beachfront property, ski property and condominiums.

The inaugural auction is scheduled for this fall. "Heritage is the first fine art and high-end collectibles auctioneer to offer luxury real estate auctions in this specific format," says Heritage COO Paul Minshull. "It's a perfect fit with our portfolio of services catered to high net worth individuals."



Properties valued at more than \$2 million are the focus of Heritage's new Luxury Real Estate department.

WORTHY CAUSE



Heritage auctioneer Kathleen Guzman and off-Broadway producer Scott Perrin (*Our Sinatra and Secrets Every Smart Traveler Should Know*) helped raise funds at the MEOR at MetLife Stadium event at the Meadowlands Sports Complex, in East Rutherford, N.J. Guzman was the event's official charity auctioneer.

'MAKE OFFER TO OWNER' FEATURE HITS MILESTONE

HERITAGE AUCTIONS' "MAKE OFFER TO OWNER" service, in which clients can make anonymous offers to owners of items purchased at auction, has surpassed \$16 million in sales since its launch in May 2009.

The Make Offer to Owner (MOtO) service facilitates private transactions across all of Heritage's 30-plus categories, including fine art, comic art and fine jewelry. The largest MOtO transaction so far is \$400,000.

Clients are offered an opportunity to enroll in the MOtO service at the close of select auctions. If a third party is interested in making an offer, the information is transmitted anonymously by Heritage to the owner, who can accept, reject or make a counteroffer. Responses are delivered within 72 hours. Heritage retains 10 percent of the total price as a commission. All transactions are managed through HA.com, maintaining privacy for both parties. Transactions are binding, but feature a seven-day return policy.

In addition to MOtO, Heritage also conducts private treaty sales, which are used to sell fine art and collectibles across all of its categories – always and only at a seller's request.

Eric P. Newman Collection Part II

MORE THAN 1,800 COINS SCHEDULED FOR NOVEMBER AUCTION IN NEW YORK



Eric P. and Evelyn E. Newman

IF COIN COLLECTING has "rock stars," then Eric P. Newman is center stage. The retired St. Louis lawyer, business executive, philanthropist, collector, researcher and award-winning numismatic author is the only surviving person to ever own all five of the fabled 1913 Liberty Head nickels. Newman

was interviewed earlier this year by *The New York Times* in connection with Heritage's auction of the Walton specimen coin (which sold for \$3,172,500).

Newman, 102, began collecting at the age of 7. Over the years, he has generously shared his extensive numismatic knowledge through his books and hundreds of articles. Now, through a series of auctions premised by Heritage, collectors have eagerly begun acquiring some of the renowned coins from Newman's amazing collection.

Selections from the Eric P. Newman Collection Part I this past April brought over \$4 million in winning bids for 159 pattern coins.

Selections from the Eric P. Newman Collection Part II featuring more than 1,800 early American and 19th century coins with an estimated combined value of \$15 million will be offered unreserved by Heritage in New York City on Nov. 15 and 16, 2013. Many of these historic treasures have been in Newman's possession since

he obtained them directly from the estate of another legendary collector, "Colonel" E.H.R. Green, nearly 70 years ago.

Items being sold are from the extensive collection of Eric P. Newman Numismatic Education Society (a Missouri not-for-profit corporation) and have been assembled over a period of 90 years. Proceeds of the sale of all items will be used exclusively for supplementing the Society's museum operations and scholarly research efforts and for the benefit of other not-for-profit institutions selected by Eric P. Newman Numismatic Education Society for public purposes.



This Augustus Humbert \$10 (left) sold for \$1,057,500, while this 1915 Pan-Pac 50c copper pattern (Judd-1962) realized \$199,750 in Part I of the Eric P. Newman auction.

MUSEUM HITS IT OUT OF THE PARK

A NEW ONLINE MUSEUM gives sports fans a unique look at ephemera, memorabilia, historical artifacts and documents from one of the nation's most important baseball collections.

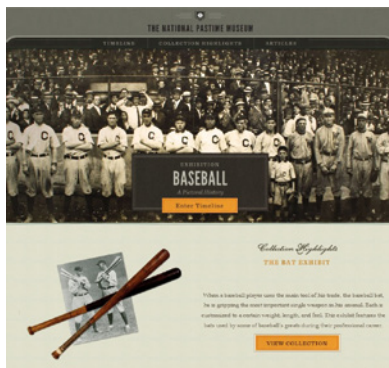
"This is a fantastic collection of images and artifacts, and the owner wanted to share the items with the public," says Frank Ceresi, executive director of the National Pastime Museum (NationalPastimeMuseum.com).

"Our first special exhibit features our world-class collection of baseball bats game used by some of the greatest hitters of all time, from Babe Ruth and 'Shoeless' Joe Jackson through Lou Gehrig and the legendary Josh Gibson."

The website is free and designed for collectors, historians "and people who just love the history of the game and people who love American history," Ceresi says. "There's a nice symbiotic relationship between the history of the game and the history of the country."

Most of the artifacts currently on the website belong to a collector who wishes to remain anonymous, Ceresi says. Items date from the origins of the game through "the apex of its cultural significance" in the mid-1950s.

Ceresi and partner Carol McMains, formerly of the National Sports Gallery in Washington, D.C., are principals of FC Associates, which specializes in museum consulting and exhibit planning.



PEOPLE



MARK FELD has joined Heritage Auctions as a Senior Numismatist and Consignment Director in Dallas. Feld has been active in the rare coin industry on a full-time basis since 1979. He has worked for Steve Ivy Rare Coins, Heritage Rare Coin Galleries (an early incarnation of Heritage Auctions), PCGS founder David Hall, NGC Chairman Mark Salzberg, and at NGC as a grader.



AMELIA BARBER will be managing Heritage Auctions' new Luxury Real Estate department. She previously was employed at a Washington, D.C. boutique lobbying firm, working closely with regulators and members of Congress while managing operations for a national financial trade association. She joins Heritage with a background in project and event management.



DAVID LIU has joined the Currency Auctions of America department at Heritage Auctions as a Consignment Director. He joins the company with a background in world banknotes, with a focus on Chinese and East Asian currencies. He previously was a Harry W. Bass Jr. Intern at the American Numismatic Association.

WARREN G. HARDING is inaugurated as the 29th president of the United States. The U.S. Congress officially declares the end of World War I. Albert Einstein wins the Nobel Prize in Physics. In sports, Ty Cobb becomes the fourth

1921

player to get 3,000 hits, and Green Bay is granted an NFL franchise. In theaters, *The Kid*, starring Charlie Chaplin and Jackie Coogan, is a comedy hit, while *The Sheik* propels Rudolph Valentino to superstardom.



ILLUSTRATION ART

MAXFIELD PARRISH'S UNIQUE STYLE made him one of the foremost illustrators of the 20th century. This piece, painted by the artist over a photographic print for the Aug. 25, 1921 cover of *Life* magazine, features a charmingly comical self-portrait of Parrish (1870-1966) against his trademark glowing blue sky. It realized \$53,125 at an October 2012 Heritage auction.

DECORATIVE ART

IN THE 1920s, HOOD ORNAMENTS, also known as car mascots, were popular features on cars. Many were manufactured exclusively for automakers, while others were available to car owners as aftermarket accessories. Sculptors such as Rene Lalique, Charles Paillet and Charles Sykes created these miniature pieces. In 1921, accomplished sculptor Harriet Whitney Frishmuth (1880-1980) created the mascot *Speed* for Gorham Company. This piece realized \$20,315 at a December 2011 Heritage auction.



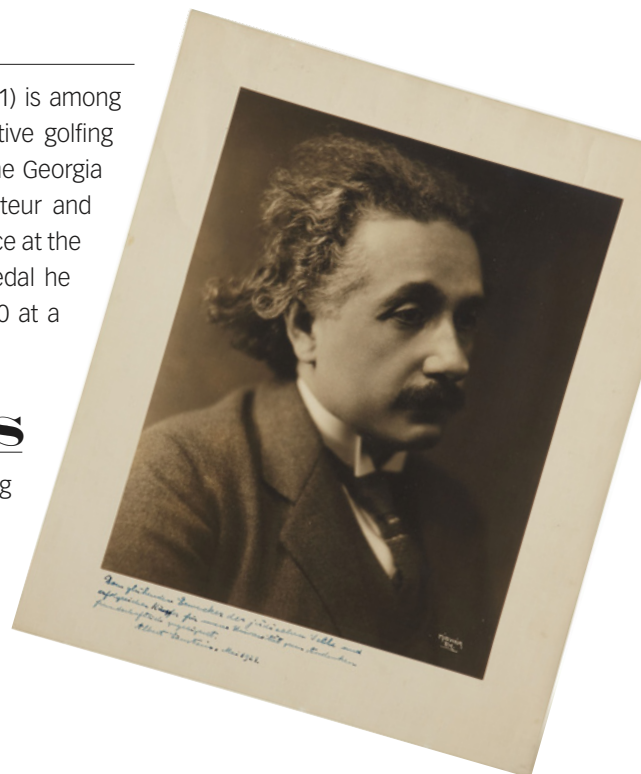
SPORTS

ROBERT TYRE "BOBBY" JONES JR. (1902-1971) is among the greatest golfers of his era. His competitive golfing career started at age 14 when he captured the Georgia State Amateur. Before entering the U.S. Amateur and winning a record five times, he took fourth place at the 1921 Western Golf Association Open. The medal he received for that tournament realized \$33,460 at a November 2011 Heritage auction.



HISTORICAL MANUSCRIPTS

ALBERT EINSTEIN (1879-1955) made his first visit to the United States in 1921, drawing large crowds and meeting President Harding. During his tour, he had this photograph taken by Herman Mishkin's photography studio. On this copy, Einstein inscribed in German: "Something to remember us by, dedicated in friendship to an ardent awakener of the Jewish soul and one who successfully fought for our university. Albert Einstein May 1921." This photograph realized \$26,290 at a February 2010 Heritage auction.



HA.COM

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

Searches conducted
between February 2013
and May 2013



ANIMATION ART

WITH HOLLYWOOD'S GROWING reliance on computers, the production of hand-drawn animation art has fallen dramatically, leading to growing collector interest. This hand-painted pan production cel set-up – from 1969's *It Was a Short Summer, Charlie Brown* – includes Charlie Brown, Lucy, Linus, Schroeder, Pigpen and Peppermint Patty. It realized \$12,547 at a February 2013 auction.



BEATLES

FIFTY YEARS AGO, the Beatles released their debut LP, *Please Please Me*, in the United Kingdom and a cultural phenomenon was born. A year later, the Fab Four conquered America, reportedly selling more than one billion units before breaking up in 1970. A band-signed promotional photo for 1964's *A Hard Day's Night* realized \$19,120 at a February 2011 Heritage auction.



LOUIS VUITTON

LOUIS VUITTON'S MONOGRAM appears on everything from leather goods, shoes and watches to jewelry, sunglasses and trunks. Founded in 1854, it is now the most valuable luxury brand, with a brand value of \$22.7 billion, according to Bloomberg News. A Louis Vuitton 18k yellow gold charm bracelet with 12 diamond, onyx, lapis and topaz charms realized \$31,250 at a December 2012 auction.



DAREDEVIL

NEXT YEAR MARKS the 50th anniversary of Daredevil's first appearance as a Marvel Comics character. Created by Stan Lee and Bill Everett, the blind superhero has since appeared in cartoons, video games and in television and theatrical movies. This copy of *Daredevil* #1, with an April 1964 cover date and graded CGC NM+ 9.6, realized \$37,344 at a February 2012 Heritage auction.

Keeping it Personal

FORMER NBA STAR **CHRIS WEBBER** CONNECTS WITH HISTORY – AND WITH KIDS – THROUGH OBJECTS ONCE HELD BY HIS HEROES

By Monty Mickelson

FIVE-TIME NBA ALL-STAR and TNT analyst Chris Webber has always been captivated by American history, and most specifically by the rich and often heartbreaking history of emancipation and triumph in the black community.

Over the past two decades, Webber has helped honor and preserve that history by amassing a collection of African-American artifacts and documents. Among those is the first book published by an African-American, *Poems on Various Subjects, Religious and Moral* by Phillis Wheatley, circa 1773.

Webber also owns letters written by abolitionist and statesman Frederick Douglass and educator and author Booker T. Washington, along with documents signed by Martin Luther King Jr. Perhaps his personal favorite is a postcard Malcolm X sent to his biographer, *Roots* author Alex Haley, while X was on his 1964 pilgrimage to Mecca.

Items in Webber's 24-piece collection have been displayed at the Sacramento Public Library and at the Naismith Memorial Basketball Hall of Fame in Springfield, Mass. Most recently, his collection was exhibited at the Charles H. Wright Museum of African American History in Detroit. Head Curator Patrina Chapman says the exhibit, *Exceptional People During Extraordinary Times, 1755 – Present*, was extremely well-received. Webber appeared at the museum to introduce the collection and speak with children.

"Chris Webber really enjoys sharing this collection with kids," Chapman says, "giving them a piece of himself along with the message that you can do whatever you truly want to do with your life."

The Intelligent Collector talked to Webber about his collection and the influences — personal, social and cultural — that have helped focus and refine his passion.



Chris Webber looks for artifacts with a personal link – “a piece of history from someone that I admire, something that, in this person's toughest moment, he had this on.”

Were there early influences in your life that instilled this fascination with history in general, and African-American history in particular?

My grandfather passed away in 1984, and my father took me home to Tunica, Miss. In the middle of Tunica, there's a rail yard. My father took me there and told me that when he was little – 6, 7 years old – they used to hang black people there. They treated [the lynchings] like a civic event, selling popcorn and such. When he took me there, I was so mad and bitter. But my father is not bitter, never has been. I understand now, but as a child I didn't.

So after you made the decision to collect, what was the first thing you bought?

The first thing I bought was actual slave shackles, and a ledger that recorded the people being sold. For most collectors of African-American history, [slave memorabilia] is often the first place that you go.

Did you make a conscious decision to collect slave memorabilia, or did you approach it more piecemeal?

Honestly, I got into it not knowing what [I would concentrate on]. I wanted my

friends were telling me, "You should share these." But I really didn't want to seem pretentious. But that's how it started. It was the encouragement of friends. Otherwise the collection would have just remained in my house.

After people realized you had a public profile with the pieces, and were accessible in that way, I imagine you started getting invitations to speak.

Then I loved it, once I got over the fear! Little kids are honest, and that's why I love speaking to them. They'll say, "You've got this old, boring stuff." But little boys love to look at Martin Luther King's autograph. King had a sloppy autograph, and the fact that he had a sloppy signature has helped me reach so many kids. [Young people] think that in order to be a writer or a journalist, they have to write in beautiful cursive, but I tell them, "Look, Dr. King's handwriting is just as sloppy as yours," or "Look, he was only 5-7, and he was more of a man than me or all of you."

Over time, I imagine you've gained sophistication and a sense of the marketplace for African-American memorabilia. Do you have a network of dealers on the lookout for things you might like?

I do, but it's tough for [dealers] to know what I like. A lot of these pieces, I'll do research after I collect them. I knew the importance of [Haitian Revolution leader] Toussaint L'Ouverture, but not until we went to France last year and for [wife] Erika's birthday, we followed his trail there and with Napoleon.

A lot of the pieces I was very blessed to acquire through talking with professors and friends of mine, and then rediscovering them through collecting. I'm a big music fan and my mother used to talk about Marian Anderson all the time. Also Harry Belafonte, the fact that he was friends with Martin Luther King. So generally how it works for me is, I have friends who are collectors, friends who are professors, and I talk to them, see what they're excited about.

Do you have a "Holy Grail" item, something specific for which you would gladly write a big check?

A friend of mine [acquired] Richard Pryor's pinkie ring from Pryor's wife. He knows if I'm at his house, I might steal that ring and give him something of equal value. So that's one! I would say it would have to be something that a man of distinction wore, did or had at one of the biggest times of his life. For instance, if Nelson Mandela had a watch



Phillis Wheatley's *Poems on Various Subjects, Religious and Moral*, circa 1773, was the first book authored by an African-American.

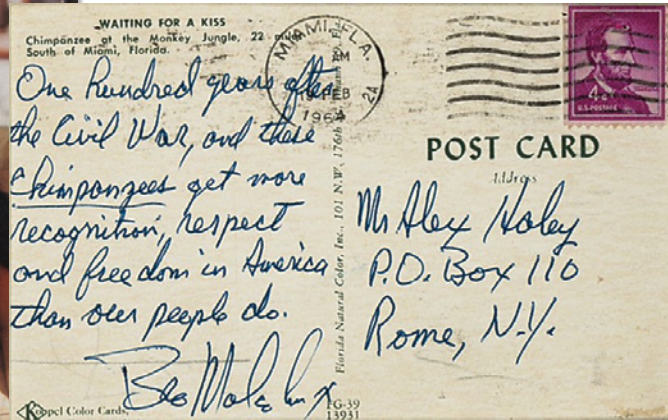
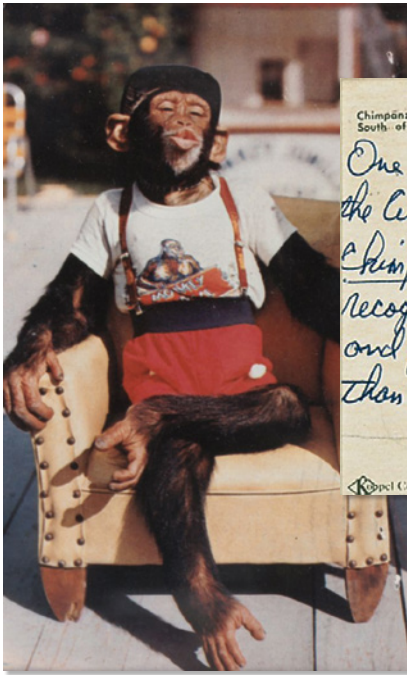
My father's love for people, and the way he explained history, was not [presented] in an academic way, but in a person-to-person way that made me really interested in history.

Also, when I was in fourth grade, I had a teacher named Mrs. Stearnes. One day, Mrs. Stearnes brought a baseball to class, along with an old glove, and passed it around, saying, "This was my husband's, and he played in the Negro leagues." She said, "My husband's name was 'Turkey' Stearnes, and he's a Hall of Famer." Now that I look back on it, it feels like such an honor for Mrs. Stearnes to have shared these things. I will never forget the day she brought that out. So that was the second moment for me when history came alive.

pieces to mean something, I wanted them to hold their value, and I wanted to learn. It was that simple. I wanted the story of the item to speak to me. I may have missed out on pieces that were more valuable, and collected others that were not as valuable. But for me, it was a matter of just seeing what's available, seeing what speaks to me and going from there.

At what point did you decide to go public with your collection, begin touring and speaking to young people?

It was after the Million Man March [in October 1995] in Washington, D.C. We hosted a dinner with an eclectic group of people and I brought out my pieces. We were passing them around, and my



Among the notable items in Webber's collection are a postcard from Malcom X to author Alex Haley; an 1878 letter on United States Marshal's Office stationery signed by Frederick Douglass; and a notecard signed by Dr. Martin Luther King Jr. and dated March 28, 1957.

Our use of passive resistance in Montgomery is not based on resistance to get rights for ourselves, but to achieve friendship with the men who are denying us our rights, and change them through friendship and a bond of Christian understanding before God.

Best Wishes
Martin L. King Jr.
3/28/57

UNITED STATES MARSHAL'S OFFICE.

Washington, D. C., March 13, 1878.

Hon. A. G. Riddle,
My dear Sir,

I am very much obliged by the receipt of a copy of your address on the late Hon. Geo. W. Paschal. It is an eloquent tribute of respect, affection and friendship to the deceased, and I doubt not eminently just. I listened to it with close attention as it fell from your lips - and am now glad to have it in pamphlet form.

With Respect and Esteem

Yours Truly
Frederick Douglass

that he wore in jail. [I'm seeking] a piece of history from someone that I admire, something that, in this person's toughest moment, he had this on.

Do you have any advice for someone seeking to start a history collection?

I get asked that a lot by kids and I tell them my regret: You have a grandfather? Start collecting right there. For instance, my grandfather gave me his baseball glove, gave me his hat, gave me his suit. One thing about collecting, it should be to pass something down, or to trade it on. I tell kids to start with their family history. Write your own legacy. Go to each one of your parents, interview them, find out where they came from. You're going to find out some crazy things. It helps to put things into perspective, makes you realize that we're more blessed than all of our parents. And I think that's why I collect, to show progression, to show inspiration. I collect pieces based upon my experience. Go find out your experience, and that will help you be a collector.

MONTY MICKELSON is an author, screenwriter and journalist whose work has appeared in the St. Petersburg Times, The Boston Globe and the Minneapolis Star Tribune.

1949 Mickey Mantle Signed
(Endorsed) New York Yankees
Signing Bonus Check
Sold: February 2013
\$286,800

FORM B 2

The Independent

Indepen

PAY TO THE ORDER OF *Mickey*

Eleven hundred

194 *9* THIS CHECK IS IN FULL SETTLEMENT OF

	<i>Bonus</i>

W.B. Hall

Mantle's First Bonus Check

SIGNATURE OFFICIALLY LAUNCHED SLUGGER'S CAREER WITH THE YANKEES

Mickey Mantle

Independence State Bank

No. 244

83-53
1011

Independence, Kansas

July 11, 1949

\$ 1150.00

and Fifty Dollars & no Cents DOLLARS

ACCOUNT AS SHOWN HEREON. ACCEPTANCE BY ENDORSEMENT CONSTITUTES RECEIPT IN FULL.

Independence Baseball Club
By John Vallina

IN 1949, **MICKEY MANTLE** (1931-1995) received a check in the mail for \$1,150. It was from the Independence Baseball Club, signed by club secretary John Vallina and co-signed by its president, W.B. Tole. On one of the check's lines, it read simply, "Bonus."

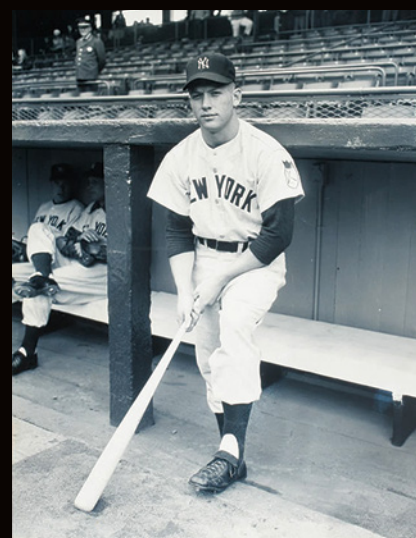
With that, the 17-year-old Oklahoma native joined the minor league Independence Yankees, officially bringing The Mick into the pinstriped fold. Within two years, he was an outfielder for the New York Yankees – where he would stay for 18 seasons in a Hall-of-Fame career that established him as one of the greatest players in baseball history.

The Mantle-endorsed bonus check realized \$286,800 at a February 2013 Heritage auction.

"IT'S ARGUABLY the most significant Mantle document ever to surface in the collecting hobby," says Chris Ivy, director of Heritage's sports auctions. "Few transactions in the history of American sports have been as momentous as this one, lighting a fuse on the fireworks of a million Baby Boomers' childhood dreams."

At the time, other "bonus babies" were signing for up to \$100,000.

"Why did I sign for peanuts during a time when kids, a lot less known than myself, were getting fabulous bonuses? Well, I'll tell you why," Mantle once told the *New York Daily Mirror*. "Nobody offered me one."



In his rookie season, Mantle played right field for the New York Yankees.

Rembrandt Peale's 'Washington'

PORTRAIT SETS AUCTION RECORD FOR THE AMERICAN ARTIST

REMBRANDT PEALE PAINTED some of the most recognizable portraits in American history, including those of Thomas Jefferson, Martha Washington, John C. Calhoun and Dolley Madison.

Among the most important was his portrait of George Washington. Peale's *Patriæ Pater* was completed in the 1824. The "porthole portrait" was purchased by Congress in 1832 and today resides in the U.S. Senate art collection. A variant portrait by Peale of Washington in military dress hangs in the White House, says Eleanor Harvey, senior curator at the Smithsonian American Art Museum.

Peale painted detailed replicas of these portraits throughout his career. "His lifelong goal was to paint the most recognizable image of the 'Father of the United States,' " says Brian Roughton, managing director of fine art at Heritage Auctions. "At the time, he was the only living artist who had painted Washington from life, having met and first painted Washington while the president was still alive."

Today, Peale's depiction of Washington (1732-1799) is among the handful of images – including Gilbert Stuart's "Athenaeum" portrait – that fall into the "icon" category. A portrait Peale completed circa 1856, a variant of the portrait residing in the White House, realized \$662,500 at a May 2013 Heritage auction, a world record for a porthole portrait by the artist.

Rembrandt Peale (1778-1860)
George Washington, circa 1856
Oil on canvas, 36½ x 29 in.
Sold: May 2013
\$662,500



Rembrandt Peale

Animation Art



Three-part animation cel set-up from *Lady and the Tramp*, Walt Disney, 1955.

Auction Price: \$33,460
February 2013



Animation cel depicting Mickey Mouse in the Sorcerer's Apprentice from *Fantasia*, Walt Disney, 1940.

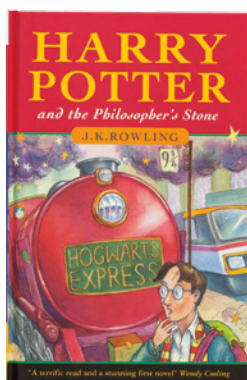
Auction Price: \$26,290
February 2013



Early concept sketch of what would become the Looney Tunes character Wile E. Coyote as drawn by creator Chuck Jones in the early 1950s.

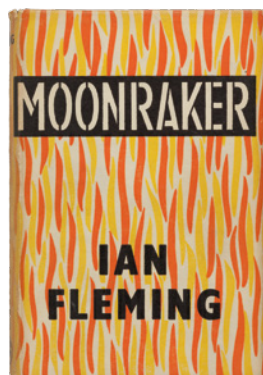
Auction Price: \$9,560
February 2013

Books and Manuscripts



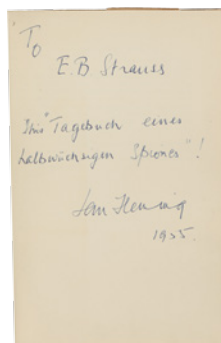
First edition, first printing of *Harry Potter and the Philosopher's Stone* by J.K. Rowling – a world record for an unsigned copy of this 1997 edition.

Auction Price: \$43,750
April 2013



Signed, first edition copy of Ian Fleming's *Moonraker*, 1955.

Auction Price: \$40,625
April 2013



Document written by George Washington, circa 1750, in his role as a land surveyor concerning a plat of 140 acres in Prince William County, Va.

Auction Price: \$50,787
April 2013

Comic Art



Cover art by John Romita Sr. for *Amazing Spider-Man* #121, "The Night Gwen Stacy Died," Marvel Comics, 1973. Shocking death of main character changed the tone for comics; many consider this issue the end of the Silver Age of comics.

Auction Price: \$286,800
February 2013



Cover art from *Watchmen* #1 by Dave Gibbons. Comic book series considered the most revolutionary of all time, with story by Alan Moore.

Auction Price: \$155,350
February 2013



Original art for a *Calvin and Hobbes* daily comic strip by Bill Watterson, dated Nov. 3, 1986.

Auction Price: \$65,725
February 2013

Currency



\$1,000 Federal Reserve Treasury Note from 1891, only known example of this design to exist outside of the Smithsonian.

Auction Price: \$2,585,000

April 2013



\$100 1863 Gold Certificate, used primarily for banking and clearing house purposes. One of three known to exist and only known example available for private ownership.

Auction Price: \$2,115,000

March 2013



\$10 Federal Reserve Legal Tender Note, series 1901. Often called a Bison Note; just one of three surviving examples cut from the same sheet.

Auction Price: \$64,625

April 2013

Entertainment Memorabilia



Sgt. Pepper's Lonely Hearts Club Band gatefold cover sporting signatures of John Lennon, Paul McCartney, George Harrison and Ringo Starr – a world record price for a signed Beatles album.

Auction Price: \$290,500

March 2013



Golden Globe Award given to Marlon Brando in 1954 as Best Actor for his performance in *On the Waterfront*.

Auction Price: \$68,500

March 2013



Glamor shot autographed shortly after Norma Jeane Baker changed her name to Marilyn Monroe.

Auction Price: \$13,750

March 2013

Furniture & Decorative Arts



Motorized scale model of 1933-36 Bugatti Type 59, customized by craftsman Mark Al Harris.

Auction Price: \$13,750

February 2013



Gorham Silver Repoussé Water Pitcher, Gorham Manufacturing Co., Providence, Rhode Island, circa 1887, 6 3/8 in. high

Auction Price: \$40,625

June 2013



Pair of Neoclassical Jardinières on Stands, circa 1810, 11 3/4 in. high

Auction Price: \$59,375

June 2013

Guitars & Musical Instruments



1952 Fender Telecaster and matching 1955 Fender Champ amplifier, both in excellent condition and purchased together.
Auction Price: \$33,750
April 2013



1941 Martin D-45 Natural Acoustic Guitar, serial #78882, restored.
Auction Price: \$110,500
April 2013



Rare 1960 Gibson Les Paul Standard Sunburst solid body electric guitar.
Auction Price: \$134,500
April 2013

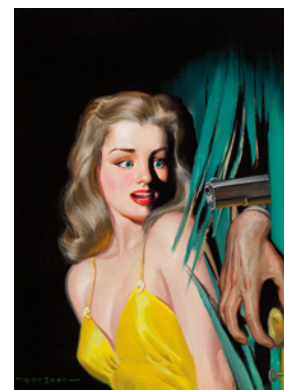
Illustration Art



Honeymoon by J.C. Leyendecker (1874-1951), published July 17, 1926 as the cover of *The Saturday Evening Post*.
Auction Price: \$194,500
April 2013



Her Seductive Look acrylic on canvas by Patrick Nagel (1945-1984); tripled previous world record for the iconic 1980s artist.
Auction Price: \$158,500
April 2013



The Killer Waits by Rafael Desoto (1904-1992). Gritty oil on board for May 1945 cover of pulp magazine *New Detective*.
Auction Price: \$13,750
April 2013

Jewelry



Extremely rare 3.50 carat natural fancy blue VS1 diamond ring, designed by J.E. Caldwell & Co. This art deco ring features a marquise-shaped diamond enhanced by full, single and baguette-cut diamonds set in platinum.
Auction Price: \$1,650,000
April 2013



Art deco fancy intense yellow diamond weighing 5.50 carats, enhanced by shield-cut sapphires weighing a total of 1.20 carats, set in platinum, marked Cartier.
Auction Price: \$266,500
April 2013



Diamond, platinum necklace, featuring baguette-cut diamonds, enhanced by round brilliant-cut diamonds, accented by a detachable bridge of pear-shaped diamonds set in platinum. Total diamond weight about 54.05 carats.
Auction Price: \$101,500
April 2013

Space Exploration



Wrist mirror and strap worn on the outside of astronaut Charlie Duke's spacesuit during the Apollo 16 moon landing, stained with dust after 20 hours of work on the lunar surface. From the Steven R. Belasco Collection of Space Memorabilia.

Auction Price: \$44,812
April 2013



Lactona S-19 model "Tooth Tip" toothbrush used by Lunar Module pilot Buzz Aldrin during the Apollo 11 mission, taken directly from his personal collection. From the Steven R. Belasco Collection of Space Memorabilia.

Auction Price: \$22,705
April 2013



Neil Armstrong's childhood toy airplane and signed photo of Armstrong's family home in Wapakoneta, Ohio. The plane was found in the attic along with school homework, including a crayon rendering of Earth, and signed booklet about the life of Christ.

Auction Price: \$10,755
April 2013

Sports



Left-handed boxing glove manufactured by Draper & Maynard, signed by Cassius Clay (Muhammad Ali), who also listed five championship titles won between 1959 and 1960 – an example of his trademark confidence.

Auction Price: \$20,315
May 2013



Home-run baseball bat and signed baseball used by Babe Ruth during a Sept. 2-3, 1941, exhibition game at Pierce Memorial Stadium in East Providence, R.I.

Auction Price: \$71,700
May 2013



Babe Ruth's final New York Yankees jersey, and uniform player's contract, stipulating a 1935 salary of "One Dollar." It is not signed.

Auction Price: \$286,800
May 2013

Texana



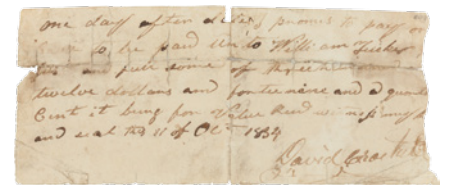
Lithograph map as compiled by Jacob De Cordova and published in *De Cordova's Map of Texas*, 1857. The map was first issued in 1849 and remained a vital tool for early settlers.

Auction Price: \$44,812
March 2013



Albumen photograph of William "Bigfoot" Wallace, famous Texas Ranger who took part in the Mexican-American War.

Auction Price: \$11,950
March 2013



Partial document signed by David Crockett in 1834 as a U.S. Representative, two years before his death at the Alamo.

Auction Price: \$8,962
March 2013

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

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As the world's largest collectibles auctioneer, Heritage Auctions brings diverse collecting expertise, a huge client base, technical savvy, marketing prowess and financial power to the table in order to make sure you get the most for your treasures. Call the Consignor Hotline at 1-800-872-6467. For more information, visit HA.com/Consign. Do not ship your collectibles to Heritage without first talking to one of our Consignment Directors. See page 129 for consignment deadlines.



HERITAGE AUCTIONS CATALOGS

To order a fully illustrated auction catalog for an upcoming auction, call 866-835-3243. For a calendar of upcoming auctions, see page 7.

How to Bid

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

'Great Gatsby' First Edition

BOSTON WOMAN'S COPY STILL COVERED
BY ORIGINAL, RARE DUST JACKET

By Eric Bradley

NEWS OF THE new film adaptation of *The Great Gatsby* made a Boston woman wonder if her copy of the novel, which had been sitting on her bookshelf for decades, might be valuable.

After contacting Heritage Auctions, she confirmed her book was an original, 1925 first edition, first printing of F. Scott Fitzgerald's classic tale about a mysterious millionaire of the Roaring Twenties. Even more impressive: the book still had its original dust jacket, featuring the now-classic "Celestial Eyes" image by illustrator Francis Cugat (1893-1981). The book is expected to realize at least \$60,000 when it goes to auction in October.

"This is a fabulous example of the book," says Joe Fay, manager of Rare Books at Heritage Auctions. "The dust jacket for *The Great Gatsby* is perhaps the most sought-after and valuable paper object in modern American book collecting."

There are many reasons original dust jackets from the first printing are rare. "At the time of the book's publication," Fay says, "dust jackets were routinely removed and thrown away once the buyer got the book home, as jackets were generally understood to be nothing more than packaging for the book itself."

In addition, *The Great Gatsby* received mixed reviews and sold poorly. "Fitzgerald and his novel fell out of favor by the time he passed away in 1940," Fay says. "Copies of the book and its dust jacket were likely discarded."

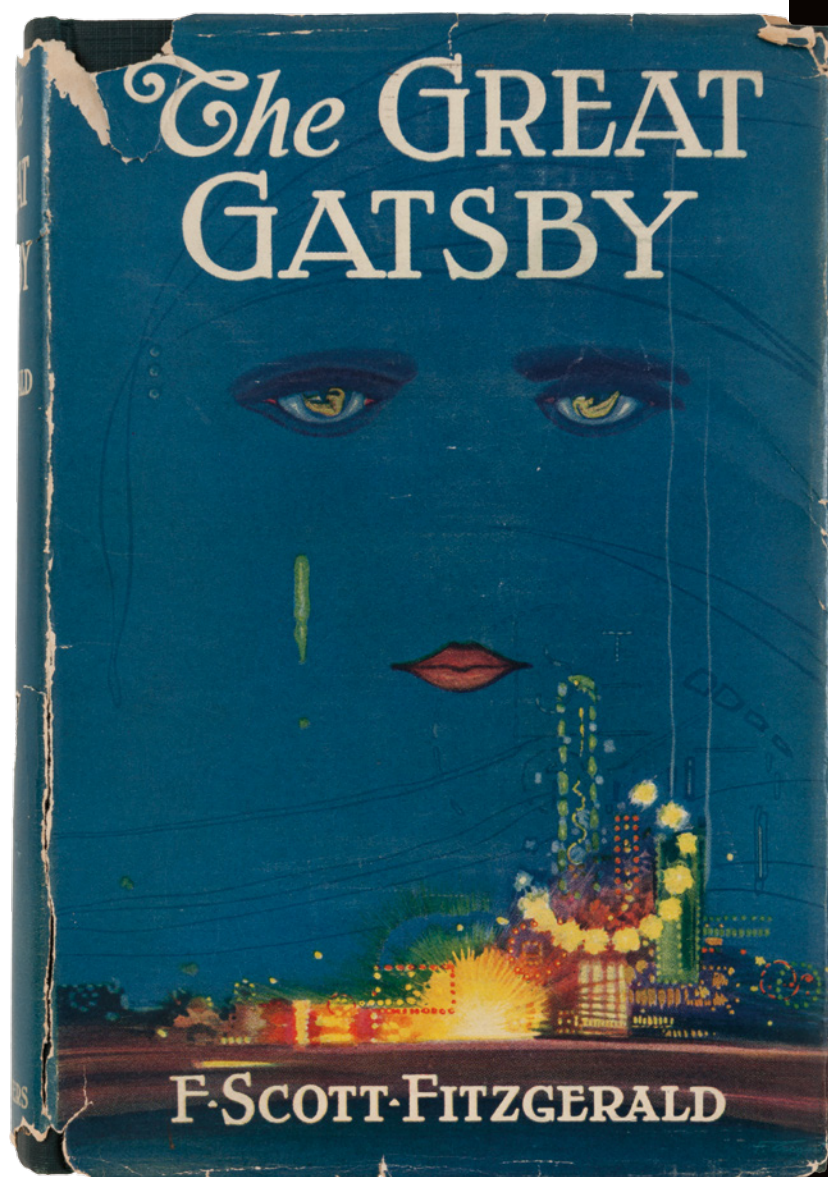
Making this copy even more unique is the printer's error on the back cover – a lowercase "j" was used in the spelling of Jay Gatsby. The mistake was hand-corrected by the publisher in ink. It's likely the publisher "stopped the presses," Fay says, to correct the error, thus limiting the number of original, faulty dust jackets.

"The dust jacket presented here is especially desirable because it is completely unrestored," Fay points out. "While a good number of known copies have had some sort of repair done to the jacket, this isn't the case with this copy. And that is especially important to collectors."

EVENT

RARE BOOKS SIGNATURE® AUCTION #6100 is scheduled for October 10-11, 2013, in Beverly Hills, and online at HA.com/6100. For details, contact Joe Fay at 214-409-1544 or JoeF@HA.com.

Charles Scribner's Sons corrected a lowercase "j" in the spelling of Jay Gatsby on the book's original dust jacket.



F. Scott Fitzgerald (1896-1940)

The Great Gatsby

New York: Charles Scribner's Sons, 1925

First edition, first printing with original, unrestored first printing dust jacket

Estimate: \$60,000+

"I have never found in any other person and which it is not likely I shall ever find again."

It is the story of this Jay Gatsby who came so mysteriously to West Egg, of his sumptuous entertainments, and of his love for Daisy Buchanan

Jack Kirby's 'Argo' Art

SIGNIFICANCE OF PIECES IN COLLECTION OF **JIM LEE** REMAINED UNKNOWN UNTIL 2007 MAGAZINE STORY

By Hector Cantú

IN 2007, JIM LEE read a story in *Wired* magazine and suspected there was something special about two pieces of Jack Kirby art in his collection.

Shortly after breaking into comics in 1987, illustrating titles such as *Alpha Flight* and *Punisher War Journal*, Lee began collecting original comic art. Among his favorites was the legendary Jack Kirby (1917-1994), whose many co-creations included Captain America, Fantastic Four, Hulk, Avengers and X-Men. "Jack isn't called 'The King' for no reason," says Lee, himself one of today's most accomplished comic artists and co-publisher of DC Comics. "His work created the visual vocabulary of modern-day superheroes. He established the aesthetics for superhero action."

So when original Kirby artwork went to auction at Sotheby's in 1993, Lee was among the bidders. The pieces were described as concept drawings for an unproduced movie based on Roger Zelazny's 1967 science-fiction novel *Lord of Light*. "I'd been buying Kirby art, loose pages, single pages, here and there," says Lee. "But these particular items, I thought they looked cool and would look impressive on the wall."

Lee placed the winning bid, and added the artwork to his collection, where it remained undisturbed until that 2007 *Wired* magazine story, titled "How the CIA Used a Fake Sci-Fi Flick to Rescue Americans From Tehran." It told how CIA operative Tony Mendez created a phony movie production company in 1980 to help smuggle stranded Americans out of revolutionary Iran. To set up his ruse, Mendez teamed up with friend and veteran Hollywood make-up artist John Chambers.

"All they needed now was a film — and Chambers had the perfect script," reported *Wired*. Chambers had been hired to

work on the *Lord of Light* movie. By 1980, the project was dead, but Chambers still had the script and Kirby's concept drawings. Mendez retitled the project "Argo," packed copies of Kirby's drawings and was soon on his way to Iran.

"I read that story in *Wired*," Lee says, "and thought, 'Wait! How can this be unknown for so long?' Well, it was unknown because it was a secret mission for all those years. When I bought them, I thought they were just cool pieces from a failed animation project from the '70s. At the time, the whole *Argo* mission was still a top secret."

The rescue was eventually declassified, and the *Wired* story led to director Ben Affleck's 2012 Academy Award-winning movie *Argo*. With the movie's release, the real-life exfiltration of U.S. diplomatic staffers was firmly planted in spy-caper lore. Kirby's artwork, which played a crucial role in the mission, is a highlight of Heritage's vintage comics and comic art auction scheduled for Aug. 1-2, 2013, in Dallas. Each piece is expected to realize at least \$10,000.

"These are not only fantastic examples of Jack Kirby's art, but also pieces of American history," says Steve Borock, senior consignment director at Heritage Auctions' comics department. "Kirby was a patriotic American who fought in World War II and co-created Captain America. He would be proud to know his work helped bring those Americans safely back home."

For his part, Lee is happy to have owned "a cool bit of Americana. But I have four kids going to college. It's time to balance needs and my love for the art. But I've always been a

collector. I've always bought what I loved. I never intended to have an art collection. It just ended up that way."



Mike Jara

"I read that story in *Wired* and thought, 'Wait! How can this be unknown for so long?'" says DC Comics co-publisher Jim Lee.

EVENT

VINTAGE COMICS & COMIC ART SIGNATURE® AUCTION #7079 is scheduled for Aug. 1-2, 2013, in Dallas and online at HA.com/7079. For auction and catalog information, contact Steve Borock at 214-409-1337 or SteveB@HA.com.



Jack Kirby (1917-1994)
Pavilions of Joy (Show Street)
Lord of Light Original Movie Concept
 Drawing, 1978
 Estimate: \$10,000+



Jack Kirby (1917-1994)
Planetary Control Room (Interior)
Lord of Light Original Movie Concept
 Drawing, 1978
 Estimate: \$10,000+

In the 2012 movie *Argo*, Ben Affleck (right) portrays CIA agent Tony Mendez, who created a fake movie using material from the never-produced *Lord of Light* project.



Beatles' 'Yellow Submarine' Art

ORIGINAL PIECES FROM ICONIC FILM PART OF POP CULTURE HISTORY

Heinz Edelmann (1934-2009)
Original, hand-drawn concept
art for the "Sea of Time" segment
of *Yellow Submarine*, 1968
Estimate: \$5,000-\$7,500

By Hector Cantú

THE BEATLES' *Yellow Submarine* is a classic of pop culture. The 1968 animated musical fantasy marked a sharp turn away from the traditional style of the time, and helped establish animation as a serious art form.

"Most of the experimental animation films at that time were short films," notes *Yellow Submarine* animation director Bob Balser. "This was a chance to do it in a feature film. It opened up a world of animation that was no longer dictated by the realistic Disney style."

Time magazine critic Richard Corliss agrees that the film was groundbreaking. *Yellow Submarine* "registers as an obvious inspiration for Sesame Street, Monty Python and MTV and is a delight on its own," Corliss has written. "Nothing in feature animation has matched its endless, exhausting inventiveness."

Among the key creative talent working on the film was German designer Heinz Edelmann (1934-2009), "who dreamed up creatures whose beguiling oddness suggests a collision of Dali and Dr. Seuss," Corliss points out.

"Heinz Edelman was a genius," adds Balser, who went on to direct *The Jackson 5* cartoon series, and whose 1979 TV animated movie *The Lion, the Witch and the Wardrobe* won an Emmy. "[The production company] had asked all the best animators of that time to create a look, and everybody's work looked like the animation of that epic. Nobody really brought something new and exciting to it. As soon as we saw Edelmann's designs, everybody fell in love with the stuff. His designs were not the normal kind that animators were working on at the time. The movie changed the way people looked at animation."



Now – 45 years after the film's release – Heritage Auctions has put together one of the largest collections of original *Yellow Submarine* art. More than 100 pieces are featured in the auctioneer's animation art auction scheduled for Nov. 20, 2013, in Beverly Hills, Calif.

"*Yellow Submarine* and the Beatles' music in this film cross all ages and generations," says Jim Lentz, Heritage's director of animation art. "The appeal is timeless. The chance to own pieces of original, hand-drawn or hand-painted artwork used to create this timeless classic is not something that comes along very often."

All *Yellow Submarine* artwork was completed at the production company's London studio, Balser says. "Paul McCartney and Ringo Starr came by to visit. They started to see what we were doing and became very interested."

After recently viewing a restored version of the movie, Balser says the film stands the test of time. "It looks as good as it can possibly look," he says. "I am so pleased with it. It still holds up, really beautifully."

EVENT

ANIMATION ART SIGNATURE® AUCTION #7086 is scheduled for Nov. 20, 2013 in Beverly Hills, Calif. For auction and catalog information, contact Jim Lentz at 214-409-1991 or JimL@HA.com.



Bob Balser

Richard Keith Wolff



Yellow Submarine, 1968
Original, one-of-a-kind, hand-painted color model cel for final color reference of all four Beatles
Estimate: \$12,000-\$15,000



Yellow Submarine, 1968
Original, one-of-a-kind layout drawing of
the Blue Meanies attack on Pepperland
Estimate: \$1,500-\$2,500



Yellow Submarine, 1968
Original sheet of Letraset *Yellow Submarine*
stickers, used to animate the Yellow
Submarine; only one image missing
Estimate: \$1,500-\$2,500



Yellow Submarine, 1968
Original, one-of-a-kind, hand-painted production cel of the Chief Blue Meanie and Max
Estimate: \$1,500-\$2,500



Norman Rockwell (1894-1978)
The Song of Bernadette, 1943
 Oil on canvas, 53 in. x 28 in.
 Estimate: \$400,000-\$600,000

The Song of Bernadette featured an Academy Award-winning performance by Jennifer Jones, who portrayed a peasant girl who had miraculous visions of a "beautiful lady."

EVENT

ILLUSTRATION ART SIGNATURE® AUCTION #5145 is scheduled for Oct. 26, 2013 in New York. For auction and catalog information, call 800-872-6467 and ask for Aviva Lehmann (New York), ext. 1519; Todd Hignite (Dallas), ext. 1790; or Ed Jaster (Beverly Hills), ext. 1288.

Norman Rockwell's 'Song of Bernadette'

INSPIRATIONAL WORK AMONG
 LEGENDARY ARTIST'S FINEST CANVASES

By Hector Cantú

NORMAN ROCKWELL CALLED IT his most well-known painting.

"Nothing else I ever painted was reproduced in so many ways," the artist once commented, explaining how *The Song of Bernadette*, completed for the 1943 movie of the same name, appeared in countless magazines, newspapers and on theater posters nationwide.

In an essay for the Norman Rockwell Museum's 1999 show of Rockwell movie poster art, it was noted that "in an unusually ambitious 20th Century Fox publicity campaign, advertising director Charles Schlaifer decided to use a 150-foot-high display of Rockwell's illustration for *The Song of Bernadette* above a Broadway theater marquee. According to Schlaifer, 'It absolutely sold the picture' and was one of the most effective pieces ever created for a motion picture."

Peyton Boswell Jr., editor of *Art Digest* and author of *Modern American Painting*, simply has called it "one of [Rockwell's] finest canvases."

The Song of Bernadette was last offered at auction in 2005, when it was purchased by California orthopedist James Marino for \$478,000. The doctor was an admirer of Rockwell, but also was looking for an alternative investment opportunity for the family trust. "Norman Rockwell was a masterful artist," Marino says. "His work stands the test of time and appreciates over time. When we saw the painting up for auction, it appealed to me greatly."

The work initially was displayed in Marino's home. "But we realized as lovely as it was, it deserved to be seen by others and it deserved the protection our house could not fully afford." So, Marino says, he loaned the artwork to the Norman Rockwell Museum in Stockbridge, Mass., where it has been on display for the past six and a half years.

The painting is a highlight of Heritage's illustration art auction scheduled for Oct. 26, 2013, in New York.

"Rockwell is the undisputed leader in the field, whose definitive images of American culture have had a profound impact on the way we see ourselves and our history," says Heritage Auctions Senior Vice President and illustration art expert Ed Jaster. "We've been thrilled to have auctioned important examples from his full range of work in practically every one of our illustration art auctions over the last decade."

After nearly eight years of responsible stewardship, Marino says it's time to part with the masterpiece.

"From a financial situation," he says, "it makes sense to offer the art and use the proceeds for other purposes. But we have always admired this piece. It was uncharacteristic of Rockwell in a few manners. It's a very esthetic piece. He worked hard to paint her in a beautiful manner. As a person of deep faith, it struck me as inspirational, showing the profound reverence a human can have for their Lord and Creator. We enjoyed the painting, but we can now share it with others."

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Laurence A. Campbell (b.1939)
January Snow Storm
 Oil on canvas, 40 x 30 in.
 Estimate: \$30,000-\$50,000

New York Collection

LEIBOVITZ, WIGGINS
 ANCHOR NEW
 AUCTION FEATURING
 ART, COLLECTIBLES
 OF THE BIG APPLE



By Jessica Tomberlin

THIS DECEMBER, Heritage Auctions is hosting its inaugural New York Art Auction at its recently expanded office on Park Avenue in Manhattan. Newly appointed Heritage Auctions' director of American Art at the New York office, Aviva Lehmann, will direct the auction.

"The Art of New York auction will encompass fine art, decorative art and collectibles relating to New York City," Lehmann says. "Whereas our American Art auctions feature paintings, works on paper and sculpture from all areas of American Art, this specialized auction might include a nice Berenice Abbott photograph of New York, or an old map of New York — maybe even a Babe Ruth baseball, anything that represents the vast culture of our city."

An example of this is Annie Leibovitz's portrait of philanthropist Brooke Astor (1902-2007), a highlight of the New York auction. The photo was taken in 1997 and depicts Astor inside her New York apartment. Specializing in portrait photography, Leibovitz's photo perfectly captures the essence of what New York means to the real-estate heiress. Formerly a part of the Brooke Astor Collection, this chromogenic print is signed, dated and inscribed to Brooke in the margin.

Another representation of New York life is Guy Carleton Wiggins's *The Library, 5th Avenue*. Wiggins's genre painting from 1940 depicts a wintry scene of the iconic, urban street bustling with cars and people. The auction includes a piece by Philadelphia artist Laurence A. Campbell, who frequently drove into New York City to take pictures of the cityscapes, which he later used as guides. His *January Snow Storm* is a painting of Chestnut Street in Philadelphia and portrays a scene similar to Wiggins's *Library* piece and Childe Hassam's iconic Flag Series.

The New York auction will especially appeal to members of the New York art crowd looking to collect anything related to the city, as well as clients who wish to own a small part of the magical city, whether they reside there or not.

"I would love to see a great New York painting end up in the office of a private collector in London — or China," Lehmann says.

EVENT

THE ART OF NEW YORK SIGNATURE® AUCTION #5158 is scheduled for Dec. 5, 2013 in New York and online at HA.com/5158. For more information, contact Aviva Lehmann at 212-486-3530 or Avival@HA.com.

Annie Leibovitz (b.1949)
Brooke Astor, New York, 1997
 Chromogenic print, 12¼ x 16¾ in.
 Signed, dated and inscribed in ink
 in the margin for Astor
 Estimate: \$1,000-\$1,500
 Formerly from the Brooke Astor
 Collection



Guy Carleton Wiggins (1883-1962)
The Library, 5th Avenue, circa 1940
 Oil on canvas, 20¼ x 24¼ in.
 Estimate: \$30,000-\$50,000

Maude Ballou Papers

DR. MARTIN LUTHER KING JR.'S PERSONAL AIDE PLAYED
VITAL ROLE IN CIVIL RIGHTS MOVEMENT

By Hector Cantú

AS A CHILD growing up in the South during the 1960s, Howard Ballou witnessed history. Of course, he was much closer to history than most kids. His mother, Maude Ballou, was Martin Luther King Jr.'s closest assistant.

"When Dr. King was selected to lead the Montgomery Improvement Association, which led to the Montgomery bus boycott, he asked mom to come work with him," says Ballou, adding his mother at the time was working at a local radio station. "She had a business degree from Southern University in Baton Rouge, Louisiana. She was a great organizer. She got things done. Of course, this was the boycott that changed the world."

Maude Ballou later helped the civil rights leader establish his office at the Southern Christian Leadership Conference.

"Mrs. Ballou even moved with him to Atlanta, living with the King family for several months, to ensure a smooth transition before Dr. King had time to

hire a new secretary," says David J. Garrow, research professor of history and law

at the University of Pittsburgh and Pulitzer Prize-winning author of the biography *Bearing the Cross: Martin Luther King Jr. and the Southern Christian Leadership Conference* (Perennial Classics). "Her unquestioned loyalty to Dr. King was evident to all who knew them."

As King's assistant, Ballou handled his schedule, wrote letters on his behalf, and received correspondence from King and other civil rights leaders. "Mom communicated with all the great leaders ... Rosa Parks, Adam Clayton Powell, Malcolm X, Ralph Abernethy, Wyatt Tee Walker," Ballou says. "She researched Dr. King's speeches, and wrote and edited some of his material."

King (1929-1968) himself praised Ballou as "a real associate and a real encouraging person in this total struggle."

Now, after more than half a century, Howard Ballou says his 87-year-old mother – who until the late 1990s was working as a schoolteacher in North Carolina – is releasing to the public more than 100 artifacts and documents from her personal papers. They are featured in Heritage's historical manuscripts auction scheduled for Oct. 10-11, 2013, in Beverly Hills, Calif.

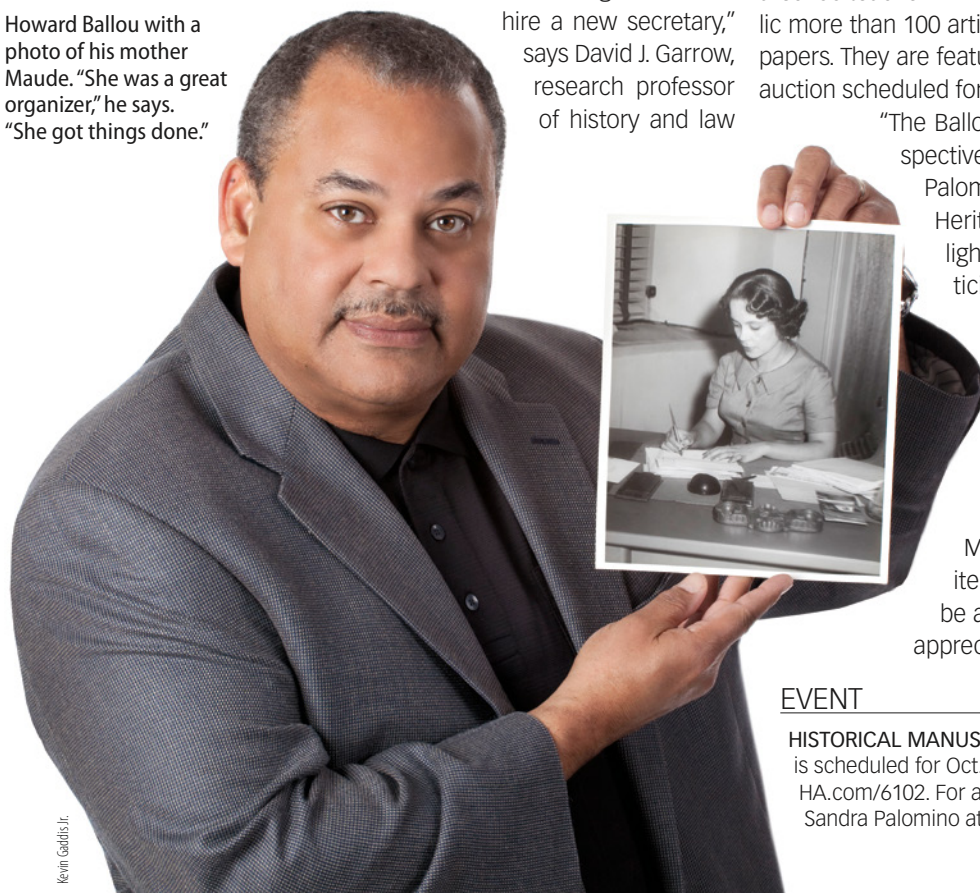
"The Ballou material provides a ground-level perspective of the civil rights struggle," says Sandra Palomino, director of historical manuscripts at Heritage Auctions. "The collection brings to light the courage and strength of all its participants. Collectors will find that this first-time-available material illustrates the role of the church and the Reverend King's leadership."

"These are treasures from my mom's years at the beginning of the civil rights movement," adds Howard Ballou, 59, a TV news anchor in Jackson, Miss. "My mother wants to share these items with the public. It's time for them to be appreciated by others as much as we've appreciated them."

EVENT

HISTORICAL MANUSCRIPTS SIGNATURE® AUCTION #6102 is scheduled for Oct. 10-11, 2013, in Beverly Hills at online at HA.com/6102. For auction and catalog information, contact Sandra Palomino at 214-409-1107 or SandraP@HA.com.

Howard Ballou with a photo of his mother Maude. "She was a great organizer," he says. "She got things done."



Kevin Gaddis Jr.

1. A new church year coming. As we approach this there is a personal matter that I would like to discuss with you very intimately.

2. Pastor of a Church (List responsibility)

3. President of MIA (List responsibility)

4. One may well ask "Why involved myself like that in the beginning?" (Circumstances that the speaker is in the like of him well.)

5. (1) the Church
(2) the MIA and SCLC could do it

6. Now if this situation isn't changed it will be a physical & psychological one. I will be a physical & psychological one. I will be a physical & psychological one.

7. While going thru this process of nothing my life is word two development.

8. I hate the dear Montgomery and I hate the dear Dexter. I had hoped to do more for Dexter before dying.

Martin Luther King Jr. (1929-1968)

Dexter Avenue Church Farewell

Address, circa January 1960

Eight notecards containing outline of speech delivered to his congregation.

Estimate: \$50,000+

Martin Luther King Jr. (1929-1968)

Autograph Letter Signed "Martin,"

eight pages, 6.5 x 8 in., Bangalore

[India], n.d. [circa 1959]

Writing to friend and personal secretary Maude Ballou, King asks her to transmit his directions while he is absent.

Estimate: \$8,000-\$10,000

RESIDENCY GUEST HOUSE BANGALORE

Dear Maude

As it stands now we will be arriving in New York on Wednesday morning, March 21. Please get my suitcase getting in it. I do not plan to stay in that hotel. I will probably spend the night in the hotel. I will probably spend the night in the hotel. I will probably spend the night in the hotel.

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Submitted to Chief Carlisle, Chief of Highway Patrol January 14, 1957

LIST OF PERSONS AND CHURCHES MOST VULNERABLE TO VIOLENT ATTACKS:

1. Dr. M. L. King, Jr., 309 So. Jackson St.
2. Mr. J. E. Pierce, 830 Carter Hill Road
3. Rev. W. J. Powell, 120 Mildred St.
4. Rev. S. S. Seay, Madison Park
5. Rev. A. W. Wilson, 847 W. Jeff Davis Ave.
6. Rev. H. H. Hubbard, 1110 Mobile Road
7. Rev. H. H. Johnson, 719 Shepard St.
8. Rev. R. W. Hilson, 807 Madison St.
9. Rev. W. F. Alford, 623 S. Union
10. Rev. H. A. L. Clements, 721 S. Holt St.
11. Rev. R. J. Glasco, 725 Dorsey St.
12. Rev. B. D. Lambert, 724 High St.
13. Dr. Moses W. Jones, 544 Maggie St.
14. Mr. E. D. Nixon, 647 Clinton St.
15. Mr. C. W. Lee, 686 W. Jeff Davis
16. Mrs. Erna Dungee, 668 W. Jeff Davis
17. Mrs. Jo Ann Robinson, 1413 Harriett St.
18. Mr. P. M. Blair, 1316 S. Hall St.
19. Mrs. A. W. West, 729 So. Jackson St.
20. Mrs. Eurette Adair, 442 S. Union
21. Mrs. Maude L. Ballou, 1326 Tuttle St.
22. Rev. Robert Graetz, 1104 Cleveland Avenue
23. Rev. J. W. Bonner, 716 Glass St.

Bethel Baptist Church 1110 Mobile Road	Mt. Olive Baptist Church Old Selma Highway
Holt Street Baptist Church Corner Holt and Bullock Streets	Trinity Lutheran Church 1104 Cleveland Avenue
Mt. Zion A.M.E. Zion Church Corner Holt and Stone Streets	Hutchinson Street Baptist Church 924 Hutchinson Street
Dexter Avenue Baptist Church 454 Dexter Avenue	First C. M. E. Methodist Church Corner of Holt and Glass Streets
St. John A. M. E. Church Madison Avenue (809)	
Boulah Baptist Church 801 South Union Street	
Day Street Baptist Church Corner Day and Davison Streets	
Maggie Street Baptist Church 642 Maggie Street	
First Baptist Church Corner Columbus and Ripley Streets	

COPY

Copy of "List of Persons and Churches Most Vulnerable to Violent Attacks," one page, 8.5 x 11 in., [Alabama], Jan. 14, 1957

List of 23 people and 12 churches, including Martin Luther King Jr. and his Dexter Avenue Baptist Church, issued by Alabama Highway Patrol Chief Tom Carlisle.

Estimate: \$800-\$1,000

Meerschaum Pipes

TREASURES LOVINGLY CARED FOR AND HANDED DOWN FROM FATHER TO SON

By Nick Dawes

A FEW WEEKS AGO I drove to a distant New York borough to investigate a lifelong collection of what the family described as “old stuff” that had been there “forever” and was ready to find a new home. I love projects like this. You never know what to expect.

The unassuming house turned out to be full of surprises, including a 10-light Tiffany “Lily” lamp in original condition and a variety of other Tiffany objects which I assume had never made it beyond the New York City boundary.

These items are featured in Heritage’s annual Tiffany, Lalique & Art Glass auction scheduled for Dec. 4, 2013, in New York. Heritage’s Estate & Gentleman Collector auction, set for Oct. 5-6, 2013, in Dallas, features a good deal of additional house contents, including the largest collection of Victorian meerschaum pipes I have ever handled.

Pipe smoking is not a primary target of the anti-tobacco lobby, and has managed to retain a romantic appeal, despite the obvious hazards. I would venture to say most Americans find it quaint, trapped in an age of innocence evoking the warmth of Bing Crosby and Norman Rockwell, the sex appeal of Cary Grant and Clark Gable, the genius of Albert Einstein and Sherlock Holmes, the mystique of Vincent Price and J.R.R. Tolkien’s Gandalf the Grey, the artistry of Henri Matisse and Ernest Hemingway, the manliness of Humphrey Bogart and Popeye, and the power of countless American presidents.

You can make a tobacco pipe bowl out of any porous, refractory solid material. Baked fireclay, roots of the shrub *Erica Arborea* (briar), corn cobs and natural gourds are all found at the end of a mouthpiece, but the prince of pipe puffing is meerschaum, a naturally occurring mineral fundamentally composed of magnesium silicate derived from fossilized sea shells. Meerschaum is found in small deposits throughout the world, including several African countries, Greek islands and American states, but the mother lode of premium meerschaum lies beneath the plains of Eskishehir, an industrial town in the Anatolia region of northwest Turkey founded by the Phrygians about 3,000 years ago.

Meerschaum (a German construction translating as “sea-foam,” first discovered floating on the nearby Black Sea) is among the most porous refractory materials on earth, allowing ideal absorption of tar and other residue when



Meerschaum Hunting Pipe with Original Case

Late 19th century. 9 in. long

Estimate: \$300-\$500

Estate & Gentleman Collector Signature® Auction #5144

Oct. 5-6, 2013, Dallas

Editor's Note: Meerschaum tobacco pipes were first recorded about 1720, but the finest were produced in Central Europe during the last half of the 19th century. Nick Dawes offers some insight into a remarkable discovery of meerschaum pipes going to auction in October. The majority of meerschaum pipes offered are estimated to sell for less than \$400 each, offering a rare opportunity to start a collection.



Horse Figural Meerschaum Pipe in Original Case
Late 19th century, 8½ in. long
Estimate: \$300-\$500
Estate & Gentleman Collector Signature® Auction #5144
Oct. 5-6, 2013, Dallas



drawing smoke. The inherent softness also allows bowls to be carved into forms magical and wondrous enough to trap a genie, a tradition continued today in Eskishehir (though no genies dwell in modern Turkish pipe bowls).

The pipes to be offered this October were mostly carved between 1850 and 1910, the golden age of craftsmen working mainly in Vienna or southern Germany. Such treasures were lovingly cared for and traditionally handed down from father to eldest son, particularly within Bavarian and Austrian families, but this extraordinary group escaped its old country heritage, as the individual owners likely did on their own journey to the new world. Each one is more intriguing than the next; many are preserved in their original leather cases proudly displaying long forgotten retail establishments.

The pipes feature a cast of familiar characters, including proud American Indians (who were smoking tobacco pipes long before any European took up the habit) and a menagerie of exotic animals, hunters and prey. Turbaned sultans, amidst their bewitching harems, are depicted in exquisitely carved bowls that now appealingly glow in shades of deep amber, yellow and charcoal gray—a palette of muted tones



Clive Brook portrayed the pipe-smoking detective in 1929's *The Return of Sherlock Holmes*.



Meerschaum American Indian Head Pipe in Original Case
Late 19th century. 8 in. long
Estimate: \$300-\$500
Estate & Gentleman Collector Signature® Auction #5144
Oct. 5-6, 2013, Dallas

slowly taken on from generations of leisurely, contemplative smoking.

Imagine the pearls of armchair wisdom that wafted over generations from beneath tasseled caps through a cloud of pearl blue tobacco smoke. If you decide to own one, please treat it with the respect such an elderly and distinguished gentleman deserves.



NICK DAWES is vice president of special collections at Heritage Auctions. He is a regular appraiser on PBS's Antiques Roadshow.



Tiffany Studios Bronze and Favrite Glass 10-Light Lily Table Lamp,
circa 1910. 21 in. high
Estimate: \$20,000-\$30,000
Tiffany, Lalique & Art Glass Signature® Auction #5152
Dec. 4, 2013, New York

EVENTS

ESTATE & GENTLEMAN COLLECTOR SIGNATURE® AUCTION #5144 is scheduled for Oct. 5-6, 2013, in Dallas and online at HA.com/5144.

TIFFANY, LALIQUE & ART GLASS SIGNATURE® AUCTION #5152 is scheduled for Dec. 4, 2013, in New York and online at HA.com/5152.

For information, contact Nick Dawes at 214-409-1605 or NickD@HA.com.

Infantino 'Flash' Cover

RETIRED SPACE INDUSTRY EXECUTIVE WAS 13
WHEN HE PURCHASED ART FROM FELLOW FAN

By Hector Cantú

IN 1960, ELGIN CARVER was only 13 years old, but he already was collecting comic book art.

In those days, Carver says, DC Comics published a fan letter of the month. The winning letter-writer received a piece of original art.

"Back then, things were still kind of innocent and they would publish the address of the winner," says Carver, 65, a retired space industry executive. "I wrote to the kid who was awarded the cover and offered him five dollars for the art. My mother was distressed. At the time, that was a substantial amount of money. I could have bought 50 comic books!"

The boy accepted Carver's offer. "I mailed him five bucks," Carver says, "and he mailed the art to me." It was the cover of *Flash* #117 by Carmine Infantino (1925-2013) and Joe Giella (b.1928). "I was somewhat disappointed when I got it, but I was just a kid," Carver recalls, saying he almost expected a fully colored rendition. "Since then, I've grown to understand its significance."

After he died earlier this year, *The New York Times* said Infantino's work "married comic-book art — formerly busier and baggier — to midcentury modernism. He was considered one of the industry's finest pencilers." The paper also pointed out that Infantino is widely credited with resuscitating two DC heroes: the Flash, whom he reinvented in the 1950s, and Batman, who was selling poorly in the 1960s and threatened with cancellation.

Carver has consigned the cover to Heritage's vintage comic book and comic art auction scheduled for Aug. 1-2, 2013, in Dallas. It's expected to realize at least \$40,000.

"This *Flash* cover includes the first appearance of Captain Boomerang, a key villain who has battled Flash for more than 50 years," says Heritage comics consignment director Alex Miller. "In addition, Infantino is a longtime fan favorite and this cover is a superb example of an artist at his peak at the dawn of the Silver Age of comics."

After acquiring the *Flash* cover, Carver continued collecting original art. "I wrote to Charles Schulz and he sent me an original 'Peanuts' page," he says. "I also have an original George Herriman Krazy Kat comic that I got 20, 30 years ago. I've had this Flash cover for 50 years, but it's time to let go. And anyway, I could use a new roof on the house."

EVENT

VINTAGE COMIC BOOKS & COMIC ART SIGNATURE® AUCTION #7079 is scheduled for Aug. 1-2, 2013, in Dallas and online at HA.com/7079. For auction and catalog information, contact Alex Miller at 214-409-1861 or AMiller@HA.com.



Carmine Infantino (1925-2013) and Joe Giella (b.1928)
The Flash #117 original cover art
DC, 1960
Estimate: \$40,000-\$50,000

Renoir Property, Sculpture

LARGEST TROVE OF PERSONALLY OWNED ITEMS BY PROLIFIC FRENCH IMPRESSIONIST

By Eric Bradley

Pierre-Auguste Renoir (1841-1919)
Richard Guino (1890-1973)
Medallion de Rodin Piece Mold &
Original Plaster of Relief, 1915-17
Original plaster
27 in. (relief diameter)
31 in. (diameter with borders)
Estimate: \$150,000-\$200,000



THE LARGEST ARCHIVE of objects owned by Pierre-Auguste Renoir – including his signature polka-dot scarf and marriage certificate – goes to auction this September, offering an intimate glimpse into the personal and professional life of the iconic painter.

Among other items featured in Heritage's upcoming Renoir Estate Collection Auction are photographs and letters written to Renoir (1841-1919) from friends and contemporaries such as Monet, Manet and Rodin. "This museum-level collection is superb in its completeness and reveals volumes about the man and his art," says Brian Roughton, managing director of fine art at Heritage Auctions. "It touches every corner of his life and represents the last time this collection will appear assembled ever again."

Also being offered are 19 carefully collected original plaster maquettes. "These are being offered as individual works of art that stand on their own artistic merit," Roughton says. "Among these is the most ambitious sculpture executed by Renoir and Richard Guino, *La Grande Venus Victrix*, which was found stored in a shed after Renoir's death. Another maquette titled 'Coco' is the only plaster maquette that Renoir produced himself, depicting his young son Claude."

The collection of original sculptural plaster maquettes was created at Renoir's estate in Cagnes, France, during the twilight of his career. Battling severe arthritis, Renoir collaborated with a young and able-handed artist, Guino, at his dealer Ambroise Vollard's suggestion. "Together," Roughton says, "Renoir and Guino selected which drawings and paintings would work as sculptures, and they set to work."

The Renoir documents, awards and ephemera include rarities such as an American Medal of Honor awarded to Renoir at the 1883 Foreign Exhibition and an album of candid family

photographs featuring Henri Matisse, among other notable artists of the day. The archive includes rarely seen objects likely made for the artist's eyes only, such as a diminutive polychrome ceramic vase and sugar bowl thrown and painted with his father at "Les Collettes," Renoir's home in the South of France.

Other highlights include:

- ▶ Original molds for Renoir's "Artist Portrait Roundels" series; molds, depicting Paul Cézanne and Auguste Rodin, are from Renoir and Guino's set of six large-scale portrait medallions celebrating French artists the two believed to be the finest from the era.
- ▶ Renoir's spectacles, cigarette holder and personal financial documents.
- ▶ A group of documents relating to the planning, design and construction of his estate at Les Collettes.
- ▶ A number of personal and intimate letters from Renoir to Aline Charigot, who would become his wife and immortalized in a number of his most famous works.
- ▶ Original copper lithographic and engraved plates of Renoir works; painting and drawing dossiers of known and unknown works along with the glass plate negatives.

EVENT

THE RENOIR ESTATE COLLECTION SIGNATURE® AUCTION #5157 is scheduled for Sept. 19, 2013, in New York City and online at HA.com/5157. For auction and catalog information, contact Brian Roughton at 214-409-1210 or BrianR@HA.com.



Pierre-Auguste Renoir (1841-1919)
Richard Guino (1890-1973)
La Grande Venus Victrix (Venus
Victorious), 1915-16
Original plaster
71 in. high
Estimate: \$900,000-\$1,000,000

Pierre-Auguste Renoir's "Legion
D'honneur Officer" Medal, 1870
2¼ in. (medal only)
Estimate: \$6,000-\$9,000



Pierre-Auguste Renoir's Silk Scarf
50 x 16½ in.
Estimate: \$4,000-\$6,000



Pierre-Auguste Renoir's Spectacles
Estimate: \$3,000-\$5,000

John N. McWilliams Texas Ranger Collection

DAGUERREOTYPE OF CAPT. SAMUEL WALKER AMONG RARITIES
DESCENDANT OF EARLY TEXANS BEGAN ACQUIRING AS A TEEN

AS A COLLECTOR, John McWilliams has always sought to find the seemingly impossible rarities. His Texas Ranger collection represents more than 30 years of networking and travel to every state in the union save three. The result is a compelling array of images, letters, documents and assorted relics that capture 100 years – from 1840 to 1940 – of Texas Ranger history.

The birth of the Wild West can be traced back to the mid-1840s with the solidification of the Ranger tradition under the leadership of Captains Jack Hays, Ben McCulloch and Samuel H. Walker. It was these Rangers who introduced the Colt Revolver into the American consciousness. Under their leadership, a new crop of fearless Rangers successfully harnessed the tactics of both the Mexican Vaquero and Comanche Indian. "Equipped with the latest in weaponry technology, these fearless and dedicated men became the victors of Texas," says Sandra Palomino, director of Texana at Heritage Auctions.

Their exploits against the warring Indian tribes of Texas, Mexican bandits and participation in the Mexican War are the stuff of legend. Correspondents and eyewitnesses alike were astonished by their feats. Among the greats represented in McWilliams' collection are: William "Big Foot" Wallace, Robert Addison Gillespie, James "Buck" Berry, Henry McCulloch, Creed Taylor, Cicero Rufus Perry and Clarence Gray, to name just a few.



Texas Ranger Captain Samuel H. Walker
Half-Plate Daguerreotype, circa 1847

Equally represented are the Frontier Battalion years, when the role of the Rangers evolved into lawmen. Some of the more illustrious Rangers of this era were: Leander McNelly, Frank Jones, June Peak, Bill McDonald, John R. Hughes, Jesse Lee Hall, John B. Jones, Ira Aten and Walter Durbin. "Company D was undoubtedly the premier bunch," Palomino says. "They were posted in the roughest region along the Rio Grande and saw more action than any other Company."

Residing in California, McWilliams is a descendant of early Texans. He began purchasing images in his early teens. By the time he was 18, he was travelling cross-country attending local trade shows and tracking leads. It was on one of these trips that he came across an impressive half-plate daguerreotype of a young unidentified Mexican War soldier in uniform. He believed the soldier had an uncanny resemblance to Texas Ranger Samuel Walker (1817-1847) and decided to purchase the image. "His knack for facial recognition and years of research led to ultimately proving his find," Palomino says. "It is the only such daguerreotype in private hands."

The Colt Walker single-action revolver is named for Captain Walker, who collaborated with firearms inventor Samuel Colt to design the firearm in 1846. "There were a total of 1,100 Walker Colts manufactured," McWilliams points out, "and three have sold in the million-dollar range."

McWilliams has daguerreotypes of three of the four principal players in the production of the Colt Walker pistol. "These



John McWilliams, a descendant of early Texans, began purchasing artifacts in his early teens. Here, he holds a pool cue presented by Texas Ranger William Owens to a fellow Ranger. Owens served under Capt. John C. Hays.



Among the notable items in the John N. McWilliams Texas Ranger Collection are a presentation silver cup (above) gifted to legendary Capt. John C. Hays, circa 1852, engraved "Presented to Buffalo Hump Hays by Gen'l. J.E. Addison, Col. J.A. Monroe, Major E. Byrne"; and a rare group portrait (left) of Capt. John R. Hughes with his Company D Rangers and a captured prisoner.



daguerreotypes are one-of-a-kind," he says. One of the reasons Texas Ranger photographs are so rare is that they were not for public consumption. Company images and individual photos were strictly for the Rangers and their immediate families, unlike portraits of Wild West showmen whose likenesses were mass produced.

McWilliams has devoted more than three decades to curating these artifacts, and much of his collection has surfaced

through the tracking of Ranger descendants. "Presented as a whole," Palomino says, "the collection's narrative is sure to strike a chord with anyone interested in the American West, the Mexican War, Colt Revolvers and Texas."

The John N. McWilliams Texas Ranger Collection is part of Heritage's Legends of the Wild West auction scheduled for Sept. 21, 2013, in Dallas.

EVENT

LEGENDS OF THE WILD WEST – THE JOHN N. MCWILLIAMS TEXAS RANGER COLLECTION SIGNATURE® AUCTION #6104 is scheduled for Sept. 21, 2013, in Dallas and online at HA.com/6104. For auction and catalog information, contact Sandra Palomino at 214-409-1107 or SandraP@HA.com.

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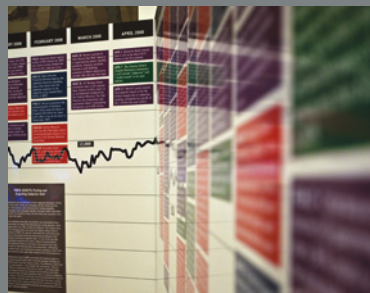
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Anders Zorn Paintings

SWEDEN'S MOST IMPORTANT IMPRESSIONIST
AMONG MASTERS OF DIRECT STROKE TECHNIQUE

ANDERS ZORN OCCUPIES an enviable place in art history. His name is invariably included as a member of an illustrious quartet of late 19th century and early 20th century masters of the *premier coup* (direct stroke) oil technique.

Zorn (1860-1920) is customarily grouped with American expatriate John Singer Sargent (1856-1925), Spain's masterful painter Joaquín Sorolla (1863-1923) and Italy's most noted portrait painter Giovanni Boldini (1842-1931). These four, working contemporaneously, were the standard-bearers of the direct stroke impressionist discipline in their era.

After traveling extensively in the 1880s, Zorn settled in his hometown of Mora, Sweden, where he quickly earned an international reputation for his portraits that reflected his incisive ability to depict the individual character of his model, according to the website "Anders Zorn: The Complete Works" (AndersZorn.org).

On his journeys throughout North America, Zorn painted portraits in California, Minnesota and Wisconsin. He spent time in Philadelphia, Princeton, N.J., New Orleans, San Antonio and Miami. His successes and reputation continued to bring him important commissions, including presidential portraits of Grover Cleveland, William H. Taft and Theodore Roosevelt. Zorn also captured elegant likenesses of Isabella Stewart Gardner, whose museum in Boston contains works by Zorn. Of all the countries Zorn traveled, including lengthy stays in England, France, Spain and Germany, he enjoyed the greatest patronage for his portraits and the largest market for his etchings in the United States.

Although primarily a portrait painter, Zorn's other compositions are fresh, direct, animated and frequently unconventional in his depiction of rustic life, traditional customs, nudes and realistic depictions of water. Two exemplary pieces of Zorn's work are featured in Heritage's European art auction scheduled for Nov. 8, 2013, in Dallas. *Entering the Cellar* is a major direct stroke impressionist painting and *Little Girl in Traditional Dress*, 1883, is a brilliant and luminous watercolor, says Brian Roughton, managing director of fine art at Heritage Auctions.

Zorn's health deteriorated markedly during his last years, and he died on Aug. 22, 1920. Emma Zorn survived her husband by 21 years. To honor the memory of her husband, she worked to create a museum, which opened in 1939. Today, the Zorn Museum is one of Sweden's most established and well-known art museums. Some of Zorn's most important works also can be seen at the National Museum of Fine Arts in Stockholm, Musée d'Orsay in Paris, the Metropolitan Museum of Art in New York, and the Museum of Fine Arts in Boston.

EVENT

EUROPEAN ART SIGNATURE® AUCTION #5142 is scheduled for Nov. 8, 2013, in Dallas and online at HA.com/5142. For auction and catalog information, contact Brian Roughton at 214-409-1210 or BrianR@HA.com.



Anders Zorn (1860-1920)
Entering the Cellar
Oil on canvas, 39 x 29.25 in.
Estimate: \$400,000-\$600,000

Sam Snead Collection

SON OF LEGENDARY GOLFER MAKING
PERSONALLY OWNED ITEMS AVAILABLE TO FANS



"I'm hoping these items will find a home with avid golfers, people who love the history of golf," says Jack, pictured with father Sam and his trophies.



By Hector Cantú

JACK SNEAD IS A WALKING ENCYCLOPEDIA when it comes to his father. In fact, it's easy to imagine legendary golfer Sam Snead rattling off colorful golf stories as easily as Jack does.

Take, for instance, Jack's story about his dad meeting 1938 Masters winner Henry Picard.

"My dad was playing, way up in Oakland, California," Jack Snead says. "He had some old mismatched clubs. Henry Picard had signed a deal with Spalding and they sent Picard a bunch of drivers. He would try one, then throw it to the side. My dad picked up this one driver and he liked it. He asked Picard if he could have it, and Picard said sure. He used it for the next 20 years, from 1938 to 1958, and he won over 100 tournaments. No one club has ever won so much. It finally cracked."

Items like this driver are included in the Sam Snead Golf Collection. A selection of items is featured in Heritage's sports auction scheduled for Aug. 1-2, 2013, in Rosemont, Ill. Additional Snead pieces, including the driver, will be included in future sports auctions.

Jack Snead, 68, has plenty of stories about the items in the collection and the significant moments in his dad's life. He can tell you how Sam assembled hickory clubs as a kid or why Sam told

jokes ("It was an ice-breaker, something everyone could relate to," Jack says). There was the time King Edward VIII gifted him a pair of gutta-percha golf balls, and the day he got into the ring and sparred with World Heavyweight Champion Joe Louis ("My dad was a Golden Glove boxer," Jack points out. "He was a tennis player, too"). Jack can explain why the 1942 PGA Championship meant the most to him ("It was his first major"), and how there was fierce competition between Sam, a Navy man, and golfers who were Army guys ("If dad hit a ball into the woods," Jack says, "the Army guys would walk over and step on it before he got there").

For many sports fans, though, Snead is simply one of the game's greatest players. "Even today, 68 years after bursting onto the national scene, he remains the standard," notes the book *Sam: The One and Only Sam Snead* by award-winning golf writer Al Barkow. "The man with the most admired golf swing in the history of the game? Forget Woods, forget Hogan, forget Jones. Even today, the vote is almost always unanimous: Sam Snead, of course."



Jack Snead with his father's Panama hat, clubs and Masters-signed Wilson bag.



Sam Snead's 1946 British Open Championship Trophy
Estimate: \$75,000+



Sam Snead's 1949 Masters Tournament Championship Medal
Estimate: \$100,000



Sam Snead's 1954 Masters Tournament Championship Trophy
Estimate: \$100,000+



Sam Snead's 1959 Ryder Cup Captain's Trophy
Estimate: \$75,000+

Snead's accomplishments are remarkable, adds sports memorabilia expert and Heritage consignment director Mike Gutierrez. "Sam Snead is the PGA Tour's all-time victory leader with 82 wins. He won seven major championships and this auction will include his three Masters trophies. Even one has never been offered before. A high-end Hall of Fame collection of this magnitude has never gone to auction – and probably never will again."

While Jack acknowledges his father's accomplishments, he's also proud that Sam Snead always found time to support charities and fellow athletes. "Dad always gave to anything having to do with athletes, being able to play sports," Jack Snead says. "He bought uniforms, rings, equipment for local teams."

Snead died in 2002 following complications from a stroke.

Now, the time has come to share Snead's personal items with fans, Jack says. A portion of the proceeds from the upcoming auctions will benefit private charities, and Jack Snead hopes the pieces will end up with fans who respect his father's accomplishments. "I'm hoping these items will find a home with avid golfers," Jack says, "people who love the history of golf, people who will put them on display where people can enjoy them."

EVENT

SPORTS SIGNATURE® AUCTION #7080, featuring the Sam Snead Golf Collection, is scheduled for Aug. 1- 2, 2013, in Rosemont, Ill., and online at HA.com/7080. For auction and catalog information, contact Mike Gutierrez at 214-409-1183 or MikeG@HA.com.

California Masters

ROSE, WENDT, HILL, DEAKIN CAPTURE
THE MAJESTIC BEAUTY OF THE GOLDEN STATE



Guy Rose (1867-1925)
Out to Sea, Point Lobos, 1918
29 x 24 in.
Estimate: \$200,000-\$300,000

THE ROMANTIC VISTAS of the great American West presented 19th century artists with the most majestic of creations – forces that no human could rival. This fascination with the landscape continued through the 20th century as California Impressionists worked to capture the untouched beauty of the land with color, movement and light.

Historic vistas highlight Heritage's Western and California art auction scheduled for Nov. 14, 2013, in Dallas.

Among the lots is Thomas Hill's *Yosemite, 1889*. "Hill was one of the most prolific 19th century landscape painters," says Alissa Ford, Heritage Auctions' director of California Art. "His fascination with the splendor of the West led him to paint iconic images of Yosemite, Yellowstone, the Grand Canyon and the Sierra Nevada Mountains. *Yosemite, 1889* best expresses his love for the region. The small-scaled riders meandering on the path to Bridalveil Falls emphasize the opulence of the landscape."



Alissa Ford

Edwin Deakin's *Fort Point, San Francisco, 1876* is a historical documentation of what was considered to be the most perfect models of masonry in America and the protector of the entrance to the Golden Gate, constructed 86 years before the Golden Gate Bridge.

Examples of 20th century California Impressionism will be led by Guy Rose's *Out to Sea, Point Lobos*. Born in California and having studied with Monet in France, Rose is one of the most prized impressionist painters of California. "*Out to Sea* is a beautiful example of the untouched beauty of Point Lobos," Ford says. His cool-toned palette and delicate brushwork elegantly portrays the atmosphere of the Northern California coast. While it is typical for a seascape to be rendered as a horizontal composition, which emphasizes its vastness and serene qualities, Rose cleverly



Edwin Deakin (1838-1923)
Fort Point, San Francisco, 1876
Oil on canvas, 16 x 26 in.
Estimate: \$4,000-\$6,000

executed *Out to Sea* as a vertical, reinforcing the strength of the sea and its compositional unification with the land. *Out to Sea* is a powerful and rare painting of Rose's native land, Ford says.

While Rose's depiction of Point Lobos beautifully documents the landscape of the North, William Wendt, co-founder of the California Art Club and one of the most sought-after Southern California impressionists, captures the splendor of the South in *Mid-Summer*. "This work is truly the epitome of Wendt's style," Ford says. "Sun-infused hills, pure green trees, soft blue skies and cumulous clouds are molded from dynamic and bold brushwork, creating a sense of tranquility and stability that epitomizes Wendt's work."

"This auction gives me a chance to work with artists I truly admire," says Ford, a native Californian who worked as a studio artist before transitioning to Art History and Art Business, specializing in American Fine and Decorative Arts. Having worked for several major auction houses and with some of the country's most respected dealers, Ford has managed various collections, placing more than \$40 million worth of art in collections nationwide. "From helping with contracts and appraisals to auctioneering the property," she says, "I'm always happy to personally see client consignments through from beginning to end. And, of course, we are always searching for great California art from 1840 to the present."

The addition of Beverly Hills and San Francisco locations has further boosted Heritage Auctions in the California & Western market. "Not only are we attracting local buyers but we are reaching out to our national clientele as well," Ford says. "Many California artists, such as Guy Rose, are popular outside of California, so it is important to cater to both national and regional markets."



Thomas Hill (1829-1908)
Yosemite, 1889
Oil on canvas, 15 x 23 in.
Estimate: \$30,000-\$50,000

William Wendt (1865-1946)
Mid-Summer
Oil on canvas, 25 x 30 in.
Estimate: \$30,000-\$50,000

EVENT

WESTERN & CALIFORNIA ART SIGNATURE® AUCTION #5148 is scheduled for Nov. 14, 2013, in Dallas and online at HA.com/5148. For auction and catalog information, contact Alissa Ford at 214-409-1926 or AlissaF@HA.com.

Recollecting the Kennedys

OVER 50 YEARS, DR. DEAN RUDOY ASSEMBLED SOME OF THE MOST IMPORTANT ARTIFACTS FROM 'AMERICA'S ROYAL FAMILY.' NOW, THE ACCOMPLISHED PSYCHOLOGIST EXPLAINS WHAT INSPIRED HIM AND WHY IT'S TIME TO LET THE COLLECTION GO



Rudoy met with U.S. Sen. Edward Kennedy while organizing The Kennedy Lectureship on International Affairs in 1968 at Johns Hopkins University.



Dean Rudoy at his home near Albuquerque, New Mexico. He is auctioning more than 100 lots from his Kennedy collection.



WHEN I WAS A BOY, I collected many things—leaves, rocks, marbles, stamps. Regarding the latter, I recall the special pleasure in “filling the page.” Over the past 50 years of collecting Kennedy memorabilia, certainly there were moments of joy in the acquisition of a specific campaign button or flyer to complete a series, or a manuscript piece or object that represented a particular epoch in the life of one of the brothers. But in looking back, there was a deeper motivation than acquisition and accumulation.

Certainly regarding John and Robert, who continue to reside vividly in my memory and imagination long after their passing, I was gathering tangible objects related to them that I could hold in my hands to help me to recall them into the present. And so, I suppose in a way I was *recollecting* more than just collecting.

The fact is that I didn’t begin my collection by collecting at all. I simply kept a few souvenirs of my work on John and Robert’s presidential campaigns. It wasn’t until after they were gone that I began to search for other things.

THE BEGINNING

Let me take you back to the summer of 1960, to the corner of Main Street and New York Avenue in Oshkosh, Wis., where you will find me at age 11 handing out bumper stickers for John F. Kennedy, candidate for president of the United States.

This was an exciting time for a boy who was just beginning to peek out beyond the perimeter of family and community to the wider world. And, there was

this man, this young man, who spoke of the great promise and responsibility of the next generation of Americans. And that next generation included me. I felt, perhaps for the first time, a part of something much larger than myself. For my volunteer efforts, I was awarded a little silver PT 109 pin, a precious souvenir that I still wear on my lapel.

And then, he became president and it was as if the world, which we had been watching in shades of black and white, suddenly turned to full color. I watched him on TV. I listened to his speeches. I read his books. I pinned my hopes on him.

The New Frontier—a vision of a young, vital and generous America—captivated my imagination. It all began with his inaugural address—at once a proclamation of freedom, a declaration of strength and an appeal for peace. And in those 1,000 days that followed, I watched extraordinary things unfold: the Food for Peace Program, the Alliance for Progress, the Peace Corps, civil rights legislation, arts initiatives, the space program, the Nuclear

Test Ban Treaty. Along with the rest of the world, I held my breath during the Cuban missile crisis all the way to its successful and peaceful conclusion.

And, in a time when our country was altogether mesmerized with the communist threat, I heard our president frankly acknowledge our differences with the Soviet Union, but then say, “...In the final analysis, our most basic common link is that we all inhabit this small planet. We all breathe the same air. We all cherish our children’s future. And, we are all mortal.” In those few unprecedented words, he transcended the constricted boundaries of our thinking and pointed us toward a new vision of our country and the world, a world of common purpose, a world at peace.

Years later, Caroline Kennedy sent me a copy of a doodle her father had drawn. It was of the presidential seal. Instead of arrows in one talon and an olive branch in the other, the eagle held olive branches in both. And then, he was gone.

For his volunteer work with the John F. Kennedy presidential campaign, Rudoy received this silver PT 109 pin – “a precious souvenir that I still wear on my lapel.”

HOW IT CONTINUED: RFK

Five years later, I worked on Robert F. Kennedy's presidential campaign while I was attending college at The Johns Hopkins University and deeply involved in the peace movement. This was a different time with different challenges. And I, too, was different—older now and far more aware of the injustices prevalent in our own country and in our relations with other nations. Robert Kennedy spoke to these issues with passion and clarity. He directed our gaze away from ourselves and toward those whom we had forgotten in our midst. He called upon us to hear the voices of those who suffer from afar. And, by informing our political discourse with both compassion and commitment to action, he demonstrated the possibility of elevating our lives through service.

As a man, he had been transformed by his brother's death. He carried his grief in his eyes. It was present in his posture. And, when he visited Bedford-Stuyvesant and Watts and Appalachia and the Mississippi Delta and the migrant farmers' fields, and said that it was "unacceptable" that people in our country should live this way, the people he met, the people whose lives were bent by pain and sorrow, they saw something in this slight young man that they recognized. They saw his suffering, and they trusted him with theirs. He became their voice and carried their hope.

Robert Kennedy spoke with equal fervor about the necessity of ending the war in Vietnam, a war that was not only unspeakable in its brutality, but also was being executed in violation of everything decent for which this country stands.

When he spoke of these and other problems, he called upon the young to accept their responsibility to lead us toward a just and humane future.

Before a group of students in South Africa, he said, "Each time a man stands for an ideal, or acts to improve the lot of others, or strikes out against injustice, he sends forth a tiny ripple of hope. And crossing each other from a million different centers of energy and daring, those ripples build a current that can sweep down the mightiest walls of oppression and resistance. Few are willing to brave the disapproval of their fellows, the censure of their colleagues, the wrath of their society. Moral courage is a rarer commodity



An official White House photo shows the Presidential Flag and U.S. Flag in the Oval Office.



A February 1962 photograph by Robert Knudsen, Office of the Naval Aide to the President, shows astronaut John H. Glenn Jr. visiting Kennedy, who sits in his Oval Office rocking chair.

Items from the Kennedy Collection of Dean William Rudoy (facing page) include:

- ♦ Kennedy's stained-wood rocking chair from the White House.
- ♦ Kennedy's U.S. and Presidential Flags, which stood in the Oval Office during the time he was president.
- ♦ One of five original charcoal studies (on left) by portrait artist Aaron Shikler, selected by Jacqueline Kennedy to paint the official portrait of the late president. The final version of the portrait hangs in the White House.





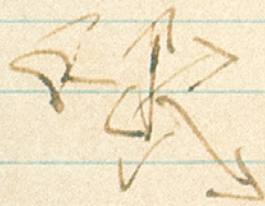
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than bravery in battle or great intelligence. Yet it is the one essential vital quality for those who seek to change a world that yields most painfully to change. And I believe that in this generation those with the courage to enter the moral conflict will find themselves with companions in every corner of the globe.”

And then, he was gone.

HOW IT PROCEEDED: EMK

When I returned to college in the fall of 1968, I wanted to do something to honor John and Robert Kennedy and so I created The Kennedy Lectureship on International Affairs that was to take place on campus every spring. I asked Edward Kennedy to give the first address of the lectureship. He said that he would like to, but that he could not, because of other commitments at the time. With a boldness that astonishes me now, I replied that I would delay the inauguration of the lectureship until he was available. And so, a year passed.

In February 1970, he wrote to me with six proposed dates and said, you choose. I selected the evening of Wednesday, May 6. Preparations were made. In case we had overflow from the auditorium, I arranged for loudspeakers to stand outside Shriver Hall, so that those standing in the quadrangle could hear the senator’s speech. The day approached.

On Monday, May 4, National Guardsmen shot and killed four unarmed students and wounded nine at Kent State University, during a student protest of President Nixon’s expansion of the Vietnam War into Cambodia. The country reeled, already torn apart by the war, and now further fractured by this act of violence on our own soil against our young. We urgently searched the horizon for someone to lead us out of the darkness. About 2,500 people filled the auditorium two nights later, and another 4,000 stood outside in the quadrangle, holding candles under the stars, listening to Edward Kennedy’s impassioned plea for peace.

A couple of years later, I wrote a little book called *Armed and Alone: The American Security Dilemma* and asked Senator Kennedy if he would write the introduction. He kindly agreed. We remained in touch.

As his brothers were before him, Senator Kennedy was committed to extending the perimeter of freedom, equality, economic opportunity and social justice to all Americans. He said, “It is the glory and the greatness of our tradition to speak for those who have no voice, to remember those who are forgotten, to respond to the frustrations and fulfill the aspirations of all Americans seeking a better life in a better land. . . . For all those whose cares have been

our concern, the work goes on, the cause endures, the hope still lives, and the dream shall never die.”

And then, he was gone.

GRATITUDE

These three men had a remarkable impact on the development of my character. John Kennedy helped to shape my mind. Robert Kennedy helped to shape my heart. Edward Kennedy helped to shape my conscience.

Each manifest in his life a coincidence of opposites. They were at once idealists and realists, both romantic and pragmatic. Earnest and audacious, they elevated the political discourse in this country and outlined a trajectory of high purpose for America—a generous America that would deliver on its promise. They had a vision—in which people were free and nations were just—in which the fundamental principles of liberty and equality would guide the conduct of a world at peace.

They labored hard for many years and gave an abundance of their own lives’ energies to evoke the highest principles and deepest values of our people—to realize that vision of decency and human dignity—and they dared to challenge each of us to do our share.

My gratitude for them has only increased with the passage of time. Their vision is our hope.

President Kennedy often jotted down notes during meetings. This page, most likely from September 1961, includes references to the Arab-Israeli Conference, the United Nations, Hyannis, Robert Kennedy and Sargent Shriver. Also seen: his name “Jack,” the letter “J” with arrows emanating from the initial, and a sketch of a sail boat.

On Oct. 29, 1960, The Saturday Evening Post published on its cover Norman Rockwell's portrait of John F. Kennedy. In 1976, a limited edition print of the portrait was produced. Rudoy's print is numbered 2036/2500, and is enclosed in a blue rigid portfolio bearing the Presidential Seal and Kennedy's and Rockwell's signatures in gold.

EVENT

AMERICANA & POLITICAL SIGNATURE® AUCTION #6106, featuring more than 100 lots from The Kennedy Collection of Dean William Rudoy, is scheduled for Nov. 23, 2013, at Heritage Auctions in Dallas and online at HA.com/6106. For details, contact Tom Slater at 214-409-1441 or TomS@HA.com. To order The Kennedy Collection of Dean William Rudoy auction catalog (\$50), call 866-835-3243.

UPCOMING AUCTION

Though tangible and palpable, the mementos I am offering through Heritage Auctions point to something beyond the realm of form. They point to an enduring spirit embodied by these three brothers.

Collecting these objects over the past 50 years has been a joyful experience—holding in my hands reminders of the past that bring these admirable men closer to the present.

However, long ago, a wise teacher of mine from the East said to me, “Oh, Dean, you can hold many more grains of sand in open hands than in clenched fists.” That sounded important. It has taken many years and a lifetime of experience for me to come to a fuller understanding of what she meant. Letting go of these material objects now is part of that understanding.

And so, here at long last are the mementos. It is my wish that others will now experience that same excitement I felt in their

acquisition—and my hope that they will likewise appreciate the meaning that resides in their possession.

POSTSCRIPT: LEGACY

Thirty years after I created The Kennedy Lectureship at Johns Hopkins, it was my honor to sponsor the Robert F. Kennedy Conference at the John F. Kennedy Presidential Library on Nov. 25, 2000, on what was the 75th anniversary of RFK's birth. Not long after that, I became involved with the Robert F. Kennedy Center for Justice and Human Rights, for 10 years sponsoring its annual Human Rights Award, serving on its board of directors, and now serving as trustee. And so, it pleases me to think that in some small way I have contributed toward the extension of the legacy of these men into the future, where it belongs.

It is altogether fitting that the sale of these mementos from

the past benefit and contribute toward that future. Accordingly, a portion of the proceeds from this auction will be given to the John F. Kennedy Presidential Library Foundation, the Robert F. Kennedy Center for Justice and Human Rights, and the Edward M. Kennedy Institute for the United States Senate.

“Our future may lie beyond our vision, but it is not completely beyond our control. It is the shaping impulse of America that neither fate nor nature nor the irresistible tides of history, but the work of our own hands, matched to reason and principle, that will determine our destiny. There is pride in that, even arrogance, but there is also experience and truth. In any event, it is the only way we can live.”

Robert F. Kennedy

Accomplished Collector

DR. DEAN RUDOY received his education at The Johns Hopkins University and Fordham University and his training in clinical psychology at the New York University-Bellevue Medical Center. He has served on the graduate faculties of the NYU School of Medicine, the University of New Mexico and Webster University.

He is past president of the New Mexico Psychoanalytic Society, served for 10 years on the board of directors of New Mexico Voices for Children, and is currently trustee of the Robert F. Kennedy Center for Justice and Human Rights.

For 30 years, Rudoy has worked in the field of psychology as a psychotherapist, teacher, consultant and researcher, and speaks publicly on issues of psychological health and human development across the lifespan. He is published in the fields of psychology, sociology and political science.

Rudoy has served as a consultant to both national and international organizations as well as to several U.S. Senators. He is currently writing a book on the personality theory and therapeutic approach of Carl Jung and another book of life observations called *Certain of My Doubt*.



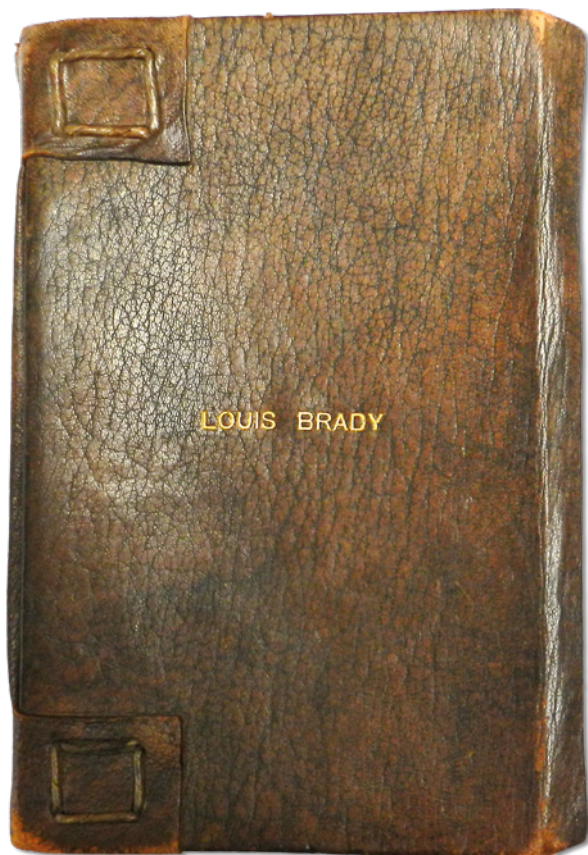
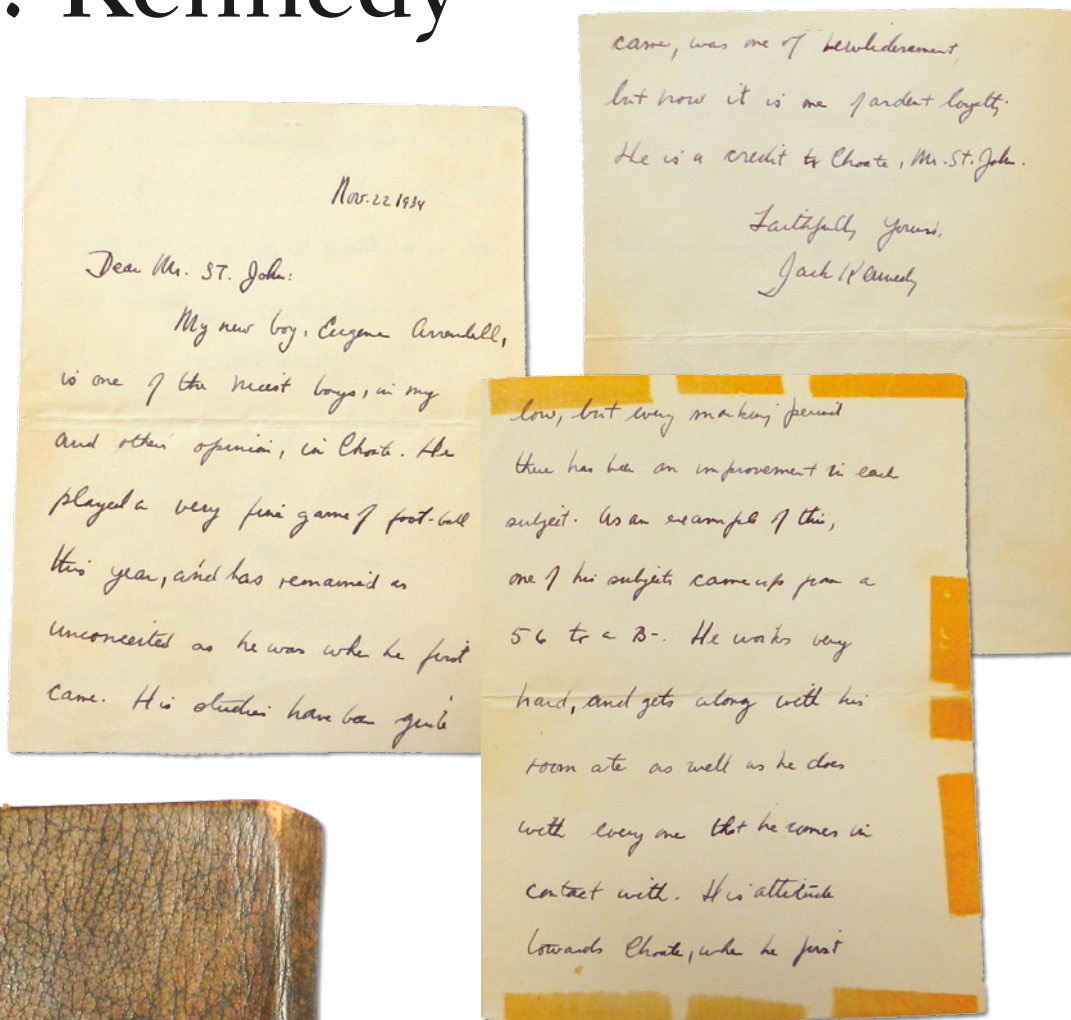
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Published in 1964 by American Heritage Magazine, 1967, Revised Edition, The Heritage Foundation, W.F.O.

John F. Kennedy

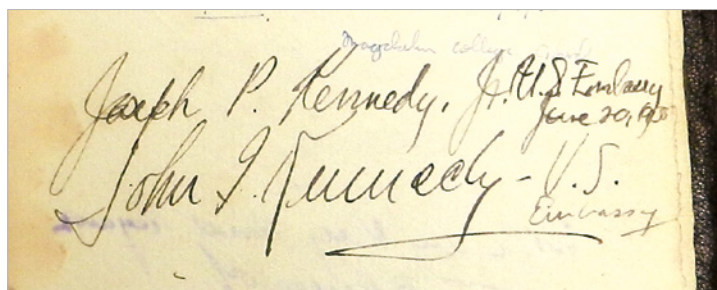
HANDWRITTEN SCHOOL NOTE, 1934

At the Choate School in Wallingford, Conn., seniors were assigned to help freshmen adjust to the school. "My new boy, Eugene Arrendell, is one of the nicest boys....," a 17-year-old John Kennedy writes to the school headmaster. School administrators mailed Kennedy's letter to Eugene's family as part of his first year's progress report.



SIGNED CAPTAIN'S LOG

In the 1930s, Captain Louis Brady skippered the S.S. *Forde*, which acted as a ferry carrying passengers across the English Channel from Dover to Calais and back again. On June 20, 1938, a 21-year-old John F. Kennedy and his older brother Joseph P. Kennedy Jr. boarded the S.S. *Forde* and signed the captain's log. At the time, their father, Joseph P. Kennedy Sr., was U.S. ambassador to the United Kingdom.







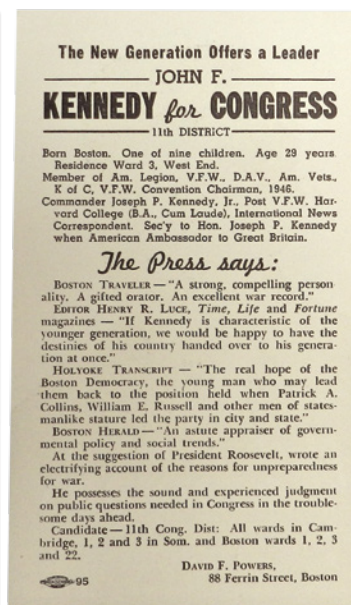
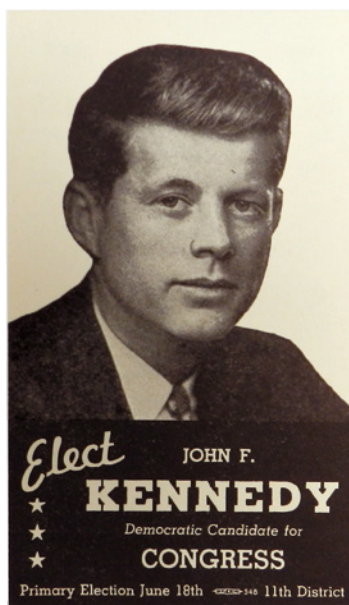
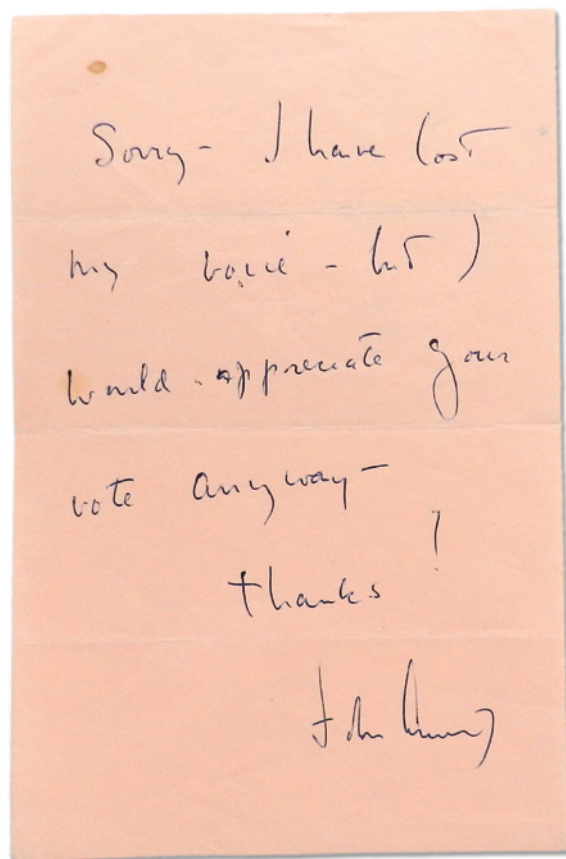
U.S. NAVY SERVICE FIELD HAT

While serving in the U.S. Navy during World War II, Lt. John F. Kennedy took his PT boat in for service on the island of Tulagi in the South Pacific. There, he met a boat mechanic named George L. McGinnis, who was from South Boston. Kennedy took a liking to him and gave McGinnis his U.S. Navy service field hat as a souvenir.



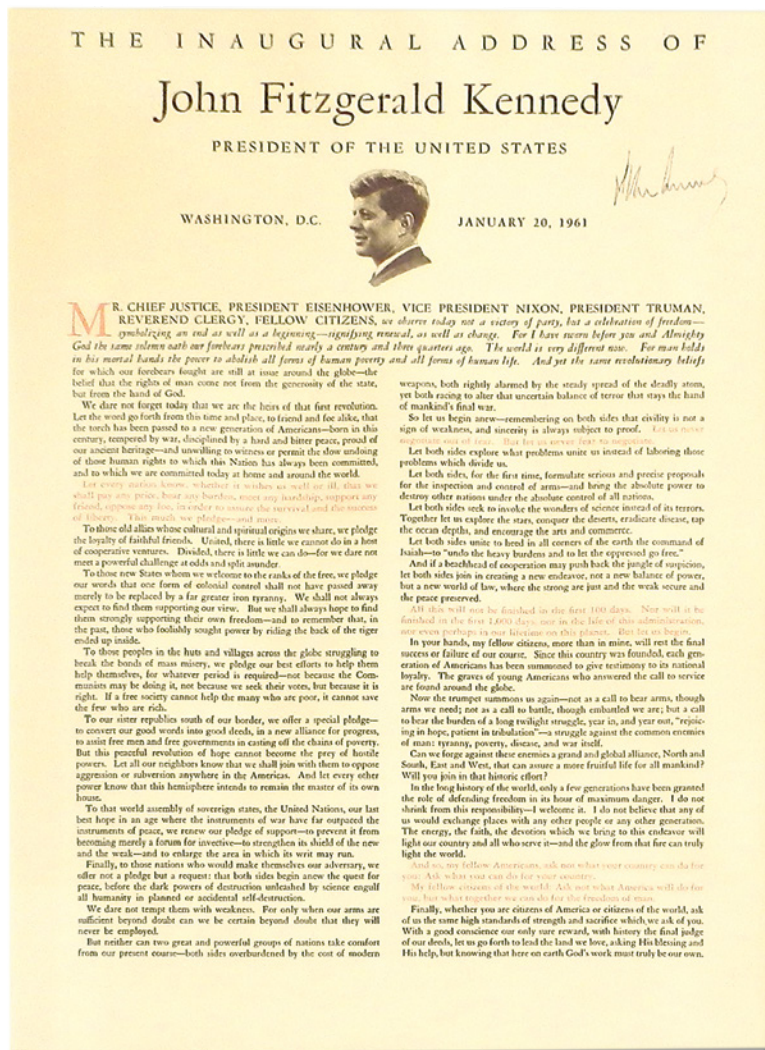
RARE 1946 CAMPAIGN CARD

John F. Kennedy's first foray into public life was his 1946 campaign to represent the 11th District of Massachusetts in the U.S. House of Representatives. Literature from this campaign is scarce and this campaign card, in particular, is highly sought after by collectors.



HANDWRITTEN NOTE, 1960

During the summer of 1960, John F. Kennedy campaigned hard for the Democratic presidential nomination, often losing his voice. "Sorry - I have lost my voice - but I would appreciate your vote anyway - Thanks! John Kennedy," reads this original handwritten note. Campaign workers often duplicated these notes and handed them out at Kennedy events as necessary.



SIGNED INAUGURAL ADDRESS

John F. Kennedy's inaugural address was at once a proclamation of freedom, a declaration of strength and an appeal for peace. This copy of the complete address – which includes the famous Jacques Lowe profile portrait of Kennedy – is signed by the president.



STERLING SILVER CALENDAR

Following the Cuban Missile Crisis in October 1962, Kennedy designed and had Tiffany & Company make sterling silver October 1962 calendars to present to his inner circle of advisors. This calendar was gifted to his devoted personal secretary Evelyn Lincoln.



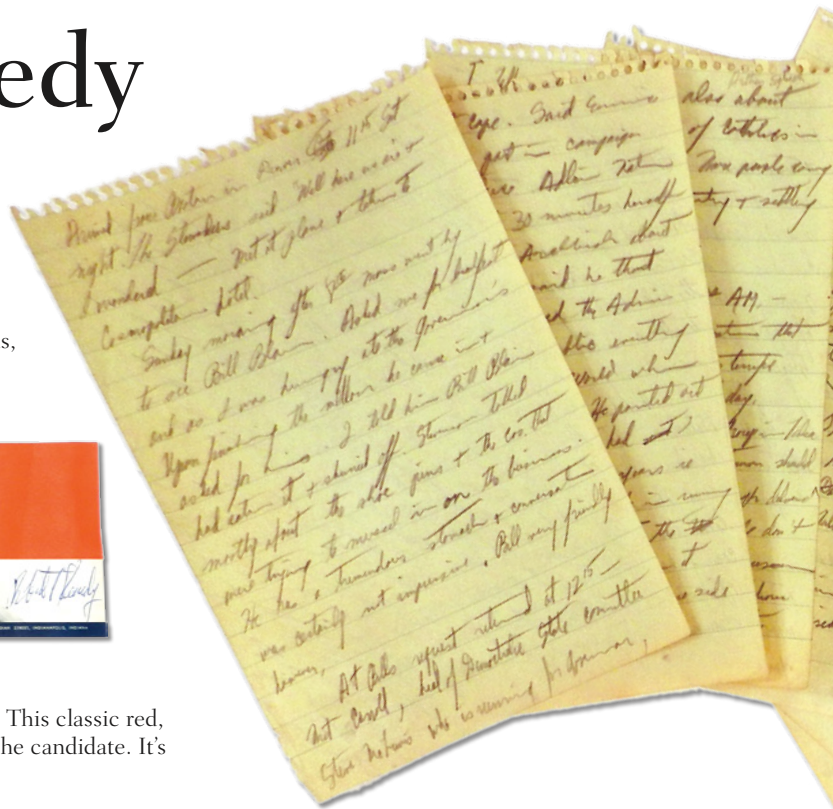
KENNEDY'S DESKTOP ITEMS

John F. Kennedy spent fewer than 1,040 days in the Oval Office, making desktop items exceedingly rare. Among his personally used supplies are this sterling silver paperweight, a Sheaffer fountain pen set, and a knobbed, black-glazed wood hand roller blotter.

Robert F. Kennedy

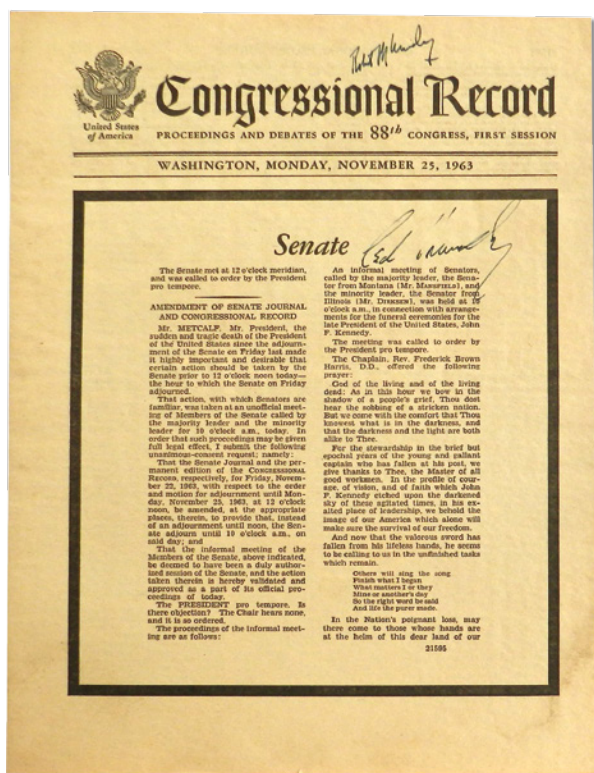
HANDWRITTEN CAMPAIGN NOTES, 1956

After winning the Democratic Party's presidential nomination in 1956, Adlai Stevenson requested and received the support of John and Robert Kennedy. Robert Kennedy joined the Stevenson campaign for six weeks, during which time he kept handwritten notes reflecting candid observations of speeches, audience reactions, politicians met and political conversations.



UNUSED, SIGNED BUMPER STICKER, 1960

Robert F. Kennedy served as manager of his brother's 1960 presidential campaign. This classic red, white and blue bumper sticker bears the famous Jacques Lowe profile portrait of the candidate. It's boldly signed by Robert F. Kennedy.



SIGNED CONGRESSIONAL RECORD, 1963

On Nov. 25, 1963, the national day of mourning and the burial of President Kennedy, Congress met and shortly thereafter adjourned. A copy of the *Congressional Record* for that day was signed by Robert and Edward Kennedy.



SIGNED PHOTOGRAPH, 1961

Shortly after taking the job of U.S. Attorney General in his brother's cabinet, Robert F. Kennedy signed this photograph for a friend. "For Courtney / With the gratitude / and admiration of his friend / Bob Kennedy / Feb 1961."



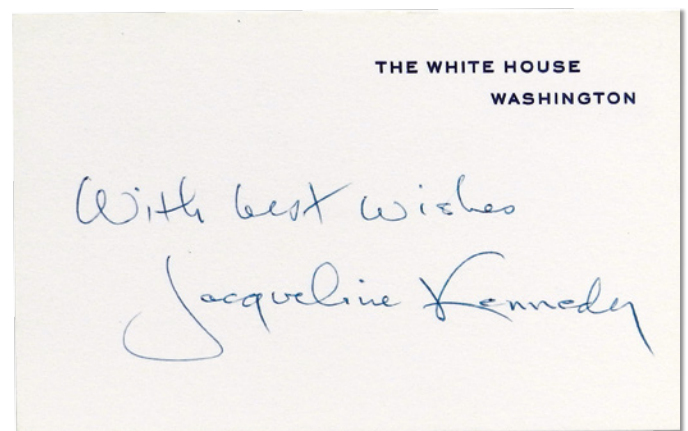
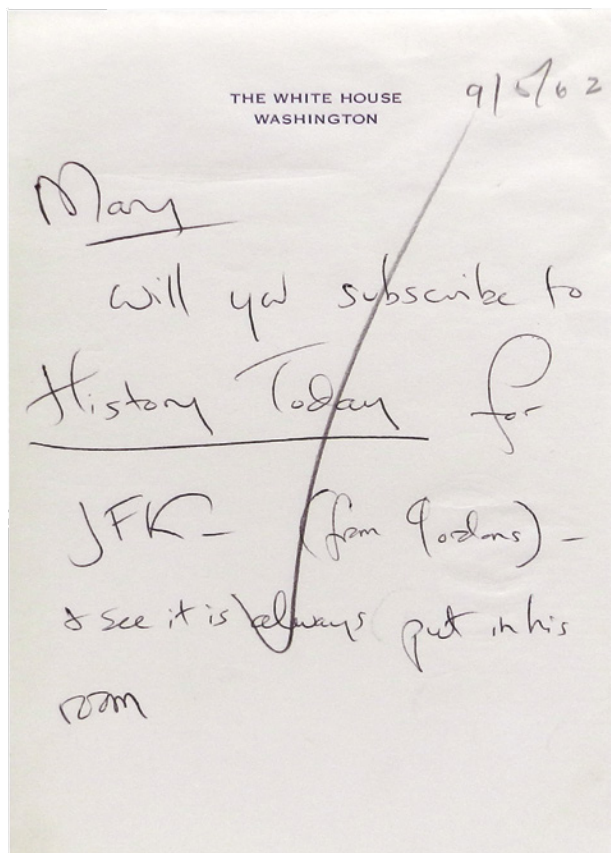


Jacqueline Kennedy



KENNEDY COMPOUND MIRROR

This white, wood-framed mirror hung at the Kennedy Compound in Hyannisport, Mass., where the family spent their summers. A photograph shows Jacqueline Kennedy reading a book to Caroline, with the mirror hanging on the wall behind them.



ENGRAVED CARD, INSCRIBED AND SIGNED

The First Lady wrote this message on an official White House card. From the personal files of Sanford L. Fox, who served in the Kennedy White House as Chief of the Social Entertainment Office, Director of Protocol, and Coordinator of Graphics.

AUTOGRAPH LETTER ON WHITE HOUSE NOTE PAPER, 1962

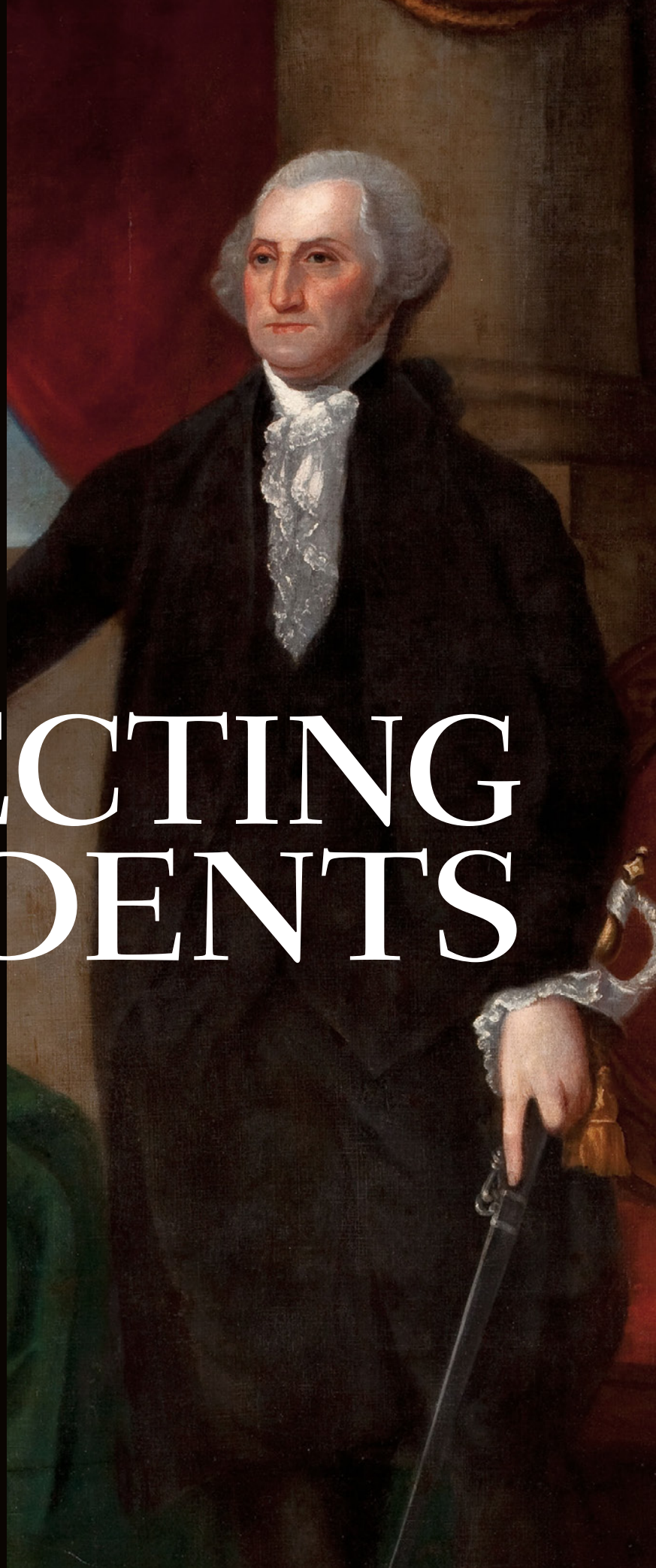
President Kennedy was a history buff. In this note, Jacqueline Kennedy asks her personal secretary Mary B. Gallagher to get the president a subscription to *History Today*.

WASHINGTON,
LINCOLN,
KENNEDY
TOP OUR
LIST OF
CHIEF
EXECUTIVE
ARTIFACTS

COLLECTING PRESIDENTS

By The Intelligent Collector Staff

The "Father of Our Country" ranks among the most popular when it comes to presidential artifacts. This oil on canvas, after Gilbert Stuart (1755-1828), is titled The Lansdowne Portrait of George Washington.



The Schedule referred to in these Letters patent, and making part of the same, containing a Description in the words of the said Hodgen Holmes himself of an improvement to wit new Machinery called the Cotton Gin. Explanation of the whole machinery This machinery for cleaning cotton from the seed, can be used in the following manner. 1st The whole machine (standing on the floor) is made of wood six feet six inches wide five feet long and five feet high. By putting this machine in Motion for use of the before mentioned purpose is to be done by the following direction. The cylinder from eight to fourteen inches in diameter, and six feet long with one row of teeth to one inch, which runs on two iron Gudgeons, the feeder from eight to twelve inches in diameter with two rows of wires of one inch, and six feet long, and runs on two iron Gudgeons. The brush from 7 to 12 inches in diameter and 12 feet long with two iron Gudgeons to each cylinder from three quarters of an inch, to one inch thick.

Wth Witness
W. Uguhart
Seaborn Jones

Hodgen Holmes

GEORGE WASHINGTON SIGNED U.S. PATENT

By signing this 1796 patent for Hodgen Holmes' new cotton gin design, Washington enabled the South to crown cotton as king, breathing new life into slavery. Holmes' design significantly increased the efficiency and output of the cotton gin, first patented by Eli Whitney two years earlier. Historians have argued that this patent helped reshape the nation's history.

AUCTION PRICE: \$179,250
May 2011

The United States of America.

To all to whom these Letters Patent shall come :

WHEREAS Hodgen Holmes a citizen of the State of Georgia, in the United States, hath alleged that he has invented a new and useful improvement to wit New Machinery called the Cotton Gin

which improvement has not been known or used before his application; has made oath, that he does verily believe that he is the true inventor or discoverer of the said improvement; has paid into the Treasury of the United States, the sum of thirty dollars, delivered a receipt for the same, and presented a petition to the Secretary of State, signifying a desire of obtaining an exclusive property in the said improvement, and praying that a patent may be granted for that purpose: THESE ARE THEREFORE to grant, according to law, to the said Hodgen Holmes his heirs, administrators or assigns, for the term of fourteen years, the full and exclusive right and liberty of making, constructing, using, and vending to others to be used the said improvement, a description whereof is given in the words of the said Hodgen Holmes himself, in the schedule hereto annexed, and is made a part of these presents.

IN TESTIMONY WHEREOF, I have caused these Letters to be made Patent, and the Seal of the United States to be hereunto affixed.

GIVEN under my hand, at the City of Philadelphia this twelfth day of May, in the Year of our Lord, one thousand seven hundred and ninety six, and of the Independence of the United States of America the Twentieth.

George Washington

By the President

Timothy Pickens Secretary of State

City of Philadelphia, TO WIT:

I DO HEREBY CERTIFY, That the foregoing Letters Patent, were delivered to me on the twelfth day of May in the year of our Lord one thousand seven hundred and ninety six, to be examined; that I have examined the same, and find them conformable to law. And I do hereby return the same to the Secretary of State, within fifteen days from the date aforesaid, to wit: On this twelfth day of May in the year aforesaid.

Charles C. Smith

ABRAHAM LINCOLN'S SPECTACLES

This pair of glasses was presented to Joseph Leisenring, a Mount Pleasant, Iowa, photographer who was a neighbor and friend of the Lincoln family. Mary Harlan Lincoln, the president's daughter-in-law, often vacationed in Iowa and some of the few portraits of Abraham ("Jack") Lincoln II, the president's only grandson, who died at age 17, were taken by Leisenring. In a Feb. 26, 1894 letter to Leisenring, Mary Harlan Lincoln notes that "you are going to leave us. Will you please accept this little book in remembrance of our dear Jack... You can put it away with the 'A.L.' spectacles which I gave you a long time ago, & so have a little memento of the grand-son as well as the grand-father." The glasses were subsequently acquired by noted Lincolniana collector John Lattimer.

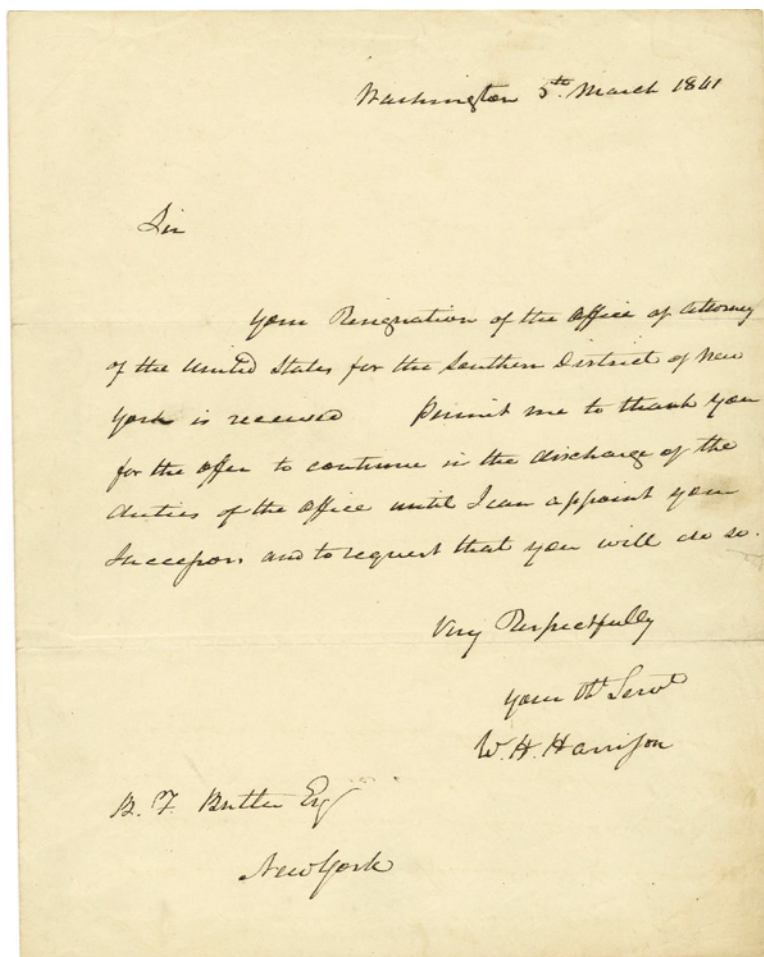
AUCTION PRICE: \$179,250
November 2008



**WILLIAM HENRY
HARRISON SIGNED LETTER**

On March 4, 1841, Harrison was inaugurated as the ninth president of the United States. One day later, he signed this letter accepting the resignation of a U.S. Attorney. On April 4, 1841, after 32 days in office, Harrison died after developing pneumonia. Because of his short tenure, Harrison-signed letters as president are rare. This letter previously was part of the Forbes Collection.

AUCTION PRICE: \$167,300
April 2007



Confidential

Springfield, Ill., Dec. 21, 1860

Hon. A. G. Curtin

My dear Sir

Yours of the 14th was
 received last night. I am much
 obliged by your kindness in asking
 my views in advance of preparing
 your inaugural. I think of nothing
 proper for me to suggest except a
 word about this secession and dis-
 union movement. On that subject, I
 think you would do well to express,
 without passion, threat, or appearance
 of boasting, but nevertheless, with
 firmness, the purpose of yourself and
 your state to maintain the Union at
 all hazards. Also, if you can, procure
 the Legislature to pass resolutions to
 that effect. As shall be very glad to
 see your friend, the Attorney General, that is to say,
 but I think his need scarcely make a trip
 merely to confer with me on the subject of protection.

Yours very truly A. Lincoln

ABRAHAM LINCOLN SIGNED LETTER

As president-elect, Lincoln wrote this letter, dated Dec. 21, 1860, to Pennsylvania Gov. Andrew G. Curtin. Marked "Confidential," Lincoln advises the governor on how to address the growing secession crisis. "I am much obliged by your kindness in asking my views in advance of preparing your inaugural," he writes. "I think of nothing proper for me to suggest except a word about this secession and disunion movement — On that subject, I think you would do well to express, without passion, threat, or appearance of boasting, but nevertheless, with firmness, the purpose of yourself and your state to maintain the Union at all hazards ..."

AUCTION PRICE: \$131,450

February 2006

ABRAHAM LINCOLN PORTRAIT CAMPAIGN FLAG

First appearing in 1840, campaign flags usually named the candidates on the stripes and sometimes also featured portraits set among the stars. Portrait flags have always been considered more valuable than name flags, and the portrait flags of Abraham Lincoln and Hannibal Hamlin from the 1860 campaign are the most sought-after of the bunch. When consigned, this flag, measuring 38 by 23 inches, was the first of its kind examined by Heritage Auctions experts. Only one larger Lincoln portrait flag is known.

AUCTION PRICE: \$83,650

February 2007



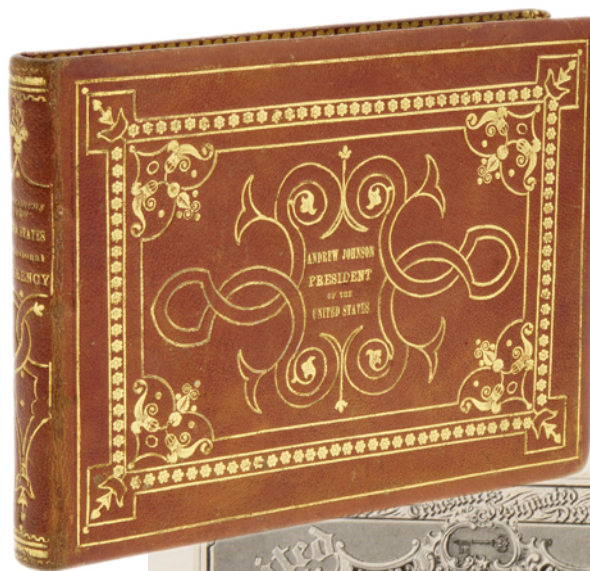


ANDREW JOHNSON'S FRACTIONAL CURRENCY PRESENTATION BOOK

In May 1866, nearly four years after Congress approved the production of Fractional Currency, 13 presentation books containing Fractional Specimens were produced and presented to President Andrew Johnson, his cabinet and several congressmen. All known fractional presentation books contain the same 31 Proof notes. All are distinct Proof printings, sharper in both color and quality than normal Specimen notes. This book, prepared for President Johnson, was held privately for 40 years before going to auction in 2005.

AUCTION PRICE: \$80,500

May 2005

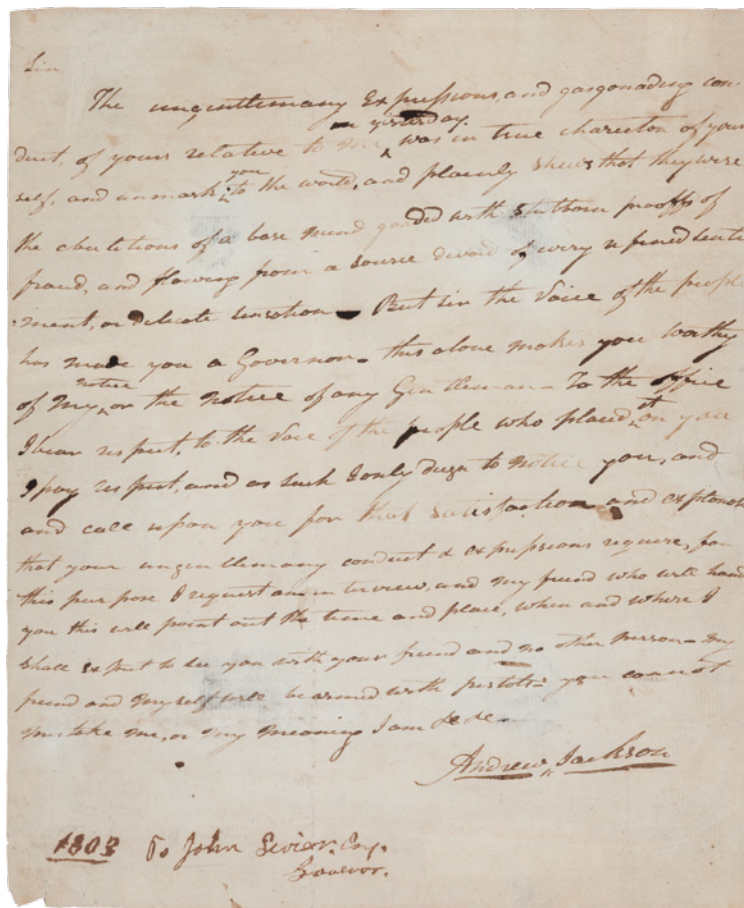


ANDREW JACKSON SIGNED LETTER

Andrew Jackson was well known for his explosive temper. In 1803, he wrote this letter during his feud with Tennessee Gov. John Sevier. Written while Jackson was a justice of the Tennessee Supreme Court, the letter challenges Sevier to a duel. "... I request an interview," Jackson writes, "and my friend who will hand you this will point out the time and place, when and where I shall expect to see you with your friend and no other person. My friend and myself will be armed with pistols; you cannot mistake me, or my meaning." Although the men met, tempers calmed and they parted ways without incident.

AUCTION PRICE: \$77,675

April 2013





JOHN F. KENNEDY'S LAST ROCKING CHAIR

Before his fateful arrival in Dallas, John F. Kennedy was in Houston, where he spent the night at the Rice Hotel. Kennedy's back problems were common knowledge, and his straight-backed rocking chairs, which seemed to give him some relief, had become an iconic aspect of his persona. Accordingly, the hotel manager arranged for this rocking chair to be placed in Kennedy's suite.

AUCTION PRICE: \$65,725

November 2011

GEORGE WASHINGTON'S COMPASS

Consigned by the heirs of George Washington, this compass is among the few surviving artifacts from Washington's youth, when he worked as a surveyor. The nation's first president had a lifelong association with geography and cartography.

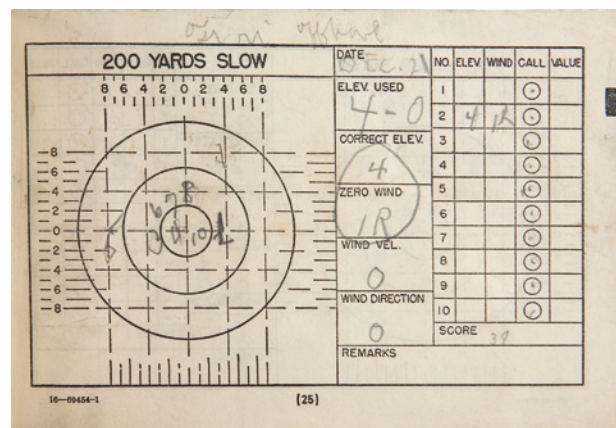
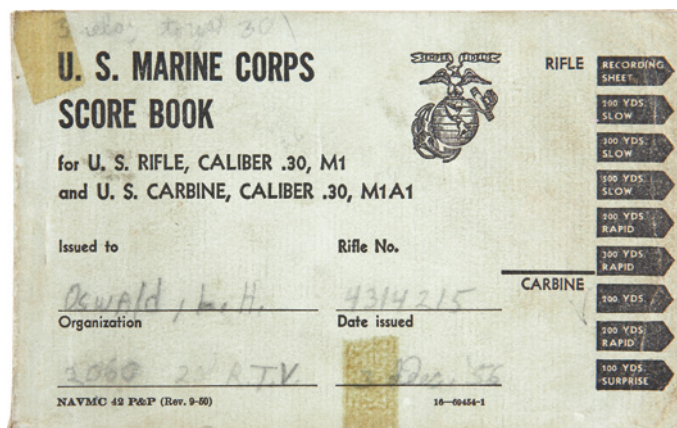
AUCTION PRICE: \$59,750

May 2011



Kennedy's Assassination

SHOOTING REMAINS ONE OF THE MOST STUNNING EVENTS IN MODERN HISTORY



LEE HARVEY OSWALD'S MARINE CORPS RIFLE SCORE BOOK

Oswald enlisted in the Marine Corps in October 1956, a week after his seventeenth birthday. He received extensive training and instruction in aiming and sighting firearms. In December, he was tested using the standard issued Caliber .30, M1 and scored 212, two points above the minimum qualification for sharpshooter. On Dec. 3, 1956, he was issued this Marine Corps rifle score book, containing various notes and scores written by Oswald.

AUCTION PRICE: \$20,315

October 2008



COLLECTION OF LEE HARVEY OSWALD LETTERS

Between September 1959 and October 1962, Oswald wrote scores of letters to his mother and brother. A collection of 39 letters from this period is notable for showing his progression from complete enthrallment to communism and the Soviet Union to disillusionment and paranoia. "Well, pretty soon I'll be getting out of the corp," he writes to his brother, "and I know what I want to be and how I'm going to be it, which I guess is the most important thing in life. ..."

AUCTION PRICE: \$59,750

October 2008





JACK RUBY'S FEDORA

On Nov. 24, 1963, as authorities transferred Lee Harvey Oswald from the basement of Dallas police headquarters to the nearby county jail, nightclub owner Jack Ruby stepped out from a crowd of reporters and fired a snub-nosed .38 into Oswald's abdomen. This gray Cavanagh fedora was worn by Ruby during that fatal encounter.

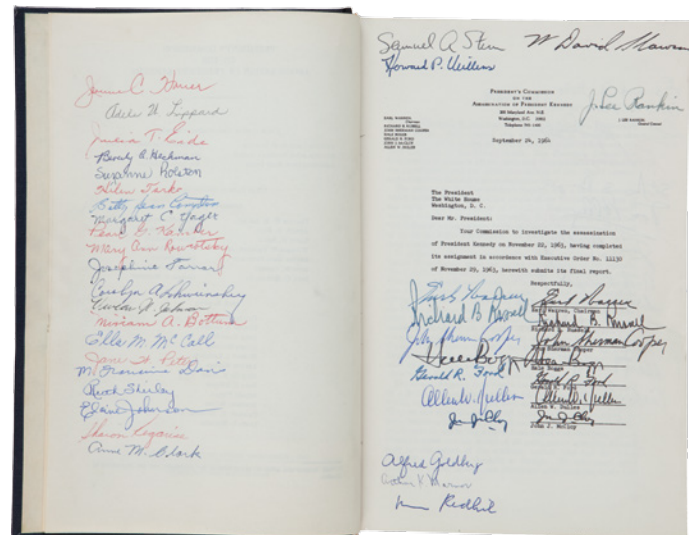
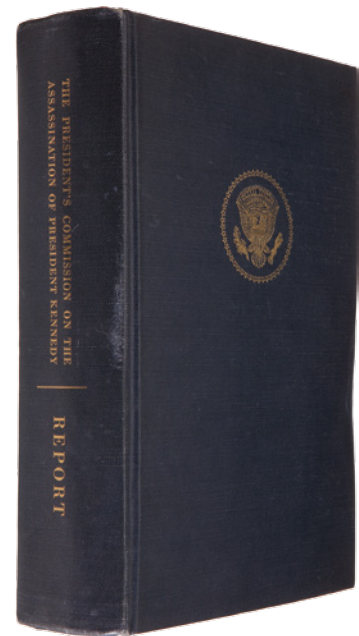
AUCTION PRICE: \$53,775
November 2009



JACK RUBY'S LEG SHACKLES

After fatally shooting Lee Harvey Oswald and while awaiting trial, Jack Ruby took ill and was hospitalized. A 60-inch chain and two locks were used to secure Ruby to his bed during his hospitalization. The chain and locks were auctioned with a May 25, 1993, affidavit signed by Al Maddox Jr., Ruby's guard during his incarceration.

AUCTION PRICE: \$11,054
November 2009



WARREN COMMISSION REPORT SIGNED BY MEMBERS

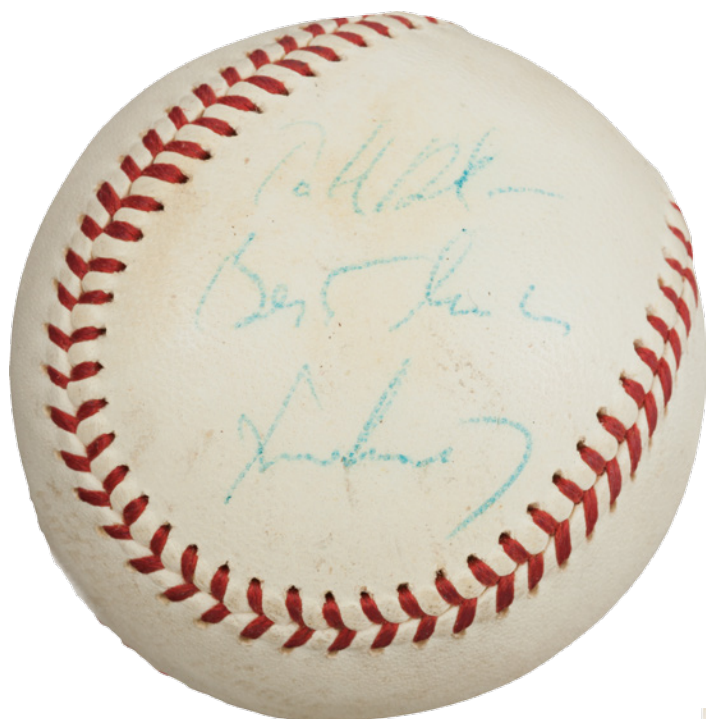
The Warren Commission – which took its unofficial name from its chairman, Chief Justice Earl Warren – was established by President Lyndon B. Johnson shortly after Kennedy's death to investigate the assassination. About a year later, the commission published its report, concluding Lee Harvey Oswald acted alone. This copy, signed by all seven Commission members, was consigned by the great-nephew of Sadie Hennigan, one of Chief Warren's secretaries.

AUCTION PRICE: \$19,120
April 2011

LINCOLN & JOHNSON JUGATE BADGE

The 1864 jugate celluloid campaign button for Abraham Lincoln and Andrew Johnson is among the rarest of its kind. Only one variety is known, with perhaps only six or seven specimens existing today.

AUCTION PRICE: \$56,762
December 2012



JOHN F. KENNEDY SIGNED FIRST PITCH BASEBALL

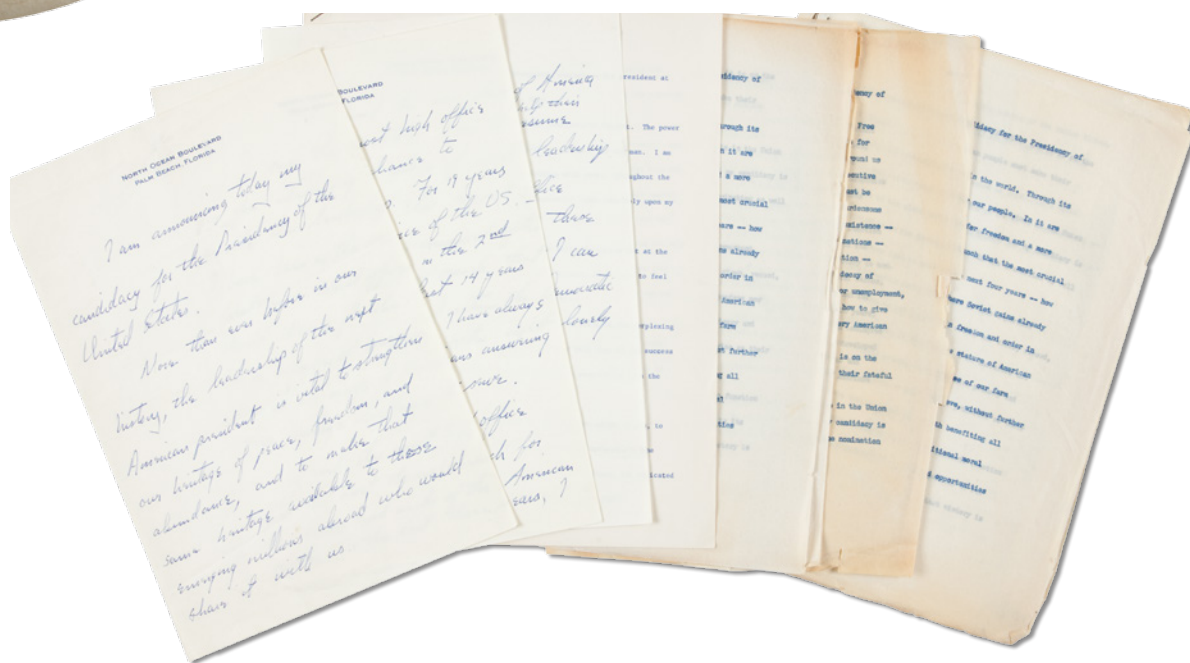
Just three months after delivering his famous January 1961 inaugural address, John F. Kennedy performed one of the most anticipated rites of spring: tossing out the first pitch of a new Major League season. The tradition in those days was a double toss – one ball to each team. This signed ball was thrown out to the hometown Washington Senators.

AUCTION PRICE: \$47,800
February 2013

JOHN F. KENNEDY AUTOGRAPH MANUSCRIPT

On Jan. 2, 1960, John F. Kennedy announced his candidacy for the presidency of the United States. His announcement went through several incarnations. Each of these drafts varies slightly from the final version delivered to the American people. His handwritten draft, probably among the earliest, is written in pencil and is much shorter than the others.

AUCTION PRICE: \$41,825
October 2012





COX & ROOSEVELT 'CLUB' JUGATE BUTTON

The James Cox and Franklin D. Roosevelt specimen is the most prized of jugate buttons. Although various companies produced six different designs for the 1920 election, experts speculate that perhaps none was ordered in quantity, as only about 50 copies exist in all varieties. This 1-inch button is the only colorful variety of Cox-Roosevelt jugates, and as such is particularly coveted by collectors.

AUCTION PRICE: \$31,070

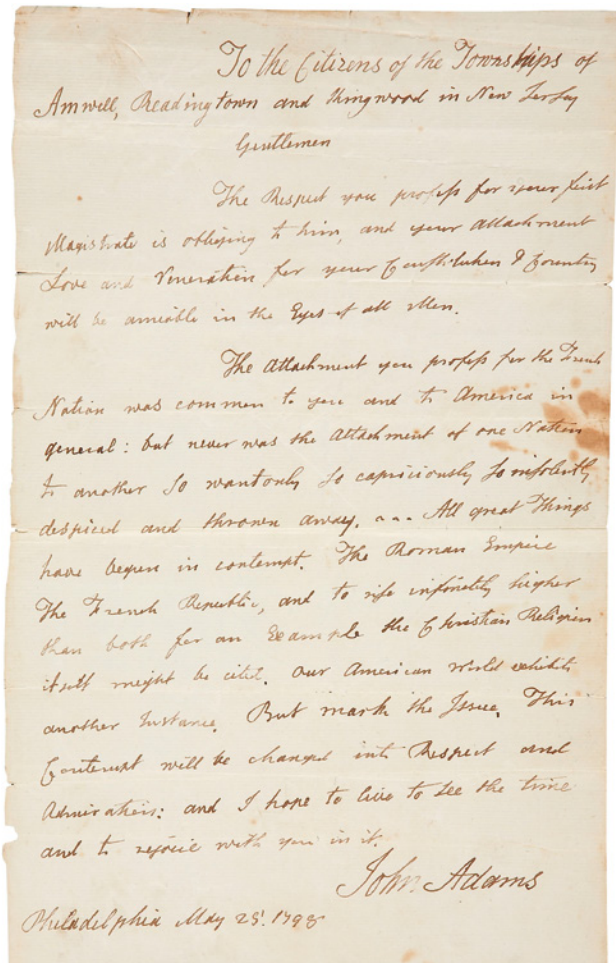
November 2011

JOHN F. KENNEDY'S PT-109 SHOULDER PATCH

John F. Kennedy's wartime exploits were a key component of his future career in politics. However, at the time, he was simply an American boy sent overseas to fight the Axis powers and safeguard democracy. In 1943, his young cousin Marylou Connelly was sent to a boarding school in Rhode Island. Marylou found boarding-school difficult. Out of affection and concern, Kennedy sent her his shoulder patch and told her to wear it on her school uniform.

AUCTION PRICE: \$29,875

November 2011

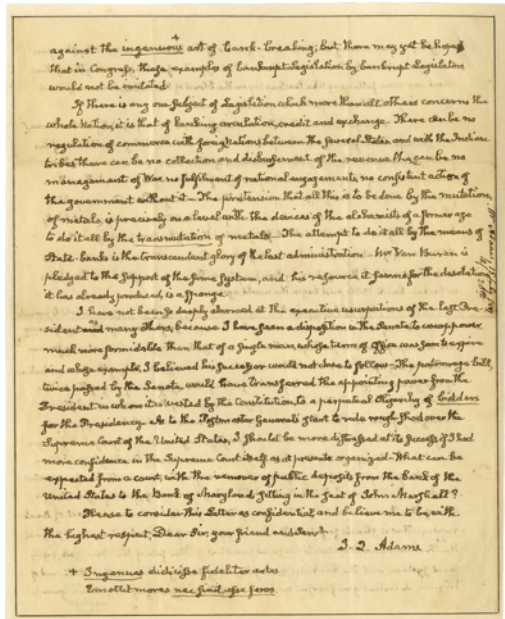
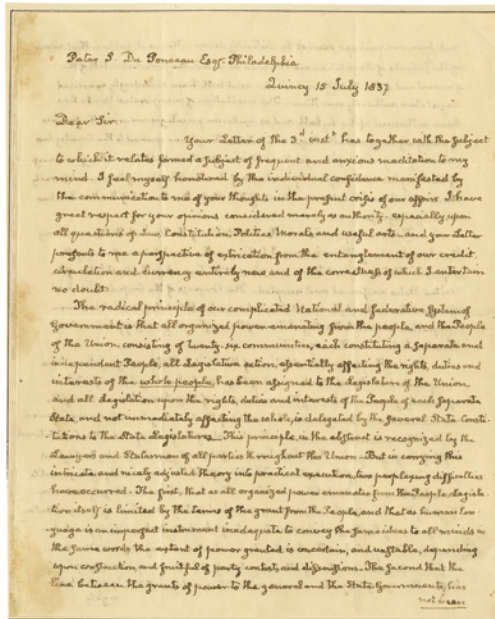


JOHN ADAMS SIGNED LETTER

John Adams, only a year into his only presidential term, sent this letter to "the Citizens of the Townships of Amwell, Readingtown and Kingwood in New Jersey" concerning the defining issue of his presidency: the diplomatic crisis with France. The townships had written the president earlier professing their "attachment ... for the French Nation" at a time when Adams was preparing for war against France. That attachment, Adams wrote, had been "despised and thrown away" by the French.

AUCTION PRICE: \$28,680

October 2009



JOHN QUINCY ADAMS SIGNED LETTER

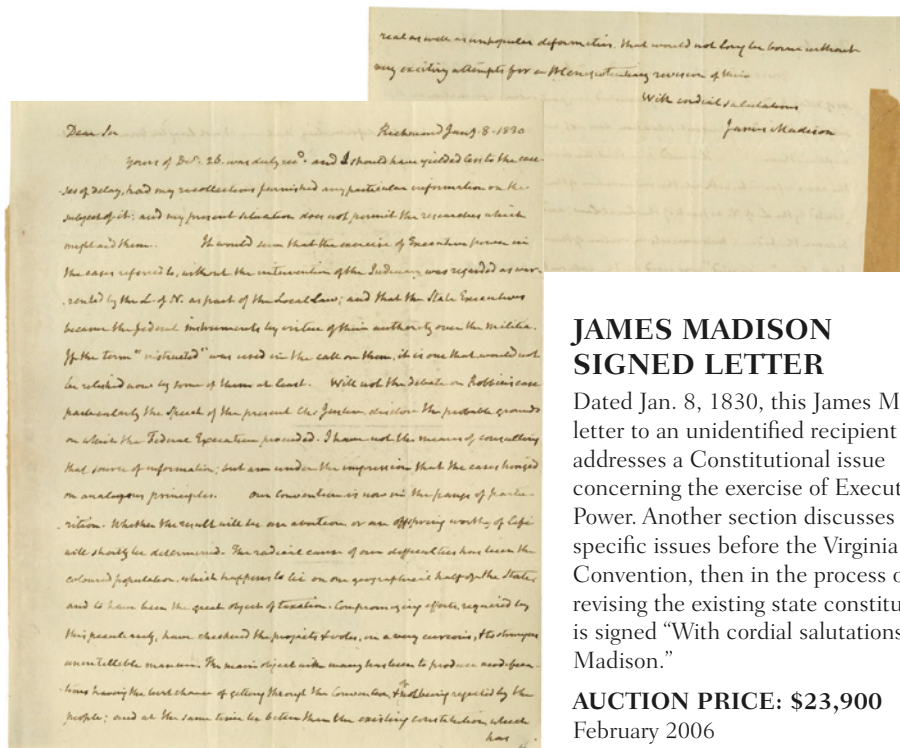
In this signed letter dated July 15, 1837, the nation's sixth president discusses in-depth the U.S. Constitution as it relates to the finances of the government, and evokes names such as Martin Van Buren, Andrew Jackson and John Marshall.

AUCTION PRICE: \$26,290
October 2006

GERALD FORD'S GOLF CLUBS

A gift to Gerald Ford from the owner of the Edmonton Oilers hockey team, this set of presidential golf clubs is a "Tsunami" set made by Golf Gear. The sturdy bag has two U.S. flags sewn onto the flaps plus the presidential seal and the embroidered name "Jerry Ford."

AUCTION PRICE: \$26,290
December 2012



JAMES MADISON SIGNED LETTER

Dated Jan. 8, 1830, this James Madison letter to an unidentified recipient addresses a Constitutional issue concerning the exercise of Executive Power. Another section discusses specific issues before the Virginia State Convention, then in the process of revising the existing state constitution. It is signed "With cordial salutations James Madison."

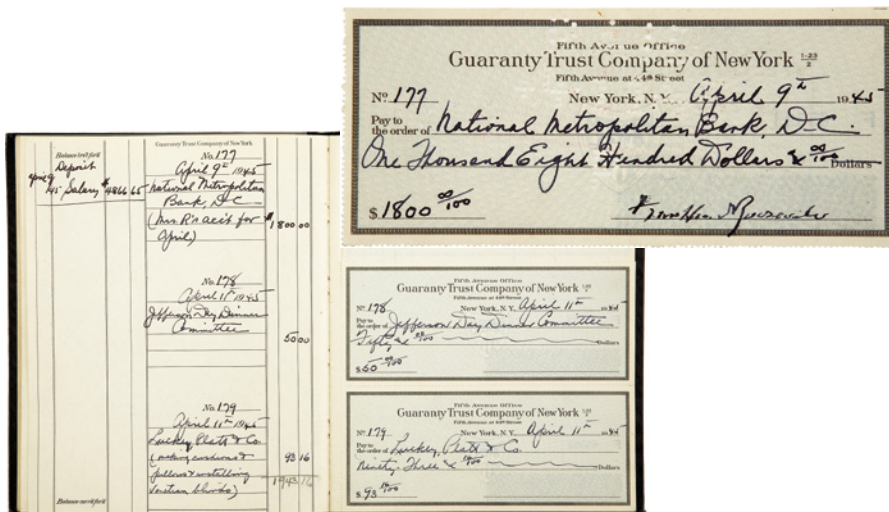
AUCTION PRICE: \$23,900
February 2006



ZACHARY TAYLOR POLITICAL CAMPAIGN BANNER

At the time of this auction, this was the only known political campaign flag banner for Zachary Taylor's successful 1848 Whig candidacy for president.

AUCTION PRICE: \$23,900
May 2011



FRANKLIN D. ROOSEVELT SIGNED CHECKS

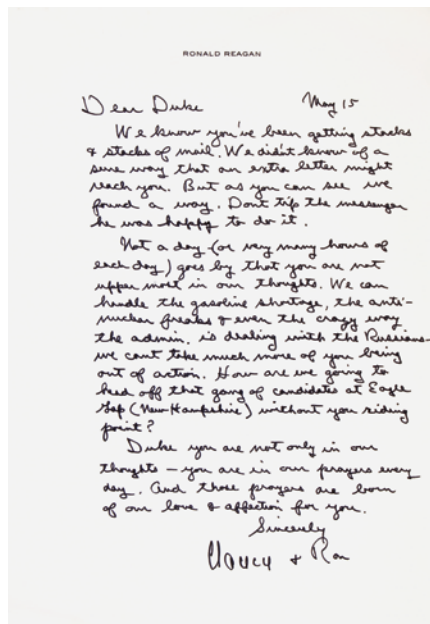
Cancelled checks from Franklin D. Roosevelt's bank account over the final six months of his life detail both professional and personal payments and expenses. Included are checks to the Democratic National Committee, the Woodrow Wilson Birthplace Foundation and the American Legion. Other payments are made to sons Franklin D. Roosevelt Jr. and John Aspinwall Roosevelt for their allowances. Near the end of the register, personal secretary Grace G. Tully notes a deposit for Roosevelt's salary of \$4,866.65 on April 9, 1945 – three days before his death.

AUCTION PRICE: \$23,900
June 2008

RONALD REAGAN SIGNED LETTER

In a 1977 letter to an ailing John Wayne, Ronald Reagan writes "... We can handle the gasoline shortage, the anti-nuclear freaks & even the crazy way the admin. is dealing with the Russians – we can't take much more of you being out of action. ... Duke you are not only in our thoughts – you are in our prayers every day." Three years later, the former California governor was elected president.

AUCTION PRICE: \$21,510
October 2011



ULYSSES S. GRANT'S SILK TOP HAT

Ulysses S. Grant's widow, Julia Dent Grant, presented this hat to Dr. George F. Shrady, who attended to President Grant during his last illness.

Glued inside the hat is a handwritten note from Shrady to his grandson Richard: "To Little Richard, I am with this note, bequeathing to you this fine hat owned by U.S. Grant and given to me by his widow Julia Grant after the General's death in 1885. He was a friend indeed. Keep it close to you always. G.F. Shrady".

AUCTION PRICE: \$20,315
December 2008



PHOTO OF ABRAHAM LINCOLN AT ANTIETAM

This albumen image was photographed – and printed – by noted Civil War photographer Alexander Gardner. On Oct. 1, 1862, Lincoln visited the Army of the Potomac near Harpers Ferry in Maryland to congratulate Gen. George McClellan and his troops for their recent battle at Antietam. That evening, Lincoln sent a telegram to his wife: "General McClellan and myself are to be photographed tomorrow a.m. by Mr. Gardner if we can be still long enough."

AUCTION PRICE: \$19,120
December 2007

RICHARD M. NIXON WHITE HOUSE PRESIDENTIAL FLAG

Meticulously embroidered U.S. presidential flags are typically found in three sizes: small "limousine flags," medium-sized "boat" or "traveling" flags, and large flags reserved for use in the White House. This flag, measuring 70.5 by 57 inches and from late in Nixon's presidency, falls in the latter category.

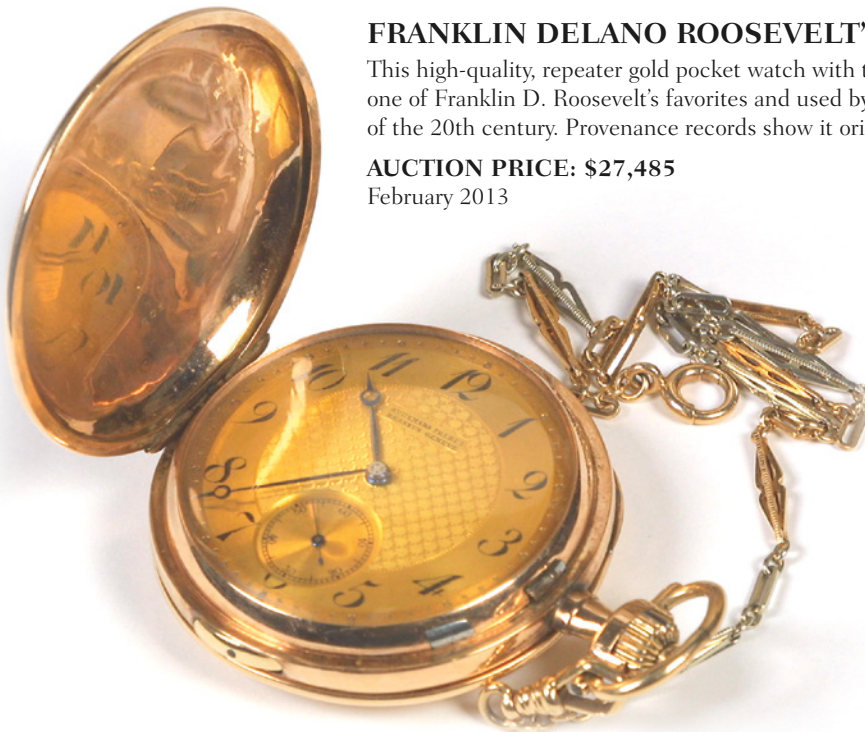
AUCTION PRICE: \$19,120
November 2011



FRANKLIN DELANO ROOSEVELT'S POCKET WATCH

This high-quality, repeater gold pocket watch with the engraved initials "FDR" was undoubtedly one of Franklin D. Roosevelt's favorites and used by the president during the most important events of the 20th century. Provenance records show it originated from Roosevelt's oldest son, James.

AUCTION PRICE: \$27,485
February 2013



JAMES MADISON'S WHITE HOUSE SERVING DISH

This elegantly turned, diamond-shaped serving dish, appropriately marked "Nast a Paris," is part of a service of French porcelain purchased for James Madison in 1806, when he was secretary of state. It is generally believed that this set was used at the White House when it was re-occupied after the British burned it in 1814, destroying china from the previous three presidencies.

AUCTION PRICE: \$17,925
March 2008





Filling the Bill

AFTER BUILDING HIS CREDENTIALS AS ONE OF THE NATION'S TOP PAPER MONEY COLLECTORS, **ANDREW SHIVA** STEPS INTO ROLE OF LEADING NUMISMATIC HISTORIAN

INTERVIEW BY LEN GLAZER ■ PHOTOGRAPHS BY ERIK FREELAND

FIVE YEARS AGO, when Andrew Shiva looked at his vast collection of paper money, he wasn't interested in its history or who signed the notes. "I was looking at how many of them are known? What's the condition? It was putting something together based on rarity and statistics."

That approach created one of the most important paper money collections in recent history. "After buying his first piece of U.S. currency at a Parisian market, Andrew Shiva built and sold an incredible collection of large size type notes," says Dustin Johnston, director of Heritage's currency auctions.

Now, Shiva is amassing one of the finest collections of National Bank Notes, including the only \$500 National Bank Note from any bank in private hands. But this time, Shiva's collecting strategy is different. Collecting is more about history. "I'm looking at a note and my first questions are 'Who signed it? Are they interesting? Did they do anything?'" Shiva says. "I will add a premium to a note based on somebody interesting having handled it and signed it that I don't think right now anybody else does. But I'd love to see that become a direction that the national market takes."

Shiva, grandson of MCA founder Jules C. Stein, isn't waiting for others to tackle the job of promoting the rich history of the nation's currency. He's founded the National Currency Foundation, an educational resource that promotes the collection of paper money. He's also working with the Smithsonian Institution to archive the currency in the National Numismatic Collection.

"Andrew is one of the most important paper currency researchers," says Heritage President Greg Rohan. "His out-of-the-box approach to collecting has been enormously well received by all who have been fortunate to have seen the public exhibits that he has assembled. His connoisseurship is over the top, in all the best ways. I am lucky to count Andrew as my good friend of many years, and to watch as he leads the way for the next generation of great paper money historians, following in the footsteps of hobby pioneers such as Don Kelly, Martin Gengerke and John Hickman."

For Shiva, an adjunct assistant professor in the Forensic Psychology Doctoral Program at John Jay College of Criminal Justice in New York, collecting is about discovery.

"It's fun to show up with a note that people have never seen before," Shiva says, "and it's not from an 'I want attention' perspective. I truly get a rush from seeing someone's reaction, because it's like a light goes on for them. It's the same thing for me with teaching. You know, that's why I enjoy teaching. Because I get to watch people make a connection. I get to watch them discover something... that a connection was made."

Shiva, 42, explained his passion for paper money in an interview with *The Intelligent Collector* contributing editor Len Glazer, a director in the Rare Currency department at Heritage Auctions, and one of the country's foremost numismatic authorities.

Andrew Shiva began collecting paper money when he was 19. Today, he's among the hobby's top researchers and historians.

Do you remember your first exposure to currency collecting?

My first experience with paper currency was in 1989. I was visiting a friend of mine in Paris. I went to a flea market on the outskirts of the city. I was walking around looking at tables and I came across – I'd no idea what it was then – but I came

“If people feel comfortable that the information is actually out there, they will feel more comfortable buying, entering different areas to collect, because they know what that universe entails.”

across a 1917 \$2 Legal Tender and I was amazed because it was larger than what I knew currency to be. It was much more elaborate. The engraving was very artistic. So I looked at the gentleman whose table it was and I asked him, I said, “What is this?” And in a very typically French manner, he looked at me and said, “It is your money.” So I proceeded to buy it and then I came back to New York. I did more research about it. I found out that there was a store in

Manhattan that had notes for sale. I started going there. I learned more about bank notes. I started finding out about auctions ... and an addict was born.

At what point did you transition from just acquiring a few odds and ends to realizing that you were hooked, that you wanted something significant?

It was a \$100 Legal Tender Spread Eagle note. I was in awe because ... it was a different league, it was entering a different arena of collecting bank notes. You know, whereas I had been spending \$2,000 or \$3,000 per note to buy great Gem ordinary type notes, this was really venturing, this was making a commitment to a different level of collecting.

What about other collecting interests? What do you dabble in outside of numismatics?

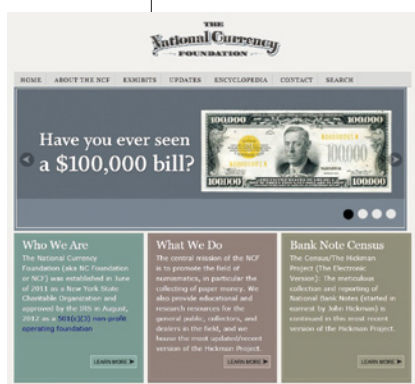
On and off, I've collected French advertising lithographs, Belle Époque period advertising lithographs. I have a small collection of fossils, odds and ends which are interesting or unusual. Manuscripts I enjoy a great deal. I think one of my favorite manuscripts is one of the of the original working drafts of [poet] Dylan Thomas's “Do Not Go Gentle Into That Good Night,” with a verse that doesn't actually exist in the finished poem.

Do you have any other collectors in your family or extended family? Or are you one of a kind?

My grandfather collected antique furniture, English furniture. He had a relatively extensive collection. My mother had an extensive collection of Japanese hair combs and African tribal masks. But with respect to anything of numismatics, I am the first.

Recently, I know you've been devoting a lot of your time to a National Bank Note project. Do you ever regret that you got started on it? It seems to be all-consuming.

It certainly keeps the idiom alive that says, “Be careful what you ask for, you may just get it.” There are two different projects involved [that] you're talking about. One is the census and one is the Currency Foundation. The census is really my attempt to take [notable currency researchers and collectors] Don Kelly's work, Martin Gengerke's work, Peter Huntoon's work, and put it all into a database that is up-to-date, online, live, and integrates all the information to create a picture of what National Bank Notes are. But this whole venture is part of, or falls under, the umbrella of the National Currency Foundation. It is about educating the general public, not so much about bank notes themselves, but about the history that's portrayed on bank notes. Who are



Currency Resource

THE NATIONAL CURRENCY FOUNDATION (NationalCurrencyFoundation.com) is a non-profit foundation with a mission of educating the public, novice and advanced collectors, and career numismatists. Its focus includes National Bank Notes (large and small), Type Notes (large and small), Fractional Notes, Obsolete Notes, Early American Notes, Military Payment Certificates, and proofs of any of these notes.

Resources and events include:

- Web-based displays and exhibits at selected major currency shows
- Reprints of related articles
- Original written works
- Most recent version of the National Bank Note census



"Why don't we do that anymore?" is what Andrew Shiva often hears when he shows friends bills similar to this \$5 1896 Educational Series Note. "I mean, where did our skill go, you know?" he says.

the people depicted on them? Who are the people that signed them? What roles did they have in shaping our country?

My goal for numismatics, this is not me personally, but my goal for numismatics, the purpose of the Foundation, the purpose of the census, the purpose of all of this for me, is about educating people, trying to get more people interested in the hobby, trying to make it more transparent so that people feel comfortable coming into the hobby. If people feel comfortable that the information is actually out there, they will feel more comfortable buying, entering different areas to collect, because they know what that universe entails.

You've been working on a project with the Smithsonian Institution. What's that all about?

I'm a volunteer at the Smithsonian, technically a research associate. What I'm doing is digitizing their paper currency for the National Numismatic Collection, which is part of the National Museum of American History. It involves going through the Treasury Department collection, the Chase Manhattan

Bank Museum collection, and taking all paper currency, scanning it at 800 dpi, and then cataloging it for them on their intranet, which gets transferred over to something that anybody in the public can use for reference.

Aside from digitizing and recording the collection, what plans are there for the physical collection?

There is a gallery being built. It's a numismatic gallery. They are renovating the National Museum of American History right now, and in 2015, the new wing will be finished and there will be a numismatic gallery that will feature exhibits of both coins and paper money. And there will be rotating exhibits, so there will be a hub, a place at the Smithsonian where non-researchers, people without any connections, people off the street, can go and see coins, paper money, and hopefully they will, not hopefully, I *know* that these will be well-curated and that it will include history in the description, so people can pair the currency with history.

As I recall, at the early paper money shows, you were the single most important retail buyer, and you were the only one who couldn't

rent a car because you were too young. I remember joking about you having to get a kiddie waiver so you could rent a car.

I was 19 when I started collecting. That's not to say that there aren't other 19 year olds that are collecting, but I started at a very serious level. And I found that when I was involved in going to shows and auctions, and the people that I met, everybody was older than me. ... I'm fortunate I've gotten to know a lot of people over the past 20-something years. I've enjoyed it a great deal. I've taken on or attempted to further the legacy of [pioneering paper money collector and historian] John Hickman. And I guess a regret, for example, is that I only met John Hickman once, yet I'm consumed by carrying on what he started.

I never realized that.

Hickman wrote a poem about National Bank Notes and I remember thinking, "Who writes like this?" "About Money?" "About Currency?" Every note tells a story. Then I understood what he was doing. I understood that he was telling a story. But I didn't get that at first.



As a forensic psychology, one of Andrew Shiva's favorite bills is this \$5 1875 First National Bank of Sing Sing, New York. "The original town name was Sing Sing and it was changed to Ossining," he says. "So it's the only note that bears the name of the prison, and it's an exceedingly rare note."

"When we get into a discussion about paper currency and what I collect, they look to me and say, 'So you spend money to buy money?' And I say, 'Yeah.' They usually say, 'OK, I don't get it.' "

Do you find that in your personal life that the majority of your friends are people you met through the currency business?

On a day to day basis, it's people outside of currency, it's people that, other than my very good friends, when we get into a discussion about paper currency and what I collect, they look to me and say, "So you spend money to buy money?" And I say, "Yeah." They usually say, "OK, I don't get it."

Do you have an anecdote that you share with people to explain why you would pay more than face value for a piece of currency?

I try to, as concisely as possible, talk about my perspective on what actu-

ally an antique bank note is, that it is an engraving, it is a work of art. It is not dissimilar from a numbered lithograph, because you know exactly how many of them were printed, and this particular one has a number, the serial number. So it's identifiable. It's easier to make that argument if you're looking at a note, for example, like an Educational Series Note, where people will look at it and say, "That can't be currency, that can't be money, because it just doesn't look like it could be money, it's too beautiful." Or if you show somebody a \$100 First Charter National and you show them the back, and they see the engraving and they look at it, and they say, "What happened?" and I'll say, "What do you mean what happened?" "Why don't we do that anymore?" I mean, where did our skill go? You know?

Now your real world profession is in forensic psychology?

Correct.

Since your collecting focuses is National Bank Notes where various penal institutions are located, this must create an interesting mix of hobby and profession.

It should be clear this is a secondary collecting avenue, not my primary focus.

What are some of your favorite notes from that collection?

Well, let me just say that one of the great things about National Bank Notes is that there are as many ways to collect Nationals as you have ideas in your imagination. You can collect by city, you can collect by state, you can collect by county, you can collect by names in the titles. You can collect by rivers, by mountains, by anything you want. So, of course, being a forensic psychologist, one of my interests is the penal system, and I thought it would be interesting to collect maximum security towns, so to speak. I would have to say that one of my favorites is the Sing Sing National Bank of Ossining, New York.

Ossining is a fairly common National Bank Note, but after the name change, there's just a single note that has the original Sing Sing name on it.

The original town name was Sing Sing and it was changed to Ossining. So it's the only note that bears



Andrew Shiva's First National Bank of New York, Charter #29 \$500 (bottom) is the only National Bank Note of that denomination in private hands. If it went to auction, experts say it would realize more than \$2 million.



National Currency
RECEIVED BY UNITED STATES BONDS DEPOSITED WITH THE TREASURER OF THE
UNITED STATES OF AMERICA

R736852
SERIES OF 1902.

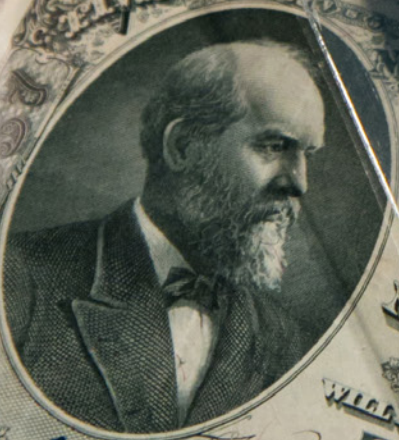
THE
BANKERS
OF
ARDMORE
TEN DOLLARS

W
8354

WILLIAM MCKINLEY
CASHIER
J. M. M. M.



E.C.K.



NATIONAL CURRENCY
TEN DOLLARS

the name of the prison, and it's an exceedingly rare note, and it just fits very well into the collection.

I'm sure you've picked up on some very interesting stories over the years. Do you want to touch on a couple of your favorite stories related to your collecting?

It's always a great feeling when you acquire a note that means something to you. Sometimes it's almost as much fun to watch the look on somebody else's face, particularly if they know nothing about it. I remember a few years ago when I was able to buy the collection that the \$500 National was in, and you know I remember coming here and I had it in a box, and I remember saying to [numismatic dealer] Lou Rasera, "You know Lou, I wanna show you something," and he said, "What?" and I said, "No, you have to come over here." So he's kind of like, "OK, come on, all right fine." I sit down. I said, "All right, I'm gonna open this box, but I want you to close your eyes first," and he looks at me and says, "Aren't we a little old for this?" And I said, "Just trust me." So he begrudgingly makes a face, he closes his eyes, I open the box, I said, "Now look in the box," and he looks in the box and you just see his eyes keep getting wider and wider and wider and his jaw starts lowering. And I'm thinking to myself, "I guess I wasn't being that childish."

Wonderful story.

It's fun to show up with a note that people have never seen before. ... I get to watch them discover something. I don't know if I'm making sense, but it's a recognition that something, a connection was made,

and you see a light bulb go on. Or you see the excitement in someone's face. They understand something. That's part of the fun for me with Nationals. It's part of the fun of going to the Smithsonian and doing the work there. It's not for me to put on my web... initially it was for me to put on my website. But when I saw how much was there, it all changed. It became "I need to find a way to get this out there for everyone, because everyone needs to see this."

Everyone always wants their children, their grandchildren, to share their interests, but it somehow never seems to happen. Would you like to see the start of three or four generations of currency collectors or do you just look at it as your hobby, and everyone else has to find their own?

My eldest daughter is 3½. When she was 2, she walked into my office at home, she looked at the computer, I had a proof sheet of Brown Backs from the Bureau of Engraving and Printing on my monitor, she looked at the monitor, pointed at it, and said, "Money." She'd never seen Brown Backs before. They don't look like money today.

She will come into my office sometimes when she just wants to spend time with me, and she'll ask if she can sit on the floor and read a book. I say of course. Well, for the last several months, I've had a very, very thick Heritage catalog in my office, and she will pick up. You know what it looks like? I mean, you could kill someone with it. She picks it up complaining about how heavy it is, puts it on her lap and starts looking at the pictures.

"It's fun to show up with a note that people have never seen before. I get to watch them discover something.

It's a recognition that a connection was made, and you see a light bulb go on."

Everyone's aware that you're a pretty high-profile collector. Everyone's aware of your great notes and I'm also aware that you still have that \$2 bill that you bought in Paris. What are some other near valueless items that you consider priceless?

It's going to be finding notes that you know have a signature that you don't expect. I mean, I bought a \$5 Brown Back in not great condition. It cost me about \$700, on a Maryland bank, on a Baltimore bank. But it's signed by Enoch Pratt. Enoch Pratt was the founder of the American Library System. Enoch Pratt was involved in the founding of Sheppard Pratt, which is a psychiatric institution. There is a Pratt Street in Baltimore ...

Where the convention center is.

Exactly. That is named after Enoch Pratt. So something like that, where it's a couple of hundred dollars, but it was all about the signature, it was about buying, it wasn't really about buying the note, it was about buying a piece of history, buying something that that person had touched.

While they're not exactly "valueless," notes with contemporary inscriptions are also of interest. For

This \$10 1902 Bankers National Bank of Ardmore, Indian Territory (Oklahoma) is a one-of-a-kind bill, issued before Oklahoma joined the Union.



Among the bills in Andrew Shiva's collection is this \$10 1902 Commercial National Trust and Savings Bank, Los Angeles note signed by Cecil B. DeMille while he served as chairman and vice president of motion picture loans for the bank.

"Being at the Smithsonian is like being a kid in a candy store. I am constantly being surprised by a box I find here or something I see there."

example, a Delaware First Charter \$10 inscribed in the margin by the bank president, "This is the last note I shall sign as President, aged 92 years." It contributes to the story that the note tells. I recently purchased a \$10 First Charter State note from Bismarck, North Dakota. It was signed by the bank vice president. It made doing research more difficult because the VP's weren't as well documented. It turns out he was an Army surgeon who survived Little Big Horn and he wrote a book about his eyewitness account of the battle.

A number of years ago, Heritage auctioned a note that was signed by

Cecil B. DeMille, one of the biggest Hollywood figures, who was actually an authorized signer, because the bank had hired him as vice president to promote their business in the film industry. Since he was actually vice president of the bank, he became an authorized signer and signed at least this one note. That got everybody's attention.

I know. I bought the note.

I thought so. I wasn't positive. How many signers of notes were residents of the penal system that you're fascinated with? Can you think of any notorious signers of National Bank Notes?

Well, it's funny that you should mention that because that's a sub-collection. I actually have identified a number of notes that I have where either the cashier, the president, or both, wound up in prison, usually for violating the banking law, sticky fingers. I've got a \$1, an Ace on New Hampshire, where the president went to jail for bank fraud. I've got a Serial Number 1 \$5 Brown Back

U.S. National Bank of Pittsburgh where the cashier went to prison for five years. But one of the more interesting ones that I have is a Connecticut pair. It's a Serial Number 1 Deuce on Ansonia. And it's a Serial Number 1 Brown Back on Thomaston, Connecticut. The cashier of the Ace went to prison for bank fraud, and somehow wound up starting a bank when he got out of prison in Thomaston. So it's his signature on the Number 1 Deuce as cashier and the Number 1 \$5 Brown Back as president.

That's cool, with a stint in between.

With a stint in between. I actually went through Treasury and Justice Department records to put together a list of all national bankers who did time.

I think collectors in general keep finding new interests. History interests them, connections with family, with individuals in history who may have handled the piece. At what point do you have to say no to a new collection? Everybody has

their limits, whether it be either financial resources or the material is just not out there to effectively put something together.

I think the more different directions you go, the more potential there is to dilute whatever your primary collection or collections are. Being at the Smithsonian is like being a kid in a candy store. I am constantly being surprised by a box I find here or something I see there. It certainly gives me ideas of things that I could collect. I've tried venturing in different areas. I've tried collecting small size notes. It just doesn't do the same thing for me that National Bank Notes do. So while I enjoy being a student of numismatics, and a researcher in numismatics, I

think that my collecting is limited to Nationals. Because even with the Nationals, I have to be careful what directions I go.

You say your passion for small size is not as great as it is for Nationals. Have you ever, as a psychologist, run into somebody who collects something where you don't feel like you can understand where they were coming from?

No. I think that there's a collector mentality that whether or not you like the subject of the collection, you can appreciate as a collector what goes into forming a collection. I've known my wife since I was in nursery school. I dated her after high school. I dated her after college. Her father died a few years

ago, but I had the good fortune of having known him. He was a very well-respected, preeminent book collector. I don't collect books. But if I would go over to their house, and he would pull a book off the shelf that he was excited about, a new acquisition, I was able to be excited for him, because I know what it means to have a new acquisition, to be excited about it, even if it's not my area. So I think if somebody's a genuine collector and they have that mentality, I can appreciate whatever it is they're showing me, whether or not it's something I'm interested in.

Influential Pioneer

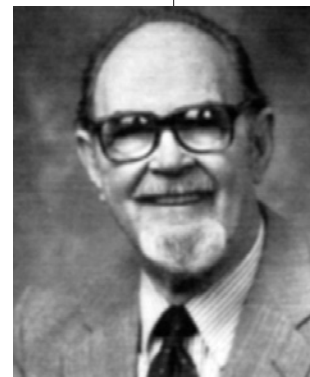
JOHN T. HICKMAN, cited by Andrew Shiva as a powerful inspiration, is widely acknowledged as a pioneering legend in the research and cataloging of National Bank Notes. He often trumpeted the merits of the notes as "history in your hand" and was known for using the phrase "a flaming rarity," a term he used for extremely scarce National Bank Notes.

When originally published, his book *Standard Catalog of National Bank Notes* was considered an absolute must for collectors. When he launched his census, Hickman expected to find between 35,000 and 50,000 surviving National Bank Notes, says Larry Adams, curator at the Higgins Museum of National Bank Notes in Okoboji, Iowa. Instead, Hickman identified more than 200,000 notes.

When he died in 1995, *The Des Moines Register* called Hickman "a connoisseur of historical cash."

"Without John Hickman, we wouldn't have people collecting National Bank Notes like we do today," Adams says. "He was one of the people who got collectors more enthused about bank notes than anyone else. He certainly is a legend in the hobby."

National Bank Notes were issued by banks throughout the country and in U.S. territories from 1862 to 1935. They prominently featured the bank's name rather than "United States of America" and were backed by bonds and other securities in the U.S. Treasury. They were retired as a currency type during the Great Depression, but remain legal tender to this day.



Hickman

Higgins Museum



When not collecting handbags, Barbara Guggenheim – here on the deck of her Malibu home – helps private and corporate clients, including Tom Cruise, Steven Spielberg and the Coca-Cola Company, build their art collections.

Obsessed with Hermès



ART CONSULTANT
BARBARA GUGGENHEIM
MIGHT NOT SLEEP
WITH HER COLLECTION,
BUT DON'T SAY SHE
DOESN'T FIND HER
HANDBAGS ROMANTIC

Photograph by Axel Koester



*Hermès Extraordinary Collection 35cm
Diamond, Shiny Black Porosus Crocodile
Birkin Bag with 18k White Gold Hardware,
realized \$122,500 at a December 2012
Heritage auction.*



*Hermès Extremely Rare 35cm Matte
Pink 5P Alligator Birkin Bag with
Palladium Hardware sold at auction
for \$104,500 in April 2013.*

THE HERMÈS HANDBAG is one of the most passionately adored, relentlessly pursued and hotly coveted items in all of fashion. It's a timeless icon of status, jet-setting chic and immaculate style, instilling a ferocious acquisitive ardor in its many fans.

Grace Kelly and Jackie Onassis were Hermès lovers. Today, celebrities such as Naomi Campbell, Katie Holmes, Sarah Jessica Parker and former French First Lady Carla Brunei-Sarkozy are all fans, and Victoria "Posh" Beckham is seldom seen without a Birkin on her arm. Even Jay-Z has rapped the praises of "Birkin Bags." They have inspired countless breathless blogs and Michael Tonello's witty bestseller, *Bringing Home the Birkin* (William Morrow Paperbacks, \$14.99).

Why all the fuss? Matt Rubin-ger, director of luxury accessories at Heritage Auctions, points to the company's dedication to craftsmanship. "Each bag is painstakingly handcrafted in France, not mass-produced in some factory offshore. Hermès creates a true luxury product, not just an expensive one."

For many fans, an Hermès bag is a rite of passage, a signifier of success and maturity, the symbol of a lifelong goal finally achieved. When Martha Stewart was criticized during her 2004 trial for appearing in court wearing not one, but *two* Hermès bags—a Birkin and a Garden Party—she explained that the Birkin was an old favorite she had purchased to celebrate one of her earlier successes. It was a kind of lucky talisman for her.

All over the world, Hermès lovers understood how she felt.

Among those was Barbara Guggenheim. In 2002, she penned a memorable piece for *W* magazine about her love affair with Hermès. The piece has endured on the Internet as gospel for new generations of Hermès bag ladies (see accompanying excerpt).

"The reason Barbara's story resonates today as much as it did back in 2002 is the fact that an Hermès bag says you have arrived," Tonello says. "To this day, it's how a woman says to other women they have arrived. Like Italian sports cars and Patek Philippe watches are to men, these are for women."

In the years since the article was published, Guggenheim's collection of Hermès bags has grown to nearly 50—with no end in sight.

"I noticed them very early," says Guggenheim, a partner at Guggenheim Asher, an art consulting firm with offices in Beverly Hills and New York. "I became aware of them when I came to New York for school. I had a friend who 'knew things' and one of the things she knew all about was Hermès bags. I thought they were very chic, but somewhat remote. I'm from Philadelphia, so of course Grace Kelly was a style icon for me, and I associated Hermès bags with her, and people like her: very worldly and sophisticated. They belonged to a very different world for a grad student."

Still, the seeds of obsession were planted.

A few years later, Guggenheim acquired her first Hermès bag: a poignant legacy from a dying friend. A former fashion model, the woman bestowed the Hermès on her friend while she could still enjoy Guggenheim's pleasure in receiving the gift. Guggenheim still has that bag.

"I think there is something about a bag," Guggenheim muses. "You carry it out into the world and everybody sees it, but what you keep inside of it, the secret part of you, is still a mystery."

Guggenheim talked to *The Intelligent Collector* about her



Barbara Guggenheim penned a now-legendary story for W magazine about her love affair with Hermès. The piece is considered gospel for new generations of Hermès collectors.

HANDBAG GOSPEL

EXCERPT OF COLUMN FIRST WRITTEN FOR 'W' MAGAZINE SHOWS WHY BARBARA GUGGENHEIM'S WISDOM LIVES ON

By Barbara Guggenheim

THOSE AMONG US who enjoy prowling expensive boutiques for the latest designer goods must inevitably ask ourselves (assuming our husbands don't ask us first): Have we lost touch with what really matters in life? Are we fashion victims, enslaved by famous names—in thrall to Gucci, Vuitton, Fendi?

To which we unfailingly reply: Nah, not really. We are simply discerning. For us, it's the quality of the product that counts, not the name. Can we help it that so many well-made items bear famous labels?

But I will admit there is one designer product with a name so hallowed, so downright sacrosanct, that its unimpeachable craftsmanship has, for me, always been of secondary importance to the aura the item confers on its wearer.

We're talking Hermès, specifically, the company's iconic handbags. Call me arriviste, frivolous, lacking a value compass. There's just something about those bags.

I ALWAYS THOUGHT it would be splendid to be given an Hermès bag by the man you love. Twenty-two years ago, after years of spending Sundays alone, reading *The New York Times* and outlining the coming week's work, I finally got married. He's a bright, lovable widower—just the type who might surprise me with “that bag.”

One morning when we were on vacation in Mexico City, we learned on the news of a sudden and previously unannounced devaluation of the peso. My husband asked what I'd like to do that day. There was no question.

At 9:45 a.m., we were outside the local Hermès store, waiting for the door to open at 10. My husband had always found Hermès bags attractive, and he encouraged me. As if in a dream, I heard him saying, “We'll take this one, and that one, and that one, and yes, that copper alligator over there, too.” We walked off with five bags—two Birkins and three Kellys—and that's not counting the clutches. It might not be the most romantic Hermès bag story in history, but then, you can't quarrel with 50 percent off!

Over the years, my collection of Hermès bags has grown steadily. My husband tells people that my annual budget has a line item for Hermès bags and that the bags have their own insurance rider. He thinks he's joking. It doesn't take much for me to rationalize buying another. I tell myself it's not spending, it's investing. That may be true, although I don't have what the investment bankers call an “exit strategy.” I can't imagine ever selling one.

Fortunately, I'm not alone with my meshugas about Hermès bags. My friends all have theirs and stories to go with them. One old friend, Marianne, loves their patina. To her, a new bag is crass. She buys vintage ones when she can. When she picked up her last one at a Paris flea market, she was told Catherine Deneuve had owned it. Can you imagine—a pocketbook with provenance? In those rare instances when Marianne buys a new handbag, she rubs it

with a concoction of vinegar and I shudder to think what else. Then she leaves it out in the sun to create that worn look she so admires.

Another friend, Sara, has a wish list that at one time or another has included everything from South Sea pearls to a JAR ring to a sable coat from a man not her husband. A chain bag-buyer, she never purchases an Hermès bag without placing an order for her next one. Somehow, she's convinced her

husband that all those real Hermès bags are just knock-offs, bought for a few dollars from a street vendor on Seventh Avenue.

Probably I over-romanticize Hermès bags. I am prone to such things. I've come to consider them like a kind of secret handshake. I'll nod to another woman on the street carrying one, imagining that the bag signifies some memorable time in her life. And if her bag has the patina of wear, I'll conjure up the life she must have led, her accomplishments, her adventures, the men she's loved—all with that special bag at her side. She probably thinks I'm some sort of nut, ogling her handbag. She's not far wrong.

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"My informal network of fellow travelers ... pass on the latest information. 'There's a gray ostrich Birkin in St. Bart's!' or 'I saw the red alligator you like in New York.' "

collection during a lengthy interview at her Los Angeles home.
What is the appeal of Hermès handbags?

There is no age to Hermès. You can be 20 years old, you can be 80 years old, and the bag will still look right, although younger people are more likely to be interested in the off-beat colors like fuchsia, while my generation wants the black, navy blue, camel—the classic neutrals. Hermès bags are beautifully made, and they *age* beautifully, developing a gorgeous patina over time. You can spend a huge amount of money on a Coach bag or a Louis Vuitton and it will last for a season. An Hermès bag will last a lifetime.

Do you have a favorite style?

The Birkin is the most popular, but I'm trending away from it and towards the Kelly, but I love all the styles. I have quite a few clutches, too.

Tell me about the first Hermès bag you bought for yourself.

I was on vacation with my husband in Mexico. I think it was in 1993. We saw a news story on television at 7:30 in the morning that said that the peso has been devalued. I said, "I've got to go to Hermès!" I got to the

boutique just after 9 and waited for them to open. I bought *four*, all Kelly bags. It was a little difficult to explain to the custom officials—my husband is a lawyer, so I am always very conscientious about filling out customs forms. At first, they didn't believe that we'd spent so much on *handbags*, so they called over their supervisors and had a huge *consultation* over it!

Where do you find your bags?

I buy them at Hermès. I would buy from a reputable auction house, but I wouldn't buy on eBay. Merchandise is only as good and reliable as the dealer who sells it. There are two flea market stalls in Paris that sell Hermès bags. I've worked with them for years. They really know what they are doing, and I really trust them. You have to know and trust your dealer when you're buying on the secondary market.

Are counterfeits a problem?

Absolutely! There are appraisers who specialize in identifying fakes. Counterfeits are everywhere, and some of them are such accurate copies that it takes an expert to identify them. That's why it's essential to know what you're buying and who your dealer is.

Do you put your collection on display in your home?

Not really. I wear them. They are a part of my wardrobe, not art objects. But they do have their own separate rider on our insurance policy. We weren't sure our homeowners' policy covered them, and I wanted to make sure they were properly protected.

What is the appeal of vintage bags?

When I was young, "vintage" meant that something was 50 years old. Now, it means it's 4 years old! I like the patina of wear, the way the bag has been used and cared for, the way it has aged. Hermès bags develop a unique personality and become more singular over time. Because they are so well-made, time just burnishes them and signs of wear are just added character.

The "waiting list" for a new Hermès bag is notorious. How do you navigate it?

You have to cultivate relationships, get to know the manager at Hermès and the sales staff. I visit the Beverly Hills store every week. When I am in another city with an Hermès boutique, I stop in to investigate. I enjoy the hunt. I have preferences. In Paris, I think the Georges V store

Mister Handbag

FOR AUCTIONEER, IT'S ALL ABOUT
SUPPLY, DEMAND AND RARITY

MATT RUBINGER HAS SEEN both interest and prices skyrocket in his area of collecting in recent years. As director of Luxury Goods and Handbags at Heritage Auctions, he's an expert on everything Hermès and the growing mystique of the Hermès bag.

"The company is very private," he says. "They closely guard every detail about their production process, how many bags they make each year, how long the waiting list is currently, and who is on it."

Rubinger, based at Heritage's New York offices, offers a simple explanation for new customers who have trouble grasping the appeal of vintage handbags. "They become one-of-a-kind. No other bag will have that same character and patina. Women in their 20s and 30s love vintage because each one is unique. Nobody else will ever have that same bag."

The market for fine vintage bags, spearheaded by Hermès, has exploded in recent years, with one rare red crocodile Birkin with white gold and diamond hardware selling at Heritage Auctions for a staggering \$203,150. "That one was custom-made and truly one-of-a-kind," Rubinger says. "In general, an Hermès bag is an investment. They hold their value well. Many models are made from season to season. Some styles get retired permanently, and others are 'rested' periodically. When a certain style vanishes from the retail market, demand for it at auction escalates."



This Hermès Diamond Birkin handbag sold at Heritage for \$203,150—a world record for the most expensive purse ever sold at a public auction.

Heritage Auctions maintains a "friendship" with Hermès, Rubinger says. "We're not authorized agents. We only sell product that has been previously owned. We take our relationship with Hermès very seriously. We represent the value that their products will continue to have in the future."

Other handbags have their avid fans and collectors, and even find their way into museums, but the Hermès bag occupies a pinnacle all its own.

"People have an emotional attachment to Hermès bags," Rubinger says. "Even people who see it primarily as a status symbol will eventually develop a deeper connection to it. I love selling someone her first Hermès bag, because, inevitably, she will come back and buy another one."



"Even people who see it primarily as a status symbol," Matt Rubinger says, "will eventually develop a deeper connection to it."

Hermès Allure

GRACE KELLY, JANE BIRKIN FOREVER LINKED TO 'FLAWLESS' BAGS



EACH HERMÈS BAG is meticulously handcrafted by artisans who have studied for four years at one of Paris' arts and crafts schools before beginning the lengthy apprenticeship at Hermès (pronounced air-mez) that leads to a spot on the company's workbench.

Production proceeds at a stately pace, with each individual bag taking up to 19 hours of painstaking work to complete. Each bag must be flawless. Any piece deemed defective is promptly destroyed. There are no Hermès factory seconds.

This labor-intensive process contributes to the maddening scarcity of the handbags. The company does not release figures on how many bags are produced each year, but every season, every style and every new color creates such an avid demand that wait lists can be months or even years long.

Over the years, two Hermès bags have become closely associated with the celebrities who carried them.

- ♦ The Birkin Bag is named for actress and singer Jane Birkin (b.1946). According to fashion lore, the company's chief executive created the bag in the 1980s after meeting Birkin on a flight from Paris to London in which she said it was difficult to find a bag she liked.
- ♦ The Kelly Bag is named for Princess Grace Kelly (1929-1982) of Monaco, who was one of the world's most famous style icons. Kelly was frequently photographed with a large, crocodile Hermès, and after the bag became a hit, it was renamed after the princess.

Each of these handbags retails for between \$5,000 and \$300,000.

Grace Kelly carries an Hermès bag as she and Prince Rainier III of Monaco leave a Philadelphia luncheon party in 1956.



Hermès 32cm Shiny Rouge H Caiman Crocodile Sellier Kelly Bag with Gold Hardware realized \$62,500 at a December 2012 Heritage auction.



Hermès 32cm Shiny Bleu Saphir Alligator Kelly with Gold Hardware sold at auction for \$47,800 in December 2010.



Hermès Extraordinary Collection 18cm Diamond Blue Jean Porosus Crocodile Double-Gusset Constance Bag with 18k White Gold Hardware realized \$50,000 at an April 2013 Heritage auction.

is actually *better* than the flagship on rue du Faubourg. There is also my informal network of fellow travelers—friends who love Hermès and keep an eye out for themselves and their pals and pass on the latest information: “There’s a gray ostrich Birkin in St. Bart’s!” or “I saw the red alligator you like in New York.” We know each other’s tastes, and call or text when we spot a great find.

Is there “one that got away”?

I saw an all-black one once. Very rare. There were only two or three of them in the whole country, but it was a Kelly, and not really for me, I thought at the time, so I called a friend about it. She bought the bag, and now I regret it. I don’t have any other major misfires, though. I regret letting a 40cm taupe Birkin go because I already had a 35cm. I should have sold the 35 and bought the 40. Thirty-five is the “lady who lunches” bag, but a 40 can be used as a briefcase. There’s enough room for my files as well as my makeup and stuff, and it’s much more chic than an attaché case.

Are you on the hunt for something special now?

I would like to have a 40cm brown Birkin, in case anybody out there has one.

What do you find most rewarding about your collection?

I don’t think of it as a collection. I buy what I want to wear and enjoy. You don’t consciously start collecting anything. You buy a couple of things because you love them, and then you buy a few more, and then you find you now have several, and suddenly, it’s become a collection.

With your story for W magazine still appearing on the Internet, do you feel like an Hermès guru, a spokeswoman for people attracted to the magical aspect of Hermès handbags?

I’m sure there are more people with more bags. When my article for W was first published, I received incredible responses, good and bad. One lady said, “Thanks a lot. After reading your story, I had to run out to Hermès. You cost me \$8,000.” Another lady said she felt the same way

“I enjoy the hunt. I have preferences. In Paris, I think the Georges V store is actually *better* than the flagship on rue du Faubourg.”

"They are a part of my wardrobe, not art objects. But they do have their own separate rider on our insurance policy."

about her Coach bag. People have a real connection with their pocketbooks. There's something about a woman's purse that's very secretive and personal. No man goes into a woman's purse. I take my pocketbook with me to bed every night.

What's your advice for fledging Hermès collectors?

You have to approach it like

anything else: learn about them, learn to appreciate them, what makes them special, and know what you're paying for, just like buying art. Haunt the stores and the auction houses. Don't go the safe route and buy a black bag. You'll have more fun with one of the colors. After you've done your homework, buy what you love because you love it.

I have to ask. Are you related to Peggy Guggenheim, socialite and niece of philanthropist Solomon R. Guggenheim?

No! If I were, I'd own a lot more Hermès bags!

LYNN MORGAN is a Los Angeles writer who has written for Robb Report, Antiques & Fine Art and The Los Angeles Times.

Cashmere & Silk

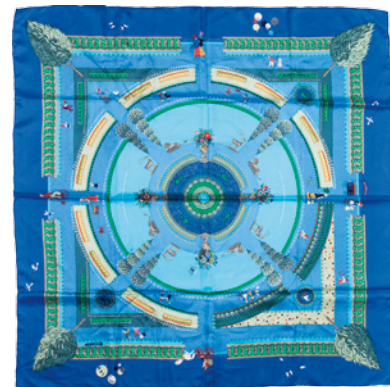
SCARVES MAY NOT BE COMMANDING HANDBAG PRICES, BUT RECENT AUCTIONS SHOW THEY'RE GAINING FAVOR AMONG COLLECTORS



Hermès Black and White "Tigre Royal" Cashmere Scarf by Christiane Vauzelles realized \$2,750 at a December 2012 Heritage auction.



Hermès Forest and Lime Green "Early America" Cashmere Scarf by Françoise De La Perrière realized \$2,125 at a December 2012 auction.



Hermès Navy & Green "Jardin Enchanté" Silk Scarf by Ljubomir Milinkov sold for \$1,062 at an April 2013 Heritage auction.

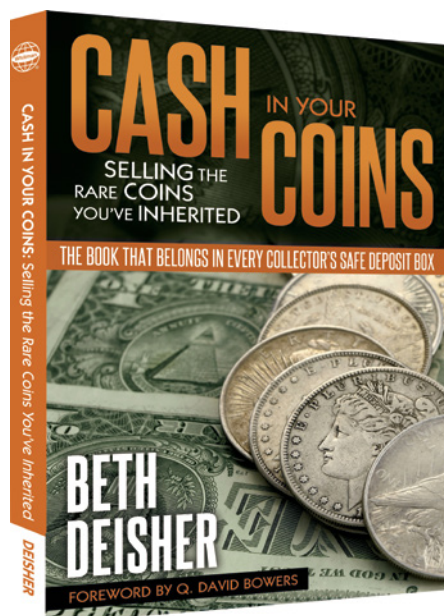


Case study: You inherit a Mint
State 1920-S double eagle.
What value should you
assign it, for tax
purposes?

Cashing In Your Coins

BEFORE SELLING THOSE RARE PIECES YOU'VE INHERITED, EXPERT **BETH DEISHER** POINTS OUT THE WISDOM OF AN INDEPENDENT APPRAISAL

By Beth Deisher



Excerpted from *Cash In Your Coins: Selling the Rare Coins You've Inherited* (Whitman Publishing, \$9.95). Reprinted with permission.

AFTER CREATING AN INVENTORY and developing a ballpark understanding of your coins' value, a number of factors can make it prudent or necessary to have an independent appraisal before you identify a buyer. Among the reasons:

- The coins/numismatic items are part of an estate or trust that specifies they must be equitably divided.
- You plan to donate your numismatic holdings to a museum or other nonprofit entity.
- You need an independent appraisal for insurance purposes.
- You need an independent appraisal so that you can use the coins/numismatic items as collateral for a loan.
- You want to confirm your work in order to have better bargaining power with potential buyers.

Capital Gains and Losses

Those unacquainted with coins and other numismatic collectibles who learn that a recently departed family member or friend has left them “a coin collection” will find that an independent appraisal might serve their best interest. If the person who formed the accumulation or collection kept a detailed inventory, it may be only a matter of checking current retail-price guides to make sure the values listed are consistent with the current market. For example, the deceased collector maintained a comprehensive inventory, but due to health conditions he or she was not able to keep values updated.

Many people are under the impression that it is best to “lowball” values so as to avoid estate or “inheritance” taxes. Exactly the *opposite* is often true, especially with regard to capital gains. It is important to determine current market value for numismatic items in an estate or trust that will be distributed

because the value assigned will become the “basis value” for the person who inherits or receives them. The basis value will have capital gains (or loss) implications when the heir sells the coins(s) or other numismatic items.

Probate, the procedure of settling the estate of a deceased person, is conducted in and according to the laws of the state in which the deceased maintained legal residence. Probate retitles a deceased person’s property and puts it into the designated beneficiary’s name. If the deceased person made a will, he or she probably named a person or persons as executor or co-executors. If no one is named executor in the will, the probate court names an administrator (who functions the same as an executor). Federal law requires that an appraisal be performed within nine months of the date of death, with values based upon the date of death, even if no taxes are due. Some states require the executor or administrator, within 90 days of being appointed by the court, to prepare what is referred to as the *90-day inventory*. The 90-day inventory lists all property and assets of the deceased and declares a current market value of the items. If there are questions regarding values listed on the 90-day inventory they must be resolved by the time the *final inventory* is filed with the court. The final inventory is used in distributing assets of the estate to those named in the will. If no will exists, the estate is distributed to heirs according to state statute (such a situation is called *intestacy*, and the estate is said to be *intestate*).

For tax purposes, *collectibles* refers to personal property that is easily portable and includes items such as coins, stamps, precious gems, antiques and fine art. Precious-metal bullion coins produced by government mints are taxed at the same capital-gains rate as collectibles. Collectibles are taxed in two different capital-gains tax brackets:

- Short-term collectible capital-gains rate:
Collectibles held for *less than one year* are currently taxed at one’s personal income-tax rate.
- Long-term collectible capital-gains rate:
Collectibles held for *one year or longer* are currently taxed at 28 percent.

In illustrating the differences and ramifications of basis declaration, we will use as an example a person who inherited a Saint-Gaudens double eagle (\$20 gold coin) via his uncle’s estate, created on the date his uncle died in 2013. The heir keeps the coin for more than one year after receiving it and then decides to sell it. (Costs for storage and auction fees could be added to increase the basis value, but to keep the math simple, we are assuming no other value was added to the basis for our three scenarios.)

Value could have been listed on the final inventory as \$20, which is the face value. Or, the coin could have been valued as “bullion.” With gold trading at \$1,714.40 an ounce, it would have had a current market value of \$1,658.68 (because the coin is comprised of 90 percent gold). Through an independent appraisal the coin was identified as a 1920-S Saint-Gaudens double eagle, graded MS-63, with a current retail value in 2013 of \$115,000.

What are the consequences of these valuations for the person who received this coin from the estate?

SCENARIO A: The value of the gold coin is declared to be \$20, its face value. The person who inherited the coin decides to sell the coin more than a year later, learns of its numismatic value, and to his great surprise it auctions for \$150,000. He would be subject to capital gains tax on \$149,980. Basis value for the coin was \$20, thus $\$150,000 - \$20 = \$149,980$ capital gains \times 28 percent. *Capital-gains tax would be \$41,994.40.*

“Under current tax statutes, losses of more than \$3,000 can be carried forward to offset future years’ taxable income.”

“Many people are under the impression that it is best to ‘lowball’ values so as to avoid estate or ‘inheritance’ taxes. Exactly the opposite is often true.”

SCENARIO B: The value of the gold coin is declared to be \$1,658.68, the value of the gold in the coin on the date of death of the person in whose estate the coin resided. The person who inherited the coin has it auctioned more than a year after inheriting it, and it hammers for \$150,000. The basis value for the coin was \$1,658.68, thus $\$150,000 - \$1,658.68 = \$148,341.32$ capital gains \times 28 percent. *Capital-gains tax would be \$41,535.57.*

SCENARIO C: The numismatic value of the gold coin is declared to be \$115,000 via an independent appraisal for the 90-day inventory. The person who inherited the coin auctions it more than a year after inheriting it and receives \$150,000. Basis value for the coin was \$115,000, thus $\$150,000 - \$115,000 = \$35,000$ capital gains \times 28 percent. *Capital-gains tax would be \$9,800.*

So how much, after taxes, would the person actually realize under each scenario?

A: $\$150,000 - \$41,994.40 = \$108,005.60$

B: $\$150,000 - \$41,535.57 = \$108,464.43$

C: $\$150,000 - \$9,800.00 = \$140,200.00$

Obviously, scenario C is the best. Whether you are the executor of an estate or an heir, the benefits of an independent appraisal are obvious.

Generally speaking, assets that tend to increase in value over time (coins and other numismatic collectibles, for example) should be identified as property in the estate because, if administered through an estate, the heir benefits from the step-up in basis. (A coin or other property is valued at the fair market value at the time of inheritance, not at the value at which the deceased purchased it.)

Let's also consider an example of a capital loss. We will use as an example a generic circulation-strike 2012 American Gold Eagle coin containing one ounce of gold. On the date of the uncle's death in 2013, the coin was valued at \$1,917, based on the world market price of gold. A value of \$1,917 for the coin was listed in the estate's final inventory. The person who inherited the coin held it for more than one year and sold it for \$1,720, which constituted a capital loss of \$197 ($\$1,917 - \$1,720 = \197). Any loss up to \$3,000 can be subtracted from capital gains or declared as a loss against ordinary income. Under current tax statutes, losses of more than \$3,000 can be carried forward to offset future years' taxable income. No more than \$3,000 can be deducted in any tax year against ordinary income.

These examples illustrate the importance of independent appraisals. Whether you've inherited a coin collection or plan to leave one to your heirs, an understanding of appraisal values is crucial.

Editor's Note: The information in this article is general in nature and should not be construed to be legal or tax advice. For specific advice regarding your circumstances, it is best to consult your accountant or an attorney specializing in taxes.



BETH DEISHER, retired editor of *Coin World*, is author of the new book *Cash In Your Coins: Selling the Rare Coins You've Inherited, for anyone who's inherited or found a collection of coins and is thinking of selling or auctioning them.* The book is available online (including from Whitman Publishing, at www.Whitman.com) and from bookstores and hobby shops nationwide, for \$9.95. It is equally recommended for experienced collectors, who are encouraged to keep a copy of the book with their holdings, to help guide their heirs when the time comes. This article is based on Deisher's discussion of independent appraisals, in chapter 11 of *Cash In Your Coins*.

A green Swan Chair (left) and blue Egg Chair by Arne Jacobsen face living room bubble lamps by George Nelson. On the blue wall is a Curtis Jere “Raindrops” sculpture.

Fifties Mania

COLLECTIONS INTEGRATED INTO INTERIOR DESIGN
OF MID-CENTURY MODERN SUBURBAN HOME

NESTLED IN NORTH DALLAS, Carlos Cardoza’s textbook mid-century Modern suburban model home – an important house in a neighborhood of quietly important Modern houses – is a sprawling, flat-roofed beauty with beams running the length of the home, and exposed clerestory, maximizing space and light.

It prominently features a massive freestanding fireplace, with built-in gas grill, tying the central room together. Over the years, Cardoza, a graphic designer at Heritage Auctions, has compiled a spot-on inventory of authentic period-specific furnishings that reads like a guest list at a design awards show: Arne Jacobsen, Charles and Ray Eames, Isamu Noguchi, George Nelson, Alvar Aalto, Le Corbusier, Eero Saarinen, Harry Bertoia, Philippe Starck and numerous others.

Why the fascination with the 1950s? “It was the Atomic Age,” Cardoza says. “We were going to live on the moon and everything was going to be easy and beautiful. This came along with an explosion of design, the colors, the materials that came after the end of World War II.”

Each room has a theme and color scheme that coordinates with the pieces in the room. The pieces, though, are constantly being rearranged and the walls change colors, boldly, with the seasons.

Noah Fleisher









The centerpieces of Cardoza's den are (from left) a Corona Chair by Poul Volther, a Gino Sarfatti for Arredoluce Triennale floor lamp, coffee table by Isamu Noguchi, and couch by Paul McCobb.



Cone chairs by Verner Panton surround a dining room marble table by Eero Saarinen. On the wall (right) is a leg splint-turned-art piece by designers Charles Eames and Ray Eames.

Tin toys made in the 1950s and early 1960s by American, German and Chinese manufacturers are prominently displayed in Cardoza's guest room.

David Lyle

Lane Baker







A curvy rocking chair and chaise by Charles and Ray Eames complement the bedroom's circular mattress.

Custom shelving was built specifically for Cardoza's collection of more than 50 pairs of Chuck Taylor sneakers. The classic "Chucks" look – toe guards and white outer wraps – can be traced to the years after World War II.

WANT TO BE FEATURED?

If you're proud of how you've integrated your collection into your home design, let us know. Send photographs and contact information to Info@HeritageMagazine.com.



An 1882 "Shield Earring" quarter pattern in copper, part of the Eric P. Newman Collection, sold for \$31,725 in April 2013.



Laura Gardin Fraser's portrait of George Washington, rejected for the quarter first struck in 1932, was subsequently used on a \$5 gold commemorative coin in 1999.



A 1942 cent replacement pattern in tan plastic, cracked from the stress of striking, sold for \$3,737.50 in March 2010.



An 1879 \$4 or "Stella" gold pattern, prototype for an international trade coin that was never made, realized \$258,500 in June 2013.

False Starts

EXPERIMENTAL 'PATTERNS' PRODUCED BY U.S. MINT SUGGEST WHAT MIGHT HAVE BEEN

By John Dale Beety

EVERY PRODUCT HAS ITS PROTOTYPES and money is no exception. The experimental coins produced by the U.S. Mint, known as "patterns," give insight into designs, materials and even denominations that were tested but never made the leap to mass production.

Designs: Some of the most popular U.S. coinage designs never appeared on regular money but stopped at the pattern stage. One design from 1879 was derided as the "Washlady" just a dozen years after its test-striking, but it now receives near-universal praise for its beauty. More consistently popular is an 1882 pattern design which depicts Miss Liberty wearing the Union shield as an earring.

Some patterns unsuccessful in their day eventually make their way onto coins. Sculptor Laura Gardin Fraser's portrait of George Washington meant for his quarter, stronger artistically if not politically than John Flanagan's adopted design, eventually appeared on a gold \$5 commemorative marking the bicentennial of Washington's death.

Materials: The U.S. Mint has a long history of experimenting with new materials. It tested platinum as a coinage metal in 1814, less than a century after its scientific identification, though the Mint did not make its first mass-produced platinum coins until 1997.

During World War II, the Mint sought to replace copper and nickel, metals critical to munitions-making. Before it settled on adding silver to "nickels" and making cents of steel, it tried a wide range of nonmetal materials, including rubber and several different kinds of plastic. One common problem kept any plastics from being adopted: They were prone to cracking while they were being struck.

Denominations: One of the most popular patterns was made for an entire denomination that never was. The "Stella" was meant to be an American-European trade coin with a value of four U.S. dollars. While the proposal to strike the coins, inspired by various international monetary unions that formed during the 1870s, was rejected by Congress, the coins themselves were not; the attractive and unusual design of the 1879 Flowing Hair Stella led to several hundred of the coins being ordered by legislators. Thanks to its unique denomination and a relatively high mintage that makes it available to a number of collectors, the 1879 Flowing Hair Stella has become one of the best-known and most popular patterns.

Like scenes deleted from a feature film, patterns show what might have been in U.S. coinage. For a small but growing number of collectors, these "coins that weren't" have proven to be the most fascinating of all.



JOHN DALE BEETY is a numismatic cataloger for Heritage Auctions.

Time-Honored Tradition

PARENTS, SOCIAL MEDIA AND COLORFUL THEMES
HELP CULTIVATE NEXT WAVE OF STAMP COLLECTORS

By Pamela Y. Wiggins

PRESIDENT FRANKLIN D. ROOSEVELT, legendary actor James Earl Jones and tennis star Maria Sharapova—all faces most people recognize. But beyond their high profile status, what else do they have in common? These notable public figures, along with many others, have all enjoyed the hobby of stamp collecting.

Discovering the fun, history and artistry associated with stamp collecting, more formally referenced as philately, isn't just for the rich and famous. Anyone can be a philatelist, and that includes the youngsters in your life.

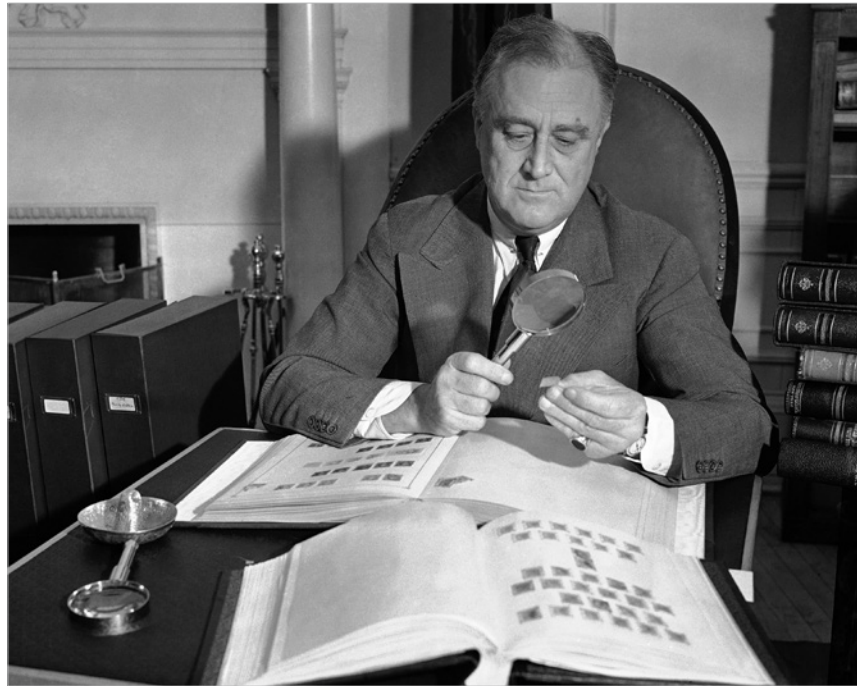
BACK INTO THE HOME

Amy Nicklaus, Executive Director for the American Stamp Dealers Association (ASDA), sees stamp collecting as a time-honored tradition for families and notes that many parents are bringing the hobby back into the home. Nothing could be more encouraging for Nicklaus and members of the organization she oversees.

The ASDA is made up of individuals who market stamps, but Nicklaus notes they are collectors as well. They want their children and grandchildren to carry on their legacy. Or, at the very least, they want them to know something about a hobby that has been important to them for most of their lives just like so many other collectors.

The ASDA is so committed to cultivating new stamp collectors that they recently launched an online campaign, complete with resources to help folks get started, called The StampLove. "We've seen a tremendous response to the campaign so far," Nicklaus says. "Lots of people are telling us they've never thought of collecting stamps until they heard about this. At our most recent show in New York, we had nearly 1,000 people come in through advertising and media related to this campaign alone.

"It's about the hunt—about the joy of finding something that completes a collection," Nicklaus adds. "But we have a lot of kids who come into the shows with their parents now. Parents who used to collect are getting back into it with their families."



President Franklin D. Roosevelt inspects a specimen in his extensive collection of stamps at the White House in this 1936 photo.

Taking this notion a step further, ASDA is using social media to reach younger audiences so they can exchange information online through The StampLove page on Facebook and on Twitter. "I would also tell parents and mentors that you have to speak in a simple way to get kids involved. How can you expect someone to be interested in something they can't even spell or pronounce? Refer to it as stamp collecting instead of philately to begin with," Nicklaus adds.

Lyle Boardman, secretary and treasurer for the Texas Philatelic Association, has been collecting stamps for more than 60 years. He started as a child with the help of his grandmother, who gave him his first stamps. He has also observed a shift in interest recently through his involvement on the local level in a club for philatelists in Austin, Texas.

"What we have noticed recently are collectors over 40 who are rekindling an interest. They had been exposed to collecting

when they were children" and are now getting back into the hobby after finishing school, establishing careers and starting a families, Boardman says.

He, like Nicklaus, also encourages attending stamp shows on the local and regional level to learn about philately. And while attending a stamp show together is a great place to start, he also knows cultivating interest in a young philatelist will probably take a bit more effort than that.

INSPIRING YOUNG PHILATELISTS

As with so many types of collections, it's important to look at the interests of the child when you're helping them get started. Try to focus on what they like, and provide them with those first stamps to spark desire in the hobby.

"Usually there's something they're already interested in like baseball, Walt Disney movies, or even an animal related theme like tropical fish. There are Harry Potter stamps out there, too," Boardman says. "They can

group stamps together by country, or catalog them in albums as topicals or thematics according to their interests."

Having so many different types of stamps to investigate together lends to the fun of starting a collection like this. In fact, there's a very good chance a mentor will find a stamp category that correlates to one or more of their own interests, making stamp collecting a perfect hobby for adults to pursue alongside the children in their lives.

When adults and children research stamps as a collecting team, they find so many facets of the hobby to share and opportunities to learn. Each stamp is a miniature work of art, especially examples that began as engravings. And the artistry and events depicted on stamps from around the world can encourage learning about other cultures, geography and history.

"Another big aspect of stamp collecting these days is the study of postal history," Boardman adds. "If there are other markings on the envelopes indicating how the letter was processed or forwarded, don't just rip the stamp off. Save the whole cover."

A "cover" refers to an envelope or letter that has made its way through the mail system and will usually have canceled stamps attached. Covers are collected in many different ways, including the popular "first day" covers. These feature a stamp canceled on its first day of use. But there are also air mail covers, special delivery covers and military-related covers, along with a number of others. There are even covers before stamps were first used in the mid-1800s showing postage due. These are very collectible too, according to Boardman.



Whether it's wildlife, space exploration or cartoon characters, youngsters are sure to find a theme they will enjoy collecting.

STARTING ON A BUDGET

Philately, like most collecting pursuits, has its highs and lows when it comes to how much you can spend.

Sure, there are rarities that come on the market costing hundreds, even thousands, and many people think of these high-dollar examples when it comes to stamp collecting. Veteran philatelists will definitely pay top sums to add those to a collection. That's not all the hobby has to offer, however. Collecting low-cost stamps can be just as fun for a child, and there's always the possibility they'll increase in value over time.

Looking at topics of historical interest, such as space exploration, can offer lots of affordable collecting prospects. Many U.S. stamps have been issued with space and astronaut themes, and Russia has issued hundreds of space-related stamps as well. In fact, Heritage Auctions has sold space-related first day covers in the past for as little as \$14 each (not including buyer's premium), so these types of themed collections can indeed be affordable for beginners.

What's even better? You can actually get started with little or no cash outlay even before you think about purchasing stamps to build a collection. Like Boardman when he was a boy, kids and their mentors can ask friends, neighbors and family members to save interesting stamps they run across for them. Or, think about finding a local stamp club and taking a child to a meeting. Adult members of these organizations often give stamps to children in attendance to encourage their interest.

ASDA will also send out, free of charge, a stamp album and starter stamps to help kids get acquainted with the hobby, and the American Philatelic Society has a number of free and low-cost resources geared toward young collectors on their website (see accompanying story).



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

JUST FOR KIDS

American Stamp Dealers Association

To request a free album and starter stamps, write to:

Amy Nicklaus
American Stamp Dealers Association
P.O. Box 858
Morris Plains, NJ 07950

Or, email Amy Nicklaus at:

Amy@americanstampdealers.com

The StampLove Campaign

For information on The StampLove campaign, visit TheStampLove.com.

American Philatelic Society Youth Programs

For tips, activities and free or low-cost youth programs, visit Stamps.org/Young-Philatelists.

Boy Scouts of America Stamp Collecting Badge

For information about a stamp collecting merit badge, go to Scouting.org. In search box, enter "stamp collecting hobby."

Beyond Bluebonnets

WILLIAM MERRITT CHASE HELPED **JULIAN ONDERDONK** REFINE HIS WORK AND DEVELOP HIS OWN BRAND OF AMERICAN IMPRESSIONISM

By Atlee Philips

IN 1909, AFTER STUDYING ART in New York for eight years, Julian Onderdonk (1882-1922) returned to Texas. During the following three years, before his tragic death in 1922, Onderdonk would paint the Texas landscape with a skill and sensitivity few, if any, artists have equaled.

The particularly high quality of his paintings during this period is partly due to the formal training he received while attending the Art Student League of New York. It was there that he began taking classes from William Merritt Chase (1849-1916) and later attended Chase's summer art school at Shinnecock, N.Y. Chase's formal influence helped Julian refine his work and further develop his own brand of American Impressionism, largely inspired by the beauty and grandeur of the Texas landscape.

Chase is considered by many to be the most important American art teacher of his generation; some of his most famous students include Georgia O'Keefe, Marsden Hartley and Edward Hopper. Chase began influencing Julian Onderdonk's work long before the two met. Julian's father and artist, Robert J. Onderdonk (1852-1917), helped found the Art Student League of New York and studied art with Chase during his last year there. Robert eventually settled in San Antonio, Texas, and started a family. When Onderdonk was 16 years old, Robert officially became his first art teacher, passing many of the lessons he learned from Chase on to his son long before Julian ever left Texas.

The best way to understand the degree to which Chase's teaching influenced Julian's mature work is to compare paintings by the two artists. Julian's *On the Old Blanco Road, Southwest Texas*, 1911 and Chase's *Shinnecock Landscape with Figures*, 1895 reveal many similarities in their impressionistic approach to landscape painting. Chase was a major proponent of en plein air painting and encouraged his students to work out in the open.



Many of Julian Onderdonk's works are important examples of American Impressionism and transcend regional classification.

There they could capture the light and atmosphere of one particular moment, and then share their vision of it with the viewer. In such paintings the weather, time of day and season are very important elements.

In *Shinnecock Landscape*, Chase depicts a bright and sunny day in spring. Green trees, new grass, light blue sky and figures, one picking berries and another using a parasol to shade herself from the sun, all help to convey the vibrancy of a clear spring day near noon. On the other hand, *Old Blanco Road* depicts the rich colors of the Texas Hill Country in late afternoon. By choosing this time of day, Julian could work with a more vivid palette and include striking shadows, like the one that dominates

Julian Onderdonk's *On the Old Blanco Road, Southwest Texas, 1911* (right) and William Merritt Chase's *Shinnecock Landscape with Figures, 1895* (opposite page) reveal similarities in their impressionistic approach to landscape painting.



the foreground of the painting, creating a sense of drama that is different from the lighthearted mood of Chase's *Shinnecock Landscape*.

These works are painted in an impressionistic style, using thick applications of paint and visible brushwork. The artists both use varying brushstrokes to build up surface texture in order to illustrate their interpretation of the landscape, not to recreate a perfect rendering of the view. The human figures in both paintings are vivid and eye catching, yet on closer inspection, they are still little more than thick daubs of paint with almost no detail. This ability to convey the essence of a landscape or figure through the expressive handling of the paint is a hallmark of a great impressionist painter.

The compositions of *Old Blanco Road* and *Shinnecock Landscape* both use country roads and figures to draw the

viewer into the painting and spark their imaginations. These two motifs are found throughout Chase's body of work, but while rural roads are relatively common in Julian's work, human figures are not. Chase often placed small figures in his paintings dressed in red and white colors in order to create contrast with the landscape and make them more visible. This formal device draws the eye into the scene and focuses the gaze of the viewer exactly where the artist wants it to travel. In *Old Blanco Road*, Julian's diminutive figures are also dressed in red and white. He uses them to anchor the composition just below the far horizon at the point where the road, tree and horizon dramatically converge.

The use of distant human figures in *On the Blanco Road* is Julian's most obvious reference to Chase's work but, as you can see when comparing it to *Shinnecock Landscape*, the paintings have a great deal more in common. Julian never completely



abandoned his unique style, but during those summer days spent painting the Long Island landscape together, Chase's lessons helped him improve his skills and made it possible for Julian to create masterpieces like *On the Blanco Road*. Julian Onderdonk is often categorized as a Texas artist because of the popularity of his breathtaking paintings of the Texas Hill Country, especially those that include bluebonnets, but many of his works from this period are important examples of American Impressionism and transcend any regional classification.

On the Old Blanco Road, Southwest Texas, 1911 is being offered at Heritage Auction's fall Texas art auction, along with *A Hillside of Bluebonnets, Early Morning North of San Antonio, Texas, 1916*, one of Julian's famous paintings of Texas bluebonnets.



ATLEE PHILLIPS is director of Texas Art at Heritage Auctions.

EVENT

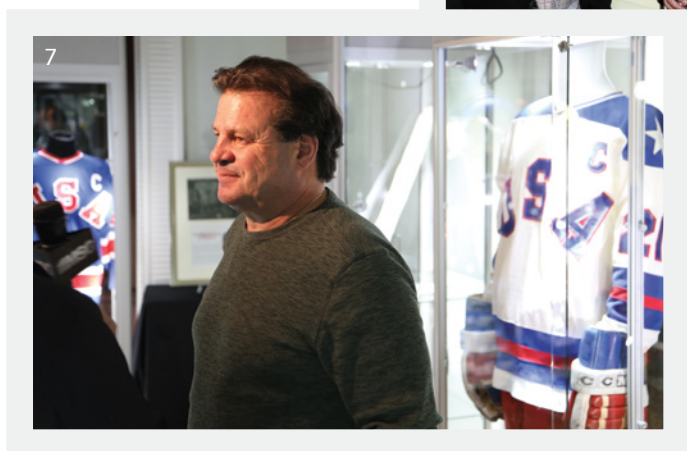
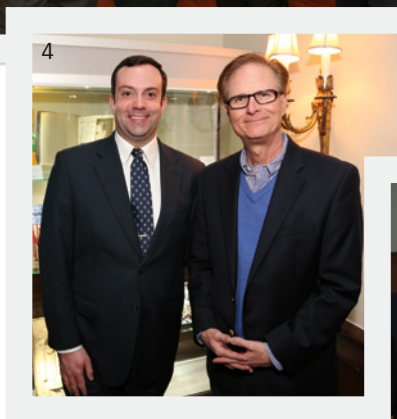
TEXAS ART SIGNATURE® AUCTION #5147 is scheduled for Nov. 16, 2013, in Dallas and online at HA.com/5147. For auction and catalog information, contact Atlee Phillips at 214-409-1786 or AtleeP@HA.com.

Mike Eruzione Reception & Auction

FLETCHER-SINCLAIR MANSION, NEW YORK CITY

Photographs by Erik Freeland

SPORTS FANS TURNED OUT to meet hockey legend Mike Eruzione and to bid on the U.S. Hockey Team captain's personal game-used items from the 1980 "Miracle on Ice" victory over the Soviet Union. Eruzione's jersey from that game and the stick he used to score the eventual game-winning goal realized \$657,250 and \$262,900, respectively. The game was voted the Top Sports Moment of the 20th Century by *Sports Illustrated*.



- 1 Mike Eruzione, Linda and Steve Ivy, Chris Ivy
- 2 Eruzione's jersey and hockey stick on display
- 3 James Manfredonia, Zane Burns
- 4 Brian Richards, John Taube
- 5 Scott Mitchell, Derek Grady, Ken Goldin
- 6 John Wioland, Adam Cohen, Kevin Keating
- 7 Eruzione talks to reporters

Jim Wolf

DIRECTOR OF WATCHES AND FINE TIMEPIECES KEEPS TIME WITH EXPANDING CATEGORY

JIM WOLF KNOWS when the time is right. In the 1970s, as a member of the Buffalo Guitar Quartet, he toured throughout the Northeast and Canada. In 1978, the group played Carnegie Hall. "We got great reviews," Wolf recalls. Financially, however, the life of a musician was tough. "I felt that I had achieved a major personal goal," he says. "It was time to look for a more stable career." That search eventually led to his expertise in vintage watches and his current position as director of watches and fine timepieces at Heritage Auctions in Dallas.

What did you collect as a child?

I grew up in Buffalo, New York. I had small collections of stamps, coins and baseball cards, but I never developed them seriously. Music became the main focus in my teenage years, so any extra money went toward sheet music and records.

When did you turn your attention to timepieces?

In 1979, I met Richard Gilbert, the owner of Ashland Investments. He was a dealer in vintage watches, coins, jewelry and collectibles. I worked as a watchmaker's apprentice and loved being able to take apart and repair these precision mechanical objects. After a few years, Gilbert trained me in the buying and selling aspect of the business and I got away from the bench. However, the hands-on experience of working on watches was a major plus in my development as a watch expert.

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

Wow! That's a tough question. There have been many high-value watches that come to mind. I guess the one that stands out is a pocket watch by A. Lange & Sohne. It is a super-complicated timepiece made in 1905 with minute repeater, perpetual calendar, split second chronograph and registers. Watches like this are true mechanical marvels. The watch has over 400 parts – 40 to 50 jewels, 25 bridges, 75 gears and over 300 screws, all in a 60 millimeter gold case.

How did you begin working at Heritage?

I was on the Heritage website and noticed that watches were only offered on a small basis as part of jewelry auctions. I felt that the strong collectability of watches and the Heritage platform were a perfect fit, so I sent off a letter and I was flying to Dallas to meet with the executives the following week.

How does buying timepieces at auction differ from other ways to purchase timepieces?

Retail sellers' inventories are generally limited to modern watches and dealers tend to specialize in one specific segment of the market. A good balanced auction will have watches ranging from the 18th century to modern ones. There are so many niches in the watch collecting field. Our auctions have a great variety of watches with early timepieces, beautiful enamels and gem set watches, complicated European pocket watches, rare American selections, vintage wristwatches and high-end modern wristwatches. Price point is another factor. Buying at auction is the best way to get quality, collector-grade watches at fair market value.



"Collectors are placing more emphasis and value on condition and originality than in past years," says Jim Wolf, who appears as a guest appraiser on PBS's *Antiques Roadshow*.

What do you like best about dealing in timepieces?

I still enjoy the hands-on aspect of watches. Opening them and inspecting the inner mechanisms before cataloging is enjoyable and every so often, something I have never seen pops up. The combination of the artistic design of watch cases and dials combined with the mechanical aspect keeps them interesting for me.

What collecting trends do you see coming around the corner?

Collectors are placing more emphasis and value on condition and originality than in past years. For many years, watches were graded very loosely and there was ample inventory in the market. Now, with the rapid growth of the number of collectors worldwide, any watch of merit that is in first-rate condition is primed to bring a record price.

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WORLD SERIES by the Numbers

CHAMPIONSHIP GAMES CREATE SOME OF THE MOST VALUABLE COLLECTIBLES IN SPORTS. HERE'S A LOOK AT NOTABLE LOTS FROM THE HERITAGE AUCTIONS ARCHIVES.

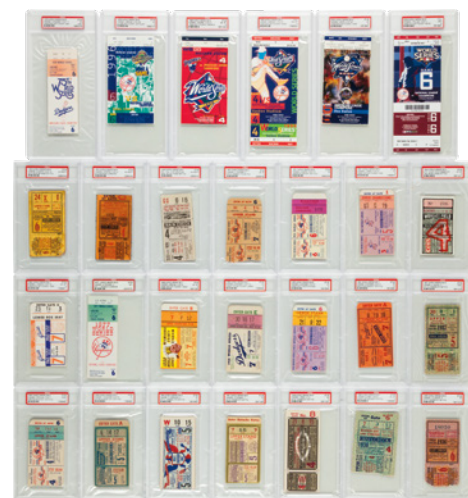
51

NUMBER OF PHILADELPHIA ATHLETICS AND NEW YORK GIANTS PLAYERS PHOTOGRAPHED (WITH THEIR MANAGERS) FOR 1913 WORLD SERIES NEWSREEL POSTER. It realized \$22,705 at an October 2005 auction.



11.5

SIZE OF 1953 NEW YORK YANKEES WORLD CHAMPIONSHIP RING PRESENTED TO FIRST BASEMAN JOE COLLINS. It realized \$31,070 at an October 2008 auction.



27

NUMBER OF TICKET STUBS FROM WORLD SERIES GAMES IN WHICH THE NEW YORK YANKEES CLINCHED THE TITLE – DATING FROM FIRST (1923) TO LAST (2009). The lot realized \$19,120 at a February 2013 auction.



5

NUMBER OF HOME RUNS HIT BY NEW YORK YANKEE REGGIE JACKSON IN THE 1977 WORLD SERIES. His jersey for game five – which saw two Jackson homers – realized \$38,837 at an August 2011 auction.



34.5

LENGTH IN INCHES OF ROBERTO CLEMENTE'S BAT FROM 1960 WORLD SERIES, WHICH MARKED THE BEGINNING OF THE OUTFIELDER'S CHAMPIONSHIP ERA. This bat realized \$33,460 at an August 2011 auction.



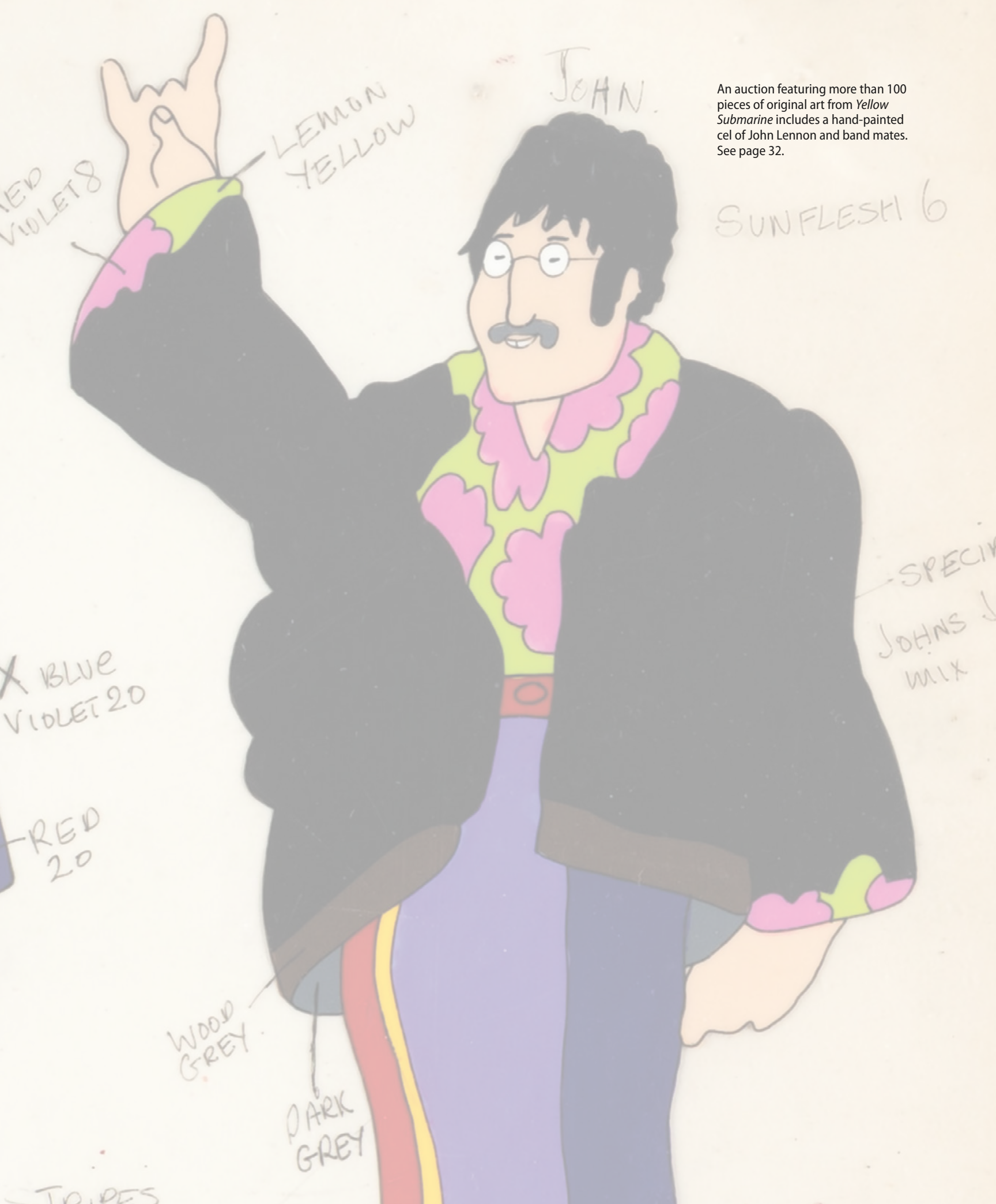
16

NUMBER OF PAGES IN THE WORLD SERIES PROGRAM OF 1908, WHEN THE CHICAGO CUBS LAST WON THE SERIES. Realized \$41,825 at an April 2009 auction.

1922

YEAR THIS PRESS PIN WAS ISSUED TO REPORTERS COVERING THE WORLD SERIES BETWEEN THE NEW YORK GIANTS AND THE NEW YORK YANKEES. It realized \$11,950 in May 2012.





An auction featuring more than 100 pieces of original art from *Yellow Submarine* includes a hand-painted cel of John Lennon and band mates. See page 32.



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