



COMMEMORATING 25 ISSUES

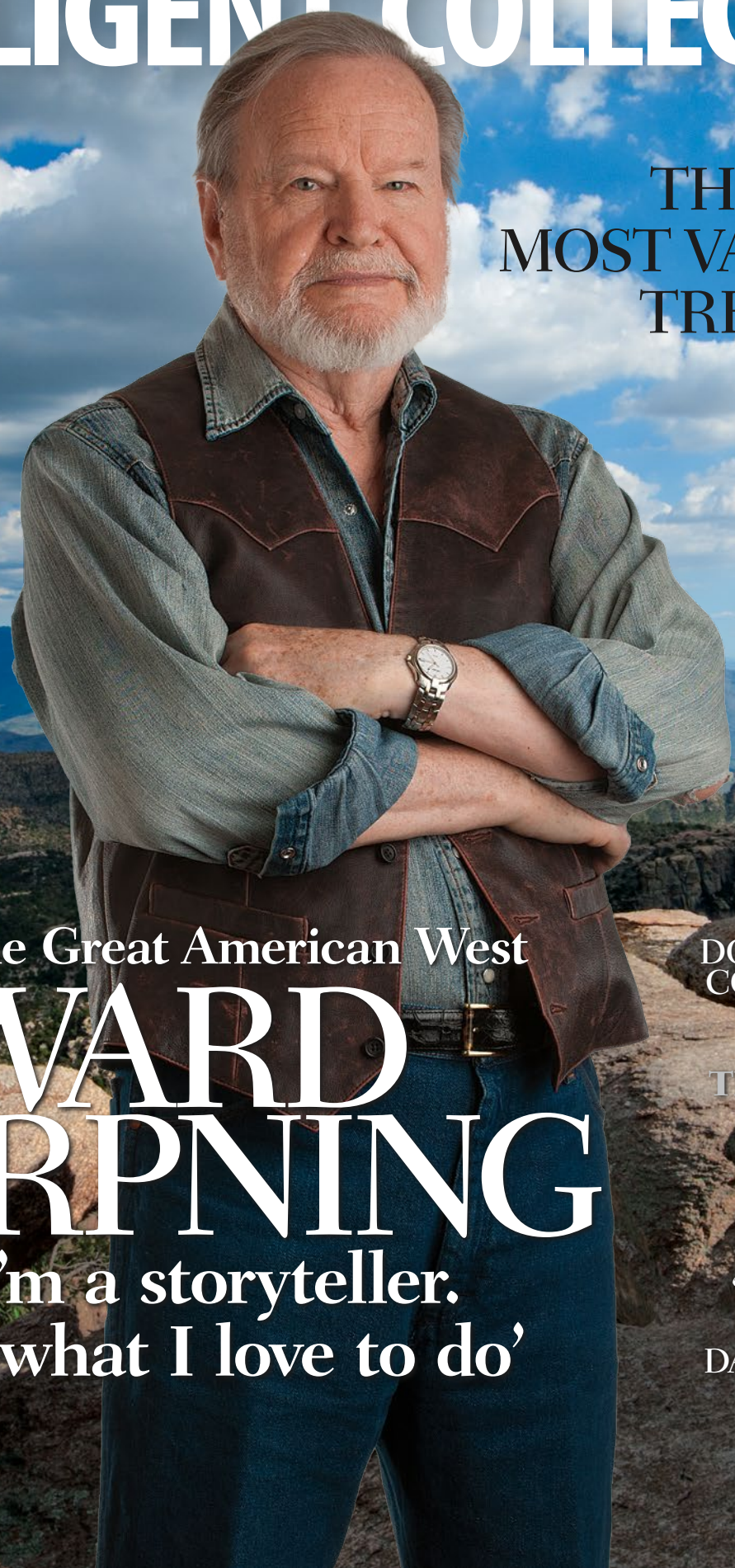
HERITAGE MAGAZINE FOR THE
INTELLIGENT COLLECTOR

Winter 2014/15 \$7.99

AUTO CULTURE'S
LOST ART

THE COLLECTING
SECRETS OF
LOUIS MEISEL

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MOST VALUABLE
TREASURES



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TERPNING**

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It's what I love to do'



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Art Deco Natural Fancy Blue Diamond,
Diamond, Platinum Ring, J.E. Caldwell
Sold For: \$1,650,500

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Howard Terping
and vista near his
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Dr. Maurie Markman, MD
Medical Oncologist

WHEN YOU DON'T KNOW WHAT TO SAY, **STAND UP.**

When someone you love is diagnosed with cancer, you have the power to help. There are many ways you can stand up and show that you care.

THEY TALK, YOU LISTEN. One of the most helpful and important things you can do is listen—without judgment and resisting the urge to give advice.

DON'T ASK, DO TELL. Instead of waiting to be asked for help when it is needed, be specific about what you can do and when, such as: prepare a meal, babysit, pick up groceries, help with pets, or provide rides to and from appointments.

LIVE AND LEARN. Educate yourself about your loved one's diagnosis and treatment. When you understand what a cancer patient is going through, you're better able to help keep information clear, track questions, and know how you can be most useful.

STAY CONNECTED. After the initial diagnosis, people tend to drift away. Be someone to count on for the long haul. Check in, send a quick note, or drop off a book. Small gestures go a long way.

Visit ShowThatYouCare.org to learn more about how you can stand up for someone you love.

Pamela Cromwell
Cancer Survivor

Christina Applegate
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Recognizing Our Treasures

By Hector Cantú

THE TERMS “WEALTH managers” and “fine art and collectibles” are increasingly being mentioned in the same sentence.

The latest firm to link the two is the Deloitte financial services group. The company’s recently released “Art & Finance Report” for 2014 makes a few striking points:

- 53 percent of wealth managers had a high level of awareness of developments linked to art as an asset class, up from 43 percent in 2012, and 33 percent in 2011.
- 38 percent of wealth managers (up from 33 percent in 2012) say their clients are increasingly requiring their wealth managers to help with art-related issues.
- 72 percent of art professionals said their clients’ primary reason for buying art was related to the social and networking aspects that the art market offers and the status of being associated with buying art. There is a clear opportunity, Deloitte notes, for wealth managers to provide clients with access to this exclusive “club.”
- 36 percent of the private banks surveyed by Deloitte say they offer art lending and art financing services using art and collectibles as collateral. This is up from 27 percent in 2012 and 22 percent in 2011.

The bottom line: As intelligent collectors, we know it’s never been more important that our treasures are accurately valued and properly cataloged. These vital steps can help ensure your collection gives you financial planning options, improved performance at auction and, perhaps most importantly, increased enjoyment.

THIS ISSUE MARKS the 25th edition of *The Intelligent Collector* (see page 33). I can’t think of a better way to mark this milestone than featuring the legendary Howard Terpning. Over the years, we’ve featured the great chroniclers of the American West. Frederic Remington. Charles Marion Russell. William Robinson Leigh. Turn to page 38 and see for yourself why Howard Terpning belongs in this elite group of American painters.

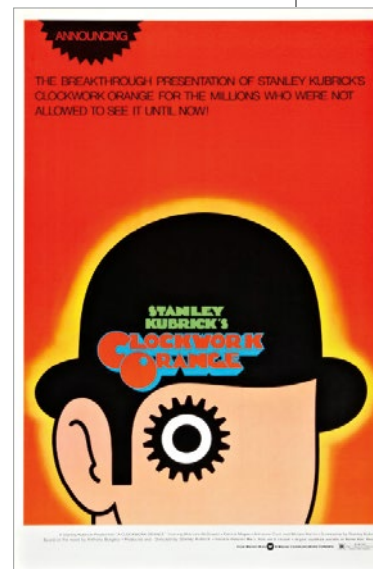
AS ALWAYS, DROP me a line at HectorC@IntelligentCollector.com to share your stories. I remain interested in your discoveries.

APOLLO 14, CARRYING astronauts Alan Shepard, Stuart Roosa and Edgar Mitchell, lifts off on the third successful lunar landing mission. In sports, the Baltimore Colts beat the Dallas Cowboys in Super Bowl V and Joe Frazier defeats Muhammad Ali in the “Fight of the Century.” On television, *The Ed Sullivan Show* airs its final episode and *All in the Family* debuts. Movie fans line up to see *Diamonds Are Forever*, *The Andromeda Strain* and *The French Connection*. George Harrison organizes the Concert for Bangladesh, and over Washington State, “D.B. Cooper” parachutes from a plane he hijacked with \$200,000 in ransom money – and is never seen again.

1971

MOVIE POSTERS

WHEN ORIGINALLY RELEASED in the United States, director Stanley Kubrick's *Clockwork Orange* was rated X. When Kubrick (1928-1999) released his R-rated version, the studio briefly issued a different poster, adapted from a design by artist David Pelham (b.1938) for paperback editions of Anthony Burgess' (1917-1993) novel. A very fine/near mint example of Pelham's limited press run poster sold for \$19,120 at a November 2009 auction.



SPACE

APOLLO 15 WAS the fourth mission to land on the moon, and the first to use the “moon buggy.” Commander David Scott (b.1932) and James Irwin (1930-1991) spent three days on the lunar surface. The 5-inch, brass-milled flashlight Scott used on Apollo 15 sold for \$26,290 at an April 2010 Heritage auction.



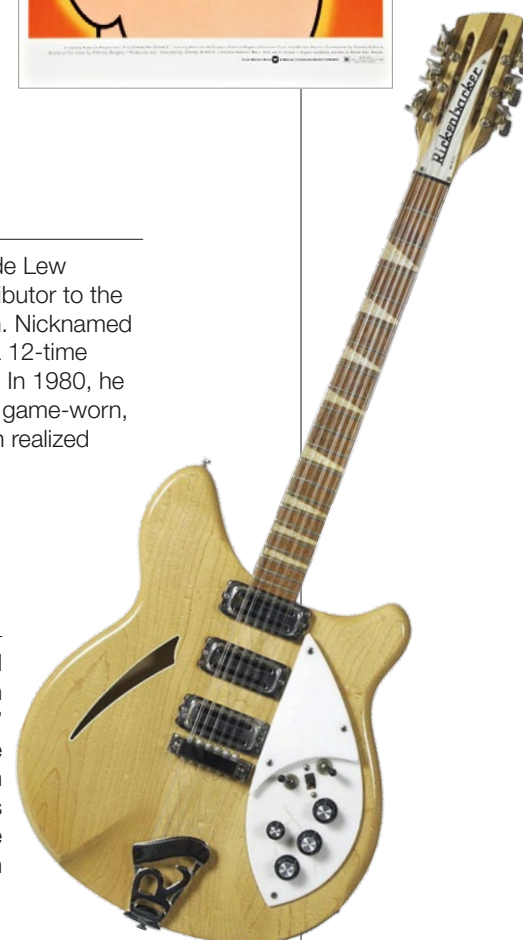
SPORTS

OSCAR ROBERTSON (b.1938) – playing alongside Lew Alcindor (Kareem Abdul-Jabbar) – was a key contributor to the Milwaukee Bucks' only NBA championship season. Nicknamed “The Big O,” the shooting guard/point guard was a 12-time All-Star and 11-time member of the All-NBA Team. In 1980, he was inducted into the Basketball Hall of Fame. His game-worn, home jersey for the 1970-71 championship season realized \$65,725 at a February 2013 auction.

MUSIC

“IN MY OPINION, the Byrds' sound would have been impossible without the invention of the Rickenbacker 12-string electric guitar,”

Roger McGuinn (b.1942) once said. The front man for the legendary rock band with its influential jangly guitar sound played this 1966 Rickenbacker Model 370-12 for five years until 1971. It sold for \$117,500 at an April 2004 auction.



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SOLID FOUNDATION

LUXURY REAL ESTATE DEPARTMENT ENDS INAUGURAL YEAR WITH HIGH-PROFILE AUCTIONS

The auction of estates in Bethel, N.Y. (top), and Charleston, S.C., were milestones for Heritage's new Luxury Real Estate department.



HERITAGE AUCTIONS CLOSED out the year with remarkable results for its new Luxury Real Estate department, with three estates realizing more than \$8.5 million.

"Consignors have been extremely pleased how in a short time, we've been able to promote their property on a worldwide scale, generate interest in their properties and realize strong prices," says Nate Schar, director of Heritage Luxury Real Estate Auctions.

A Catskills Estate in upstate New York realized \$3.4 million at a September auction. The property on a six-acre, wooded peninsula included 13,000 fully furnished square feet of living space, a wine cellar and art gallery.

A palatial oceanfront estate on South Carolina's Isle of Palms was auctioned for \$3.2 million July. "A huge weight has been lifted off my mother's shoulders," says Jeff Voorhees, the seller's son, "and she should now be able to live out her remaining days with peace of mind, and in comfort, because of Heritage."

Adds Schar: "Clients on both sides of the transaction are happy and that's what we strive to achieve."

The next real estate auction is scheduled for Spring 2015.

PEOPLE

JEFF GREER has been named Heritage Auctions' vice president of marketing. He joins the company with a broad background in marketing strategy and management, with leadership roles at Beckett Publications and Big Game Sports. He received degrees in marketing and journalism from Southern Methodist University.



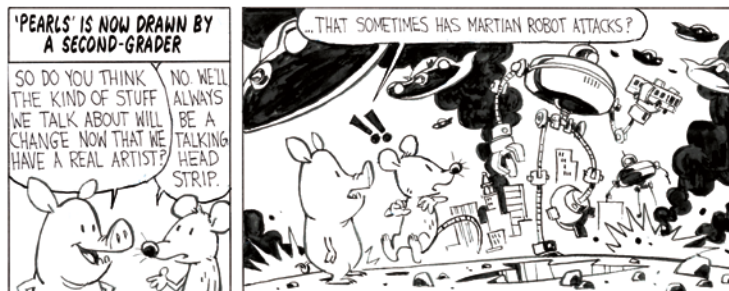
KRISTEN SCHULTZ has been named director of charity auctions at Heritage. She previously worked as an account executive in the firm's marketing department, handling luxury accessories, jewelry and timepieces, charity auctions, and entertainment and music memorabilia. Before joining Heritage, Schultz worked at 24 Hour Fitness, the Dallas Stars ice hockey team, and the American Diabetes Association.



Husband-and-wife team **JOE** and **NADIA MANNARINO** have joined Heritage Auctions' comic books and original comic art department in New York. The Mannarinos have been principal owners of All Star Auctions and Comics and Stories, dealers of rare comic collectibles, for more than 25 years. They created a comprehensive research library relating to comic character collectibles and have appeared as industry experts on CNN, MSNBC, PBS and the Discovery Channel.



BILL WATTERSON, STEPHAN PASTIS COLLABORATION RAISES \$74,000



Pearly Before Swine comic strips featuring Bill Watterson art were published nationwide June 4, 5 and 6, 2014. The strip above (detail) realized \$35,850.

THREE SEPARATE COLLECTORS paid more than \$74,000 total for three original *Pearly Before Swine* comic strips featuring art by *Calvin and Hobbes* creator Bill Watterson. It was the first time Watterson's art has appeared on comics pages since his beloved strip ended nearly two decades ago.

"I had no idea what collectors would think of these collaborative strips, but the result was certainly fantastic," Watterson told *The Washington Post* about his collaboration and fund-raising effort with *Pearly* creator Stephan Pastis.

Proceeds from the Aug. 8 Heritage auction benefited Team Cul de Sac, the charity founded by cartoonist Richard Thompson and web designer Chris Sparks after Thompson received a diagnosis of Parkinson's disease.

Jewelry & Luxury Auctions Preview Fundraiser

CHILDREN'S INSTITUTE INC. AND
HERITAGE AUCTIONS, WEST HOLLYWOOD

HERITAGE AUCTIONS AND the Children's Institute Inc. hosted a preview reception at the Soho House in West Hollywood for the auction house's fall jewelry and luxury accessories auctions. The Children's Institute Inc. serves children and their families in Los Angeles' most challenged neighborhoods, providing mental health, welfare, development and healing to those traumatized by violence. The evening's hosts were Alexandra Dwek, Rochelle Gores Fredston and Bridget Gless Keller – active volunteers and supporters of Children's Institute Inc. and the Philanthropic Society of Los Angeles.



Photographs by
Stefanie Keenan

With its smart design and customized features, the Chronos Luxury Watch and Jewelry Safe turns vaults into works of art.

Safely Beautiful

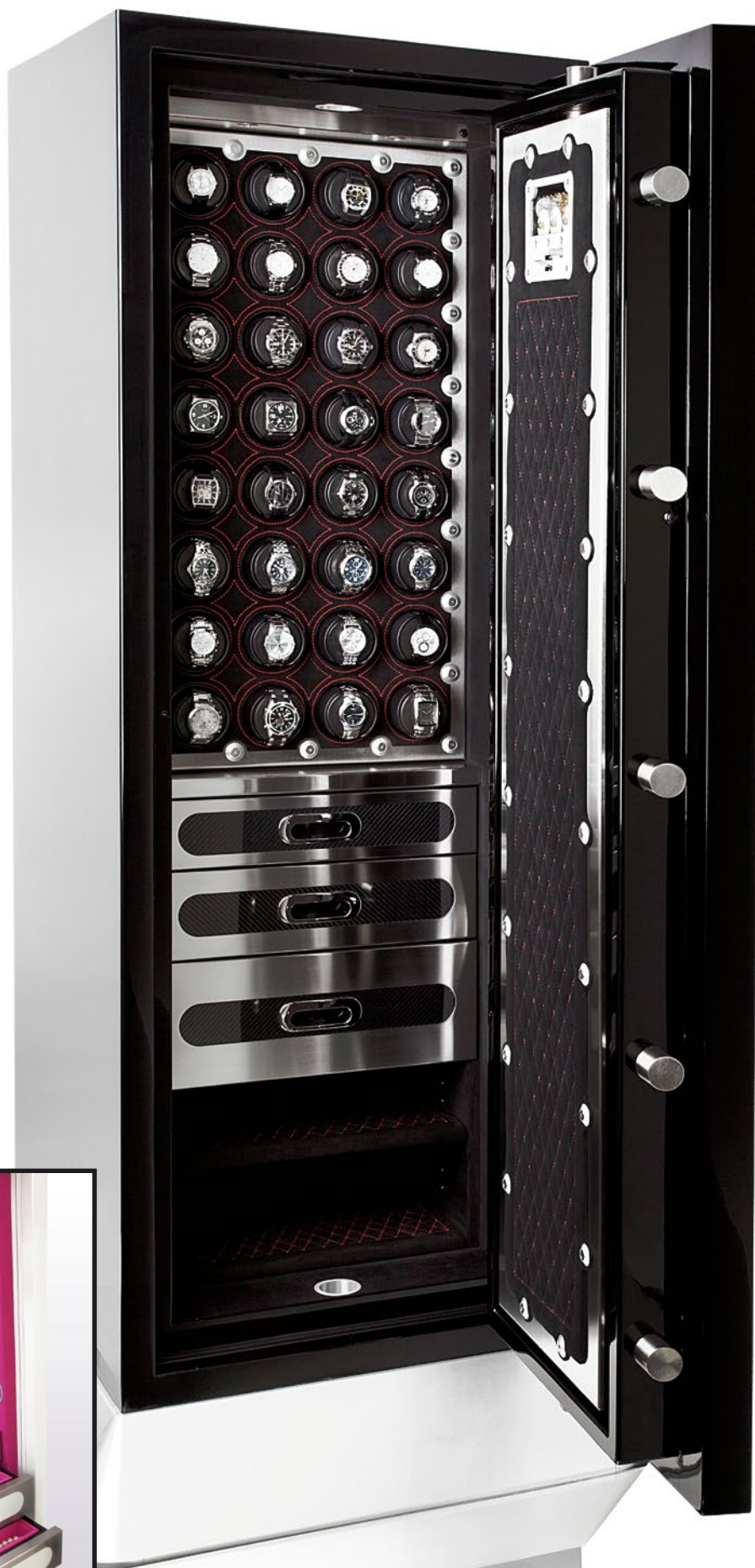
If you're looking for a safe, you'll probably never buy one that's too big. That's why your first purchase is an important one.

Luckily, when it comes to timepiece and jewelry safes, you no longer need to hide your big, gray iron box in a dark corner of the house. Brown Safe has been manufacturing safes and vaults in the United States since 1980, and it's safe to say they are producing some of the most beautifully designed safes on the market today.

Among them is the **Chronos Luxury Watch and Jewelry Safe** (starting at \$58,750; BrownSafe.com), which Brown touts as "a true first of its kind." The unit can be customized to hold several dozen watches. Or order it with additional Ultrasuede-lined drawers to cradle your jewels.

Biometric fingerprint entry and a GPS anti-theft system will give you peace of mind when it comes to your treasured watches and jewelry. The Chronos is fully constructed of military-grade ballistic armor, a material that resists even the most powerful penetration attempts.

Need one for the missus? No problem. Brown makes a Pearl & Pink model for the wife's treasures.



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LUXURY REAL ESTATE AUCTIONS

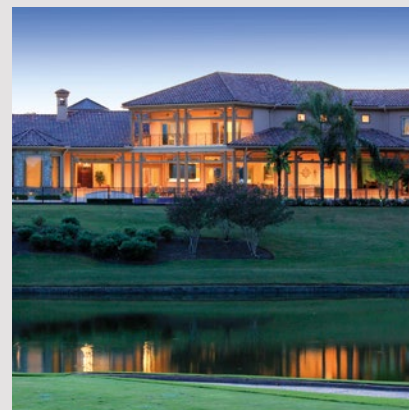
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ISLE OF PALMS OCEANFRONT ESTATE
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SOLD FOR \$3,217,500



ROYAL OAKS COUNTRY CLUB ESTATE
HOUSTON, TEXAS
SOLD FOR \$1,980,000

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—FORMER HOMEOWNER

"A huge weight has been lifted off my mother's shoulders and she should now be able to live out her remaining days with peace of mind, and in comfort because of Heritage."

—OWNER'S SON



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LUXURY REAL ESTATE AUCTIONS



Rarified Imbibing

If you're looking for maturity and rarity in your whiskey, Glenmorangie has a decanter just for you. The Scotland-based distillery has released **Glenmorangie Pride 1978** (\$5,800; Glenmorangie.com), which started as a 19-year-old whiskey before being extra-matured for 15 years. It's the longest period a Glenmorangie whiskey has undergone extra-maturation. But hurry. Only 700 bottles are being made available worldwide through top spirits retailers. Bonus: Each coffret and decanter is accompanied by a limited edition print by British artist Idris Khan (b.1978).

Flying in Style

Bombardier Aerospace's new **Challenger 350** twinjet is now part of Million Air Dallas' charter fleet. The jet offers travelers greater comfort and expanded range capability. "We are proud to be the leading charter operator in North Texas and continue to add the newest jets with the latest technology available," says Bob Schmidt, vice president and director of operations at Million Air Dallas. Million Air has 22 fixed-base operations in the United States.



Zooming In

A detailed look at coins is now as close as your phone. The **Lighthouse Phonescope Digital Microscope** (\$19.99; AmosAdvantage.com/Phonescope) enlarges coins up to 60x when you clip the device to the camera lens of your smartphone or tablet. Inspect objects on your phone's screen or snap a photo for later.



Limited Edition Jaguar

To mark the end of its XK model production for the U.S. market, British car maker Jaguar is producing the **XK Final Fifty Limited Edition** (starting at \$107,500; JaguarUSA.com). The 25 coupes and 25 convertibles all come in "ultimate black" with special commemorative trim. Under the hood, buyers get a monster-breathing 5.0-liter V-8 that nets 510 horsepower. Inside the cabin, "Final Fifty" is inscribed on the doorsill tread plates and a "Final Fifty" badge is added to the center console. The XK series debuted in 1996.



Through the Looking Glass

With glass on all sides, Ikea's **Fabrikör** cabinet (\$199; Ikea.com) is perfect for displaying your favorite things at a reasonable price. Inspired by industrial furniture from the early 20th century, the cabinet is available in light green, beige and dark gray. And you can easily add integrated lighting, as the cabinet comes prepared for cable management.



Giving Ol' Time a Modern Spin

Give your media room a vintage feel with this full-size **Tablet Jukebox** (\$1,799.95, CrosleyRadio.com). Dock your tablet onto the face of the jukebox and listen to your playlists or watch videos. This nostalgic sound system includes remote control, a radio tuner and CD player. Color-shifting LED lighting and a backlit song chart promise to warm your heart like hot fudge on a sundae. An optional base (pictured) allows you to store your media.

Prices Realized at Recent Auctions

Compiled by Eric Bradley



MINERALS

As if this Tennessee Fluorite specimen wasn't distinctive enough, it was sold with a painting of the piece by Dallas artist JD Miller (b.1953). The lot realized **\$125,000** at a September 2014 Heritage auction.



MODERN ART

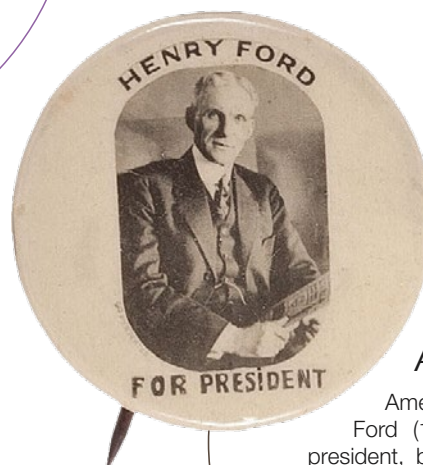
The ceramics of Pablo Picasso (1881-1973) remain popular among collectors and *Chouette femme*, 1951, is from his Madoura editions.

This piece realized **\$8,125** at a May 2014 auction.



DECORATIVE ARTS

Japanese ex-patriate artist Kataro Shirayamadani (1865-1948) painted this vase for Rookwood Pottery of Cincinnati around 1904. It sold for **\$7,500** at a September 2014 auction.



AMERICANA

American industrialist Henry Ford (1863-1947) never ran for president, but his backers made this button to plant the idea. A rarity in political memorabilia, this survivor sparked a bidding war between three collectors before realizing **\$7,812** at a July 2014 Heritage auction.



POSTER ART

Moulin Rouge, 1889, is a rare and important example of original French poster art by Jules Chéret (1836-1932). His instantly recognizable gouache, watercolor and charcoal pencil on paper realized **\$25,000** at a September 2014 Heritage auction.

SPORTS

Memorabilia from the career of golfer Bobby Jones (1902-1971) is practically unheard of in private hands, so when his 1916 Cherokee Country Club Invitational Trophy crossed the block, golf fans took notice. It's the earliest Jones trophy to enter the collecting hobby.

It realized **\$31,070** in September 2014.



GEMSTONE

A piercing blue Sri Lankan Sapphire Gemstone with provenance to the prestigious Fallbrook Gem & Mineral Society Gem Collection weighs in at a full 4.98 carats. It sold for **\$23,750** at a September 2014 Heritage auction.



HOLLYWOOD

Academy Award-winning actress Jennifer Lawrence took this Judith Leiber purse to the 2011 Oscars. Autographed by *The Hunger Games* star, it realized **\$8,750** at an August 2014 auction.

HISTORICAL

The interesting thing about this George Washington "Long Live the President of the United States" Liverpool Creamware Tankard is that it was produced in England shortly after the colonies won their independence ... from England. This early presidential display piece realized **\$4,062** at a July 2014 auction.



MOVIES

The first depictions of Dorothy Gale, the Munchkins and the Yellow Brick Road are seen in this pre-production concept painting by Jack Martin Smith (1911-1993) from 1939's *The Wizard of Oz*. It sold for **\$32,500** at an August 2014 Heritage auction.



MUSIC

True eye candy for die-hard Beatles fans, these 14-inch Bobb'n Head Dolls were manufactured by Car Mascots in 1964. These sets were made exclusively for retailers who sold smaller 8-inch dolls to customers. These four figures realized **\$11,250** at an August 2014 auction.



POLITICS

This unique variant of a sought-after Calvin Coolidge and Charles G. Dawes 6-inch jugate surprised attendees when it crossed the block at Heritage's official auction at the American Political Item Collectors National Convention in July 2014. It realized **\$12,188**.



COMICS

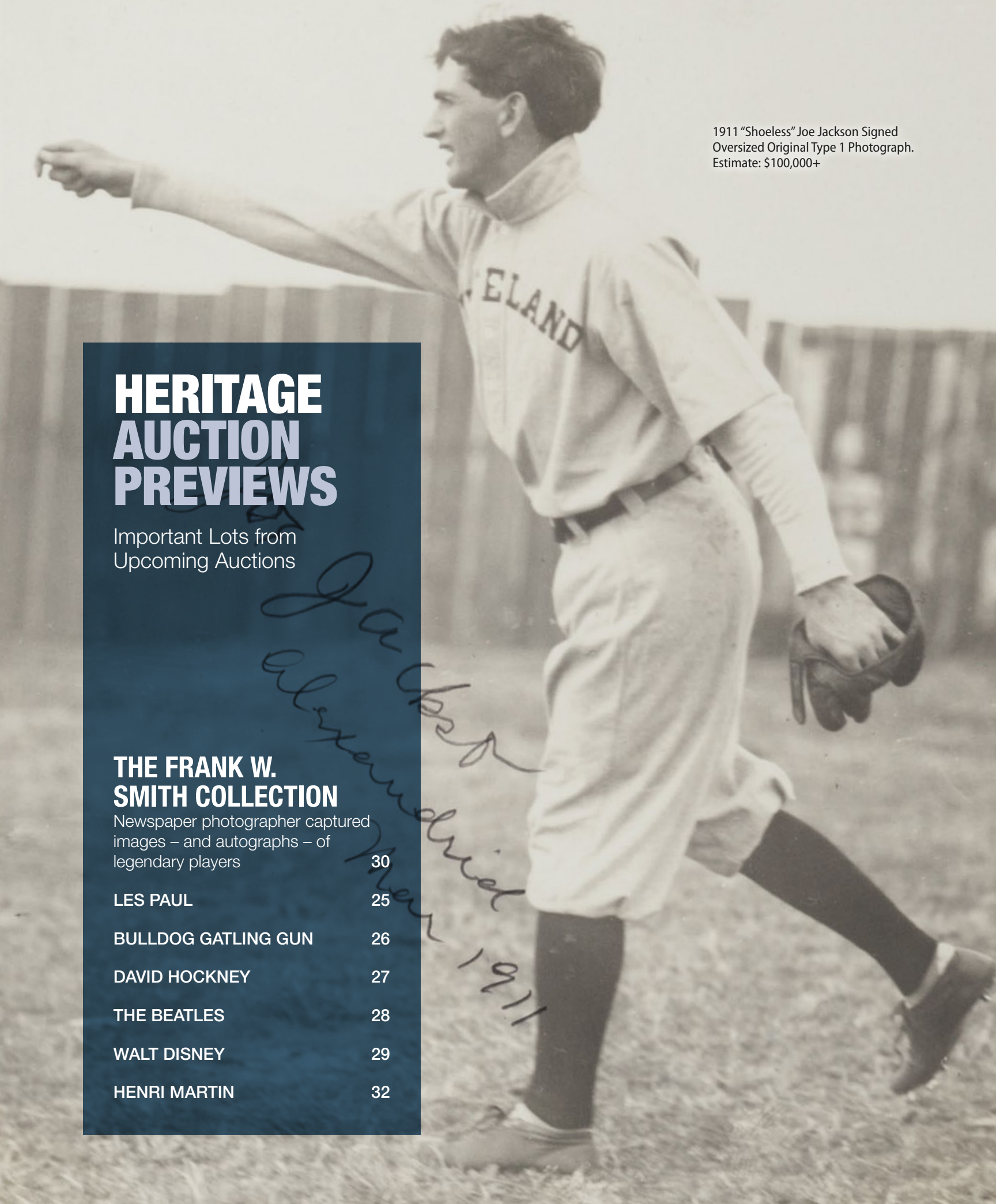
Action Comics #1, featuring the first appearance of Superman, makes a grand entry whenever a copy of the remaining few books appear at auction. This high-grade sample realized **\$167,300** at an August 2014 auction.



MODERN ART

Two Flags (Whitney Anniversary), completed in 1980 by Jasper Johns (b.1930), was created to celebrate the 50th anniversary of the Whitney Museum of American Art. It realized **\$40,625** at a May 2014 Heritage auction.





1911 "Shoeless" Joe Jackson Signed
Oversized Original Type 1 Photograph.
Estimate: \$100,000+

HERITAGE AUCTION PREVIEWS

Important Lots from
Upcoming Auctions

THE FRANK W. SMITH COLLECTION

Newspaper photographer captured
images – and autographs – of
legendary players

LES PAUL	30
BULLDOG GATLING GUN	25
DAVID HOCKNEY	26
THE BEATLES	27
WALT DISNEY	28
HENRI MARTIN	29
	32

Heritage Auctions Offers Several Ways to Bid in Upcoming Auctions

For an up-to-date Auction Calendar, visit **HA.com/Auctions**



INTERNET

You can bid online for all upcoming auctions at HA.com. For Signature® auctions, which have a live floor session component, Internet bids will be accepted until 10 p.m. CT the day before the live auction session takes place.



EMAIL

You can email your bids to Bid@HA.com 24 hours before the live auction. List lot numbers and bids in columns, and include your name, address, phone, customer number (if known), and dealer references, as well as a statement of your acceptance of the Terms and Conditions of Sale.



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Simply complete the Bid Sheet with your bids on the lots you want, sign it and mail it in (it must be received 24 hours prior to the auction). Call 877-HERITAGE (437-4824) and ask for postal mail bidding assistance to receive a Bid Sheet.



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FAX

Follow the instructions for completing your mail bid and fax it to 214-409-1425. Fax bids will be accepted until 3 p.m. CT the day before the auction date.



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Snowy White's 1957 Les Paul

GUITARIST PLAYED GOLDTOP IN STUDIO AND
WHILE TOURING WITH PINK FLOYD

ARRIVING IN LONDON in the early 1970s, Terence "Snowy" White gradually made a name for himself as a blues-orientated guitar player. By 1974, he was touring the United States and jamming with legendary English blues guitarist Peter Green, a founder of Fleetwood Mac.

In 1976, White was invited by Pink Floyd to play backing guitarist on the band's "Animals" tour. White (b.1948) also toured with Pink Floyd on their "Wall" shows, in addition to working individually with members Rick Wright, Roger Waters and David Gilmour. Along the way, he served a two-year stint as guitarist for Thin Lizzy, and his 1983 solo effort "Bird of Paradise" was a hit single in the United Kingdom.

White's 1957 Gibson Les Paul Goldtop, his signature guitar he purchased in 1968 and used throughout his career, is featured in Heritage's musical instruments auction scheduled for Feb. 28 in Beverly Hills.

After playing his Goldtop Les Paul for nearly 50 years, White says the time is right to share the guitar with fans. "My whole 45-year career, with all its ups and downs, is wrapped up in this guitar," White says. "But I don't play so much now, and I probably won't be touring again, so it feels like it's time to let it go. No point in letting it just sit in its case for the rest of my life. Time moves on."

In addition to being a piece of rock history, White's guitar is also from an era extremely popular with collectors, says Heritage Auctions vintage guitar specialist Mike Gutierrez.

"The 1957 Gibson Les Paul Goldtop is from the Golden Era of Les Pauls, when Gibson incorporated the new 'Patent Applied For' humbucker pickups and finally perfected the Les Paul body design to a player's standard that has not changed to this day," Gutierrez says. "These models were made between 1957 and 1960, so it was a short run, and that makes it especially attractive to collectors and musicians."

The guitar is a treasure that White has rarely left unattended. "I couldn't relax if I couldn't see exactly where it was," he says. "It has spent many hours hidden under hotel beds or behind shower curtains. If it could speak, it could get me into a lot of trouble!"

Snowy White's Gibson Les Paul Goldtop 1957,
Serial No. 72916, Headstock No. 0382
Estimate: \$100,000+



Snowy White cradles his 1957 Gibson Les Paul Goldtop.

EVENT

**MUSICAL INSTRUMENTS
SIGNATURE® AUCTION**
7131 is scheduled
for Feb. 28, 2015, in
Beverly Hills and online
at HA.com/7131. For
information, contact Mike
Gutierrez at 214-409-
1183 or MikeG@HA.com.



1877 Colt Bulldog Gatling Gun

LIMITED-PRODUCTION MODEL FEATURED
IN 'THE BOOK OF COLT FIREARMS'

GEN. BENJAMIN F. BUTLER of the Union Army first used the Gatling gun at the siege of Petersburg, Va., in 1864-1865. Early models could fire 400 rounds per minute. By 1877, that had increased to 1,000 rounds per 79 seconds – giving armies that used the weapon a devastating advantage.

A Colt Bulldog model of the 1877 Gatling gun, serial No. 207, put in use in the land service of the United States, is featured in Heritage's Dec. 14, 2014, arms and armor auction.

"Because of hard use, survival rate of this model Gatling is very low," notes *The Book of Colt Firearms* by R.L. Wilson. The Gatling is featured on page 522 of the 2nd edition the book, considered one of the hobby's most authoritative publications.

"The 1877 Bulldog was the first regular production model to have its barrels and breech section fully enclosed, giving the gun the appearance of a small cannon," adds Clifford Chappell, arms and armor consignment director at Heritage Auctions.

The gun is mounted on a standard configuration wooden field carriage with 44-inch diameter wheels on a 35-inch axle. "Most Model 1877 Bulldog Gatling guns were mounted on tripods," Chappell says. "A small number were fitted to small artillery carriages."

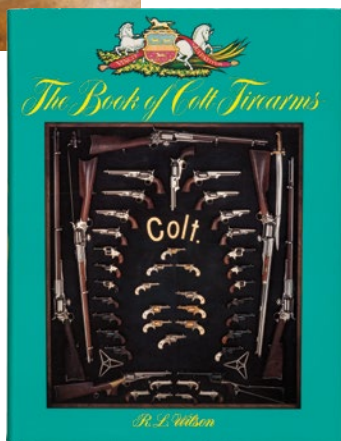
This particular gun, Chappell adds, is rare because it can be found in U.S. Army purchase records and "because it came from a rare, small model made in limited production. They are almost never seen on the market."

The Gatling most recently was held in the collection of the prominent Jelks family of Arizona. J. Rukin Jelks was among the founders of the American Quarter Horse Racing Association. Before its acquisition by Jelks, this gun belonged to noted gun collector Robert Q. Sutherland.



U.S. Colt Model 1877
Bulldog Gatling
Gun, Serial No. 207,
.45-70 Caliber, Five
18-inch Barrels,
Secured in Brass
Casement. Estimate:
\$100,000-\$300,000

The Colt Model 1877
Bulldog Gatling gun is
featured in R.L. Wilson's
The Book of Colt Firearms.



EVENT

ARMS & ARMOR SIGNATURE® AUCTION

6130 is scheduled
for Dec. 14, 2014, in
Dallas and online at
HA.com/6130. For details,
contact Clifford Chappell
at 214-409-1887 or
CliffordC@HA.com.

David Hockney's 'Cat'

COLLEAGUES HAVE CALLED HIM THE MOST
INFLUENTIAL BRITISH ARTIST OF ALL TIME

IN THE 1950s, David Hockney was a student at England's Bradford School of Art. It wasn't unusual for the teenager to craft earthenware cats as he began exploring his artistic passions.

Over the next five decades, Hockney (b.1937) would create paintings, prints, collages, digital art, stage set designs and photography that would result in a poll of 1,000 British painters and sculptors calling him the most influential British artist of all time.

"Hockney has been relevant for more than five decades, beginning with the Pop Art movement of the 1960s," says Brandon Kennedy, director of 20th and 21st Century Design at Heritage Auctions. "His work hangs in many modern art museums, including the Museum of Modern Art in New York, Tate Gallery in London, and the Art Institute of Chicago."

The book *David Hockney: A Drawing Retrospective* by Ulrich Luckhardt calls Hockney "perhaps the world's most widely celebrated contemporary artist."

Although Hockney experimented with ceramics in his youth, his early works rarely appear at auction. A ceramic cat made by Hockney in 1955 sold for more than \$50,000 in 2011. A similar ceramic piece is featured in Heritage Auctions' 20th Century Design auction scheduled for Jan. 29, 2015.

"This piece was made by Hockney when he was 18 years old," says Kennedy. "These cats, from an edition of six, have been offered four times, with this example being the first one ever offered originally. Adding to their rarity, ceramics, especially in this small edition, are not a large portion of Hockney's oeuvre."

San Francisco's de Young Museum recently hosted "David Hockney: A Bigger Exhibition," described as the first comprehensive survey of his 21st-century work. He is also the subject of the recently released *Hockney*, a documentary that explores the artist's life from his youth in Bradford to his studies in London, and periods in California and New York.

Hockney is a "beloved and controversial artist whose career has spanned and epitomized the art movements of the last five decades," notes the book *David Hockney: The Biography, 1937-1975* by Christopher Simon Sykes.



Hockney

Associated Press



David Hockney (b.1937)
Cat, circa 1955
Glazed earthenware
13½ x 15 x 5 in.
Estimate: \$20,000-\$30,000

EVENT

20TH CENTURY DESIGN SIGNATURE® AUCTION

6130 is scheduled for Jan. 29, 2015, in Dallas and online at HA.com/5205. For information, contact Brandon Kennedy at 214-409-1965 or BrandonK@HA.com.

EVENT

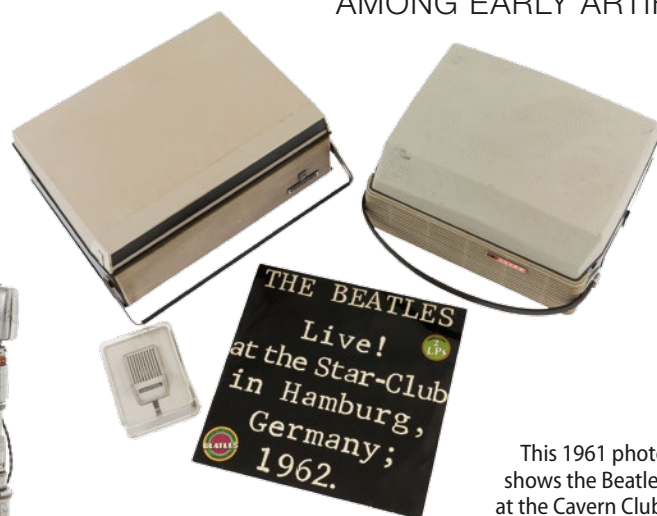
ENTERTAINMENT & MUSIC MEMORABILIA SIGNATURE® AUCTION
7096 is scheduled for Dec. 6, 2014, in Dallas and online at HA.com/7096. For details, contact Garry Shrum at 214-409-1585 or GarryS@HA.com.

Late 1950s-Early 1960s
Beatles Stage-Used
Microphones from the
Cavern Club, Liverpool.
Estimate: \$6,000+ each



The Beatles' Cavern Club Microphones

PORTABLE RECORDER USED FOR LIVE ALBUM ALSO
AMONG EARLY ARTIFACTS FROM BAND'S CLUB DAYS



1962, Phillips Portable Four-Track Tape Recorder from the Star-Club, Hamburg, Used to Record *The Beatles: Live! at the Star-Club*. Estimate: \$5,000+



This 1961 photo shows the Beatles at the Cavern Club.

LIVERPOOL'S CAVERN CLUB and Hamburg's Star-Club were more than the Beatles' earliest venues. The small performance halls are where the band honed their playing and songwriting skills on their way to conquering the world of pop music.

The Beatles made their first appearance at the Cavern Club in early 1961. It was here that they were first seen by Brian Epstein, who became their manager and landed the lads their first record contract. By 1962, the band was playing at the Star-Club. One of their final performances at the venue was taped with a portable recorder, with songs such as "I Saw Her Standing There," "Roll Over Beethoven" and "Twist and Shout" released later as *The Beatles: Live! at the Star-Club*.

In late 1963, the Beatles recorded "She Loves You" and within months were headed to the United States and their first appearance on *The Ed Sullivan Show*. The rest, as they say, is history.

"Those early years were critical to the Beatles' success," says Heritage Auctions' entertainment memorabilia expert Garry Shrum. "They began mastering their playing and songwriting abilities, and that prepared them for the monumental success they would see over the next seven to eight years."

Artifacts from those early days are being offered at Heritage Auctions' entertainment and music memorabilia auction scheduled for Dec. 6 in Dallas. They are consigned by Ted "King-size" Taylor, who, with his band the Dominoes, was a contemporary of the Beatles. Three microphones and stands used by the band for more than 200 performances at the Cavern are expected to realize at least \$6,000 each. The recorder used at the Star-Club to tape the band is expected to realize at least \$5,000.

"These are unique items," Shrum says. "It's a rare chance for collectors to own pieces of rock 'n' roll history linked to the greatest band of all time."

'Two-Gun Mickey' Cel, Background

1934 ANIMATED SHORT REFLECTS DISNEY'S GROWING FOCUS ON STORYTELLING

AS DISNEY ANIMATORS began gearing up for their first animated feature film, 1937's *Snow White and the Seven Dwarfs*, a new edict began taking hold at the studio: Tell a good story.

"They were realizing that you couldn't sustain a full-length film like *Snow White* with visual gags," says Jim Lentz, Heritage Auctions' director of animation art. "Directors, animators and writers began emphasizing character development and strong stories. You can see an example of this in the 1934 short *Two-Gun Mickey*."

In this nine-minute short directed by Ben Sharpsteen (1895-1980), cowgirl Minnie thinks she can take care of herself in the Wild West, but when she's captured by Pete, Mickey comes to her rescue. "You can see dialog, story elements and visuals that the studio began perfecting as they prepared to work on *Snow White*."

An original 12-field, hand-inked, hand-painted black and white nitrate production cel from the short, on an early Disney hand-painted, black and white production background, is featured in Heritage Auctions' animation art auction scheduled for March 2015. The piece hails from a private collection.



Two-Gun Mickey, 1934, Walt Disney Studios, original, one-of-a-kind, 12-field, hand-inked, hand-painted, black and white nitrate production cel of Mickey Mouse on early Disney hand-painted, black and white production background. Estimate \$50,000-\$75,000

EVENT

ANIMATION ART SIGNATURE® AUCTION

7108 is scheduled for March 19-20, 2015, in Dallas and online at HA.com/7108. For information, contact Jim Lentz at 214-409-1991 or JimL@HA.com.

LAIKA MODELS, PROPS ADDED TO AUCTION

PUPPETS, CONCEPT ART, set pieces and props from the studio that produced the stop-motion hits *Coraline*, *The Boxtrolls* and *ParaNorman* are being offered in a February 2015 Heritage auction.

"LAIKA is known for its artistry and revolutionary stop-motion animation techniques," says Jim Lentz, Heritage Auctions' director of animation art. "They are opening their archives for the very first time to make a limited number of its puppets, sets and art available to collectors."

Fueled by the vision of its owner, Nike co-founder and Chairman Philip H. Knight, and its President and CEO Travis Knight, LAIKA (laika.com) handcrafts and transforms everyday materials into living creatures infused with dimension and soul, the studio says.

Both 2009's *Coraline*, based on Neil Gaiman's novella, and 2012's *ParaNorman* were nominated for Academy Awards and BAFTA Awards.

Coraline was nominated for an Academy Award.



A LAIKA animator works on a scene for *The Boxtrolls*.

EVENT

**SPORTS COLLECTIBLES
PLATINUM NIGHT®
AUCTION 7130** is
scheduled for
Feb. 21-22, 2015, in
New York and online
at HA.com/7130. For
details, contact Chris
Ivy at 214-409-1319
or Civy@HA.com.

1911 Indians and Giants Photo Book

NEWSPAPER PHOTOGRAPHER CAPTURED LEGENDS
JACKSON, LAJOIE AND MATHEWSON

THE ONLY KNOWN “Shoeless Joe” Jackson signed photograph has been discovered in a photo book compiled by Cleveland newspaper photographer Frank W. Smith in 1911. Also included in the newly discovered trove of photographs are prints autographed by baseball legends Napoleon Lajoie, Christy Mathewson and John McGraw.

“This previously unknown autograph collection stands out for its significance, rarity and remarkable state of preservation,” says Chris Ivy, director of sports auctions at Heritage. “The Frank W. Smith Collection is one of the most exciting ‘time capsules’ of the early 20th century game ever to surface in the collecting hobby.”

As a photographer for *The Cleveland Plain Dealer*, Smith snapped most of the Cleveland Indians at the team’s 1911 spring training grounds in Alexandria, La. The trove of never-before-seen original photos would represent a significant find on its own, however, the fact that Smith took the time to ask players to sign and date their photos makes this collection truly special, Ivy says.

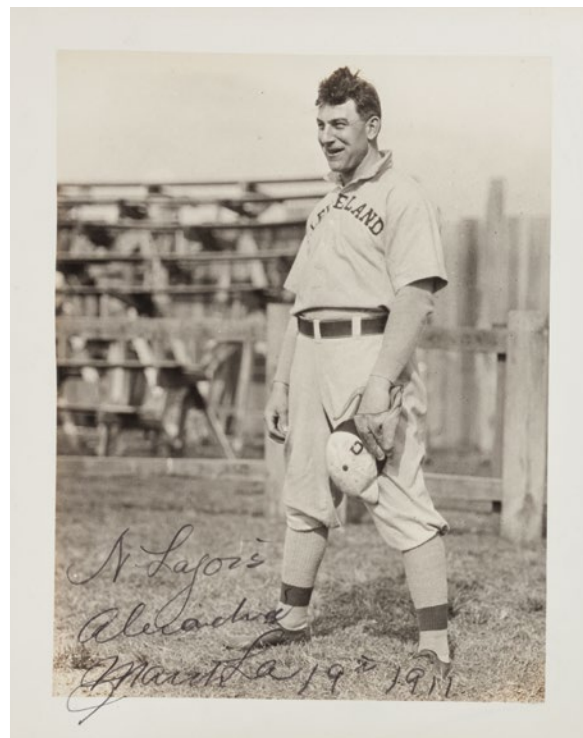
Among the 60 photographs in the photo book are Lajoie, after whom the team was nicknamed (the Cleveland Naps), and Jackson, whose path to Hall of Fame immortality, of course, was derailed by the scandal of the 1919 World Series fix.

Jackson autographed his photo just weeks before beginning his first season as a member of the Indians squad. A functional illiterate often teased for his lack of a formal education, “Shoeless Joe” typically signed only when absolutely necessary, with legal documents

supplying most of the few known exemplars. His autograph is among the scarcest and most valuable in the baseball collecting hobby.

“The balance of the signed photography focuses on the 1911 National League Champions, the mighty New York Giants,” Ivy says. “Counted among those 15 subjects are two of the earliest inductees to the Baseball Hall of Fame, legendary pitcher Christy Mathewson and esteemed manager John McGraw.”

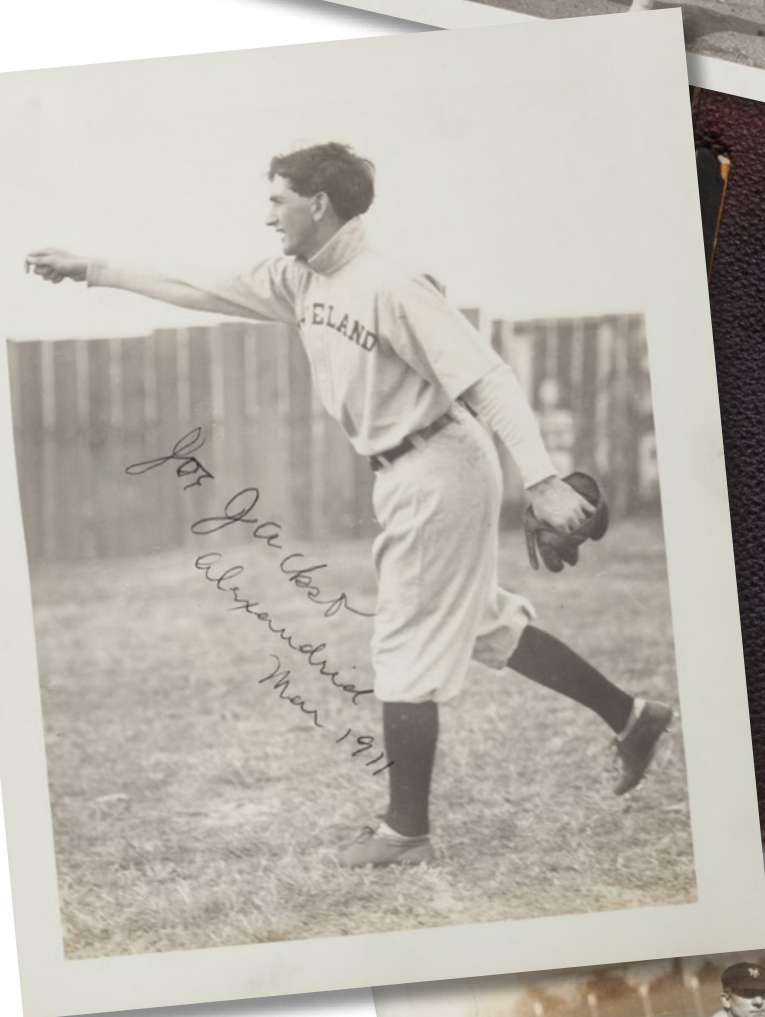
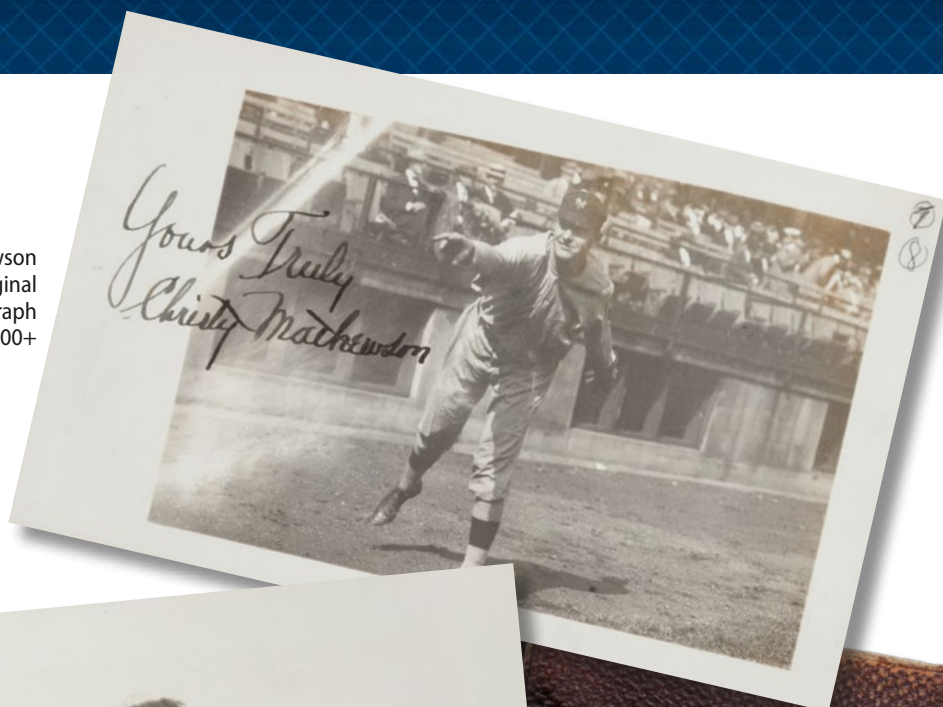
The photo book and its photographs are expected to realize at least \$170,000 when they go to auction in February.



1911 Napoleon Lajoie Signed Oversized Original
Type 1 Photograph. Estimate: \$10,000+

Auction Preview
SPORTS
COLLECTIBLES

1911 Christy Mathewson
Signed Original
Type 1 Photograph
Estimate: \$40,000+



1911 "Shoeless" Joe Jackson
Signed Oversized Original
Type 1 Photograph
Estimate: \$100,000+



1911 Frank W. Smith
Photo Book with 57
Signed, Original Type 1
Photographs including
John McGraw
Estimate: \$20,000+

EVENT

EUROPEAN ART
SIGNATURE® AUCTION

5195 is scheduled for Dec. 10, 2014, in Dallas and online at HA.com/5195. For information, contact Brian Roughton at 214-409-1210 or BrianR@HA.com.

Henri Martin Painting

CELEBRATED FRENCH IMPRESSIONIST WAS MASTER OF POINTILLIST STYLE

BORN IN TOULOUSE, France, Henri Jean Guillaume Martin (1860-1943) was the son of a carpenter who studied under French Romantic artist Eugene Delacroix and French painter and sculptor Jean Paul Laurens.

In 1883, Martin won a scholarship for a piece shown at the Paris Salon, allowing him to travel to Italy, where he studied classical Italian masters, according to Artnet. The light-filled Italian landscapes suffused much of his subsequent work.

Martin eventually returned to Paris and began painting in the Pointillist style. At the turn of the century, he began exhibiting his work at venues associated with the Symbolist painters and he received commissions to decorate municipal buildings throughout France.

"Martin eventually left Paris and in 1900 he moved to a mansion overlooking Labastide-du-Vert, a small village in the south of France," says Brian Roughton, director of American and European fine and decorative

art at Heritage Auctions. "It's widely acknowledged that Martin performed his best work in this peaceful environment."

An oil on canvas from this period, circa 1920, titled *La vallée du vert à Labastide-du-Vert* is featured in Heritage Auctions' European Art auction scheduled for Dec. 10, 2014. It's expected to realize at least \$500,000. "*La vallée du vert à Labastide-du-Vert*," Roughton says, "was painted at the height of the artist's career and is an excellent example of his finest work."



Henri Jean Guillaume Martin (1860-1943)
La vallée du vert à Labastide-du-Vert,
circa 1920, oil on canvas, 44 x 46¼ in.
Estimate: \$500,000-\$700,000

MARKING 25 ISSUES

Twenty-five issues ago, *The Intelligent Collector* magazine launched our journey with these 24 words:

To be the world's most trusted and efficient marketplace and information resource serving owners of fine art, collectibles and other objects of enduring value.

We're proud of our record in attempting to reach this goal. Over the past seven years, with every issue, we've presented interviews with the world's top collectors. And in keeping with our mission, we've asked all of them to impart a bit of wisdom when it comes to collecting – and sometimes creating – objects of value.

Here, to celebrate our 25th issue, is a look back at our most memorable nuggets of collector insights.



No. 1 Fall 2007

Noted numismatist Jim O'Neal on knowing what you buy: Purchase the coin, not the holder. "You just don't automatically blindly say, 'That's a 65, I'll take it.' You look at it and buy the coin, the thing that's in the holder, not the holder itself."



No. 2 Winter 2008

Royal artifact collector James Russo on his buying strategy: Collect what you love. "It's [not], 'Oh, this is a good investment.' I never in my life thought I would ever sell anything [I collected]. Never."



No. 4 Summer 2008

Movie critic Leonard Maltin on the perfect collectible:

"I'm always looking for something I don't know about. I'm looking for the collectible I've never seen before. That, for me, is the fun part of collecting – even after all these years – that I can find something I never dreamed existed."



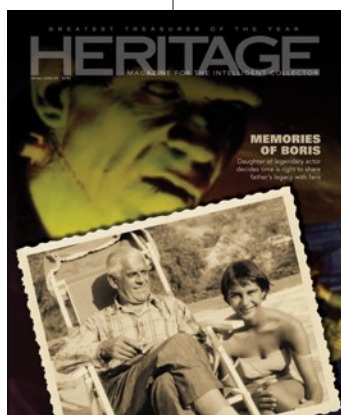
No. 3 Spring 2008

Moon-walker Charlie Duke Jr. on his childhood collecting:

"I wasn't a big collector. I had a few model airplanes. That's about it. I was 6 years old when World War II started, so I had balsa wood airplanes that I made... Those balsa wood things, they just got crushed. Some, I put little firecrackers in and threw them off my grandmother's second-floor porch and watched them explode."

No. 5 Fall 2008

Marvel Comics legend Stan Lee on the scarcity of early original artwork: "[In the early days], we worked in one little office at Marvel, which was Timely at the time. The original artwork was drawn huge, much bigger than it is now. ... We had no place to put it. So we'd give the artwork away, the original artwork, to kids who'd come up to deliver a sandwich, or to a cleaning woman who didn't want it. We'd throw them away. Who knew?"



No. 6 Winter 2008-09

Boris Karloff's daughter Sara on the auction of the Boris Karloff Estate Collection: "Of course I have personal items and they are precious to me. But the collectors and fans should have parts of my father's career and this is my way of thanking them for giving his work and his career such long-lasting legs."

No. 7 Spring 2009

Geppi's Entertainment Museum founder Stephen Geppi on knowing what you collect: "At this point in my life, I know what I'm doing. But there are cases where you have to do a little more homework."

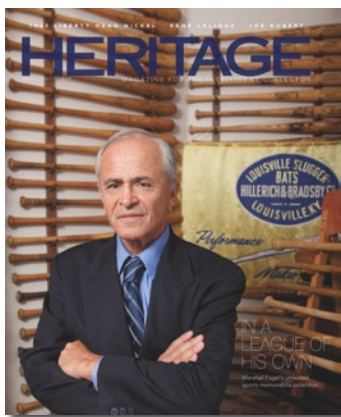
Every once in a while, no matter how much you know, you can get fooled on something. Even the most incredible expert in whatever hobby can still get fooled if they're not doing all of their due diligence."



No. 8 Summer/Fall 2009

Ed Jaster, vice president at Heritage Auctions, on the academic view of pin-up art: "If you're questioning the subject matter, I think the argument can be made that nudes are a staple of artists."

What's the difference between Sandro Botticelli's *Birth of Venus* and a Vargas girl? Why is there this disdain by the art establishment?"

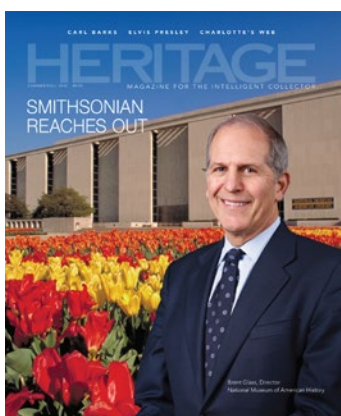


No. 9 Winter 2009/2010

Sports memorabilia collector Marshall Fogel on preserving collectibles: "You can't own this stuff if you don't understand how to deal with preservation and conservation. I can't tell you how many people I've met who keep things in the sunlight. It makes you sick."

No. 10 Spring 2010

Julie Kronick, corporate art curator at Neiman Marcus, on the role of the company's art collection: "When executives of the Neiman Marcus Group talk about the manner in which we bring a high level of taste and culture to the stores, they can't make that statement without following with a comment about our unique art collection. ... If you were to take away the art and replace it with more merchandise or mannequins, one would visibly sense the void."



No. 11 Summer/Fall 2010

Disney art collector Kerby Confer on collections that bring happiness: "The joy of owning the Inverted Jenny when you put it in a safe-deposit box and it sits there for 16 years, it's like, 'Whoopie.' But when you walk into a room and you see [an original Carl Barks' painting of] Scrooge McDuck diving off a diving board into his money and you get a giggle, I just can't describe what the difference is. After 16 years, I said, 'The time has come. It's been great. I'm going to simplify my life. The stamp can go.'"



No. 12 Winter 2010/2011

Media executive and collector Christopher "Kip" Forbes on the collecting bug: "Collecting is a disease, an affliction I inherited from my father. The symptoms are different for everyone, but the common denominator is that you can't help it. Some say it's unaffordable because you are driven to make acquisitions whatever your means. Of all the vices one could have – gambling, drinking, mistresses – it's a vice with residual values."



No. 13 Spring 2011

Whoopi Goldberg on displaying her porcelain collection as conversation-starters: "I believe that art is a hands-on situation. People are inclined to pick things up and look at them, but sometimes they're afraid. Once you show them how to do it, it works. I also collect porcelain dishes from 1830 to 1919 and so sometimes I mix them with 1950s bobble heads. It's a combination of interesting stuff and it has worked very well."



No. 14 Summer/Fall 2011

Mark Salzberg, chairman of Numismatic Guaranty Corporation, on the allure of coin collecting: "They're beautiful, they're historical, they represent value. They also lend themselves to portability. In today's world, many people have become concerned about the economic environment and are gravitating toward items that can be transported — gems, precious stones, high-value coins. They're universally traded, and the market in coins is very mature."



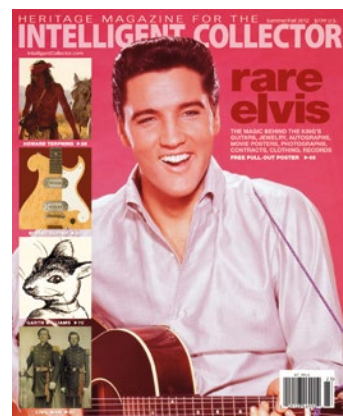
No. 15 Winter 2011/2012

NBA Hall of Famer and collector Kareem Abdul-Jabbar on creating a collectible: "I was in 8th grade, and I went to Madison Square Garden to a Harlem Globetrotters game. We were around by the dressing room, because my coach knew them, and this guy comes up and says, 'You're a Globetrotter!' I was 6-8 then, but I was in 8th grade. I said, 'I'm not.' He goes, 'No, no, you're a Globetrotter! Sign this for me!' He kept bothering me, so to get rid of him, I said, 'All right, I'll sign it.' So I signed my name."



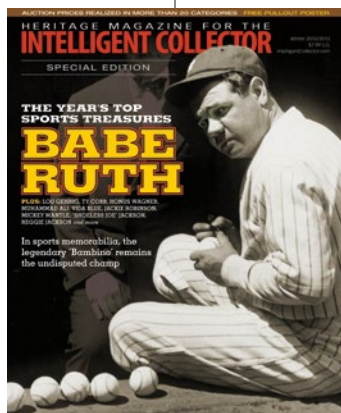
No. 16 Spring 2012

Burlesque performer Dita Von Teese on collecting pin-up art and antique silverware: "I love the Love Disarmed series by Reed & Barton. [It's] a very beautiful design with a very voluptuous woman with her arm up and a cupid behind her. It's really sexy and dates to the 1800s. I love reminders that people weren't always so conservative. ... I like things that are racy, things that remind you that people have always had a sense of humor about sex and have liked titillating things."



No. 17 Summer/Fall 2012

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



No. 18 Winter 2012/2013

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



No. 19 Spring 2013

Artist Jamie Wyeth on spending time on an island off the coast of Maine that he reaches by rowboat: "We're bombarded with stimulation in this day and age. The island gives me focus — nobody can drive up and say, 'Let's have lunch.'"



No. 20 Summer/Fall 2013

Dr. Dean Rudoy on auctioning his important Kennedy memorabilia collection: "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."



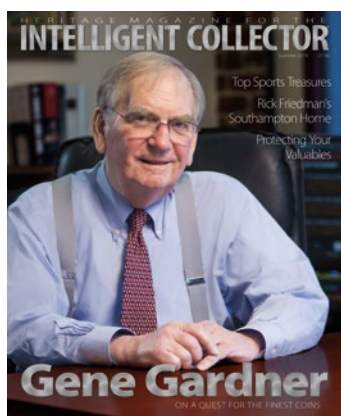
No. 21 Winter 2013/2014

Antiques Roadshow executive producer Marsha Bemko on never running out of hidden treasures: “When we go to a city to tape a show, we never have enough time to see everyone who wants to see us. In Cincinnati, we gave out 6,600 tickets, but we had more than 35,000 ticket applications to get in. In Knoxville, over 12,000 applied for 3,300 pairs of tickets. We have a country filled with undiscovered treasures. ... They’re out there!”



No. 22 Spring 2014

Tom Tumbusch, editor of Tomart's Disneyana Update magazine, on the Walt Disney Company's ability to continue creating collectibles: “Certainly, no one is in a better position of creating collectors than Disney. They are still producing popular movies, and they run 60 million people through their theme parks every year. The happiness and magic associated with Disney characters will touch hearts for a long time to come.”



No. 23 Summer 2014

Numismatist Gene Gardner on advice for young collectors:

“Go to shows. Subscribe to publications. Find people you respect and feel they know what they are doing. And get your feet wet. Just learn, and read, read, read. It’s the same advice Warren Buffett gives to young investors – to read annual reports. Get down in the trenches. Handle as many coins as you can.”



No. 24 Fall 2014

Horror movie memorabilia collector and Metallica guitarist Kirk Hammett on using a buyer: “[Celebrity tax is] extra money above what would be reasonable for the item in question. Someone will just conclude that I can afford another \$50 on a \$100 item. ... It happens on all levels. So since early on, when I realized that this was going on, I’ve had people buy for me, which was a bit of a problem until I actually found someone I could trust.”



No. 25 Winter 2014/2015

Collector and gallery owner Louis Meisel on a collecting strategy he's followed since he was a child: “When I was 5-years-old, I would climb under tables in dusty old antique shops to find things others couldn’t see.” (See page 72).

Back Issues

To order back issues of *The Intelligent Collector*, call 866-835-3243; \$15 per issue, includes postage. Not all issues are available.



Howard Terpning in his studio, August 2014.

FOR MORE THAN 60 YEARS,
FIRST AS A SUCCESSFUL
ILLUSTRATOR AND NOW
AS MASTER PAINTER,
**HOWARD
TERPNING**
HAS MADE STORYTELLING
THE CORNERSTONE OF HIS
LEGENDARY CAREER

Interview by
Hector Cantú

Portrait by
Reed Rahn

IT WAS LATE in Howard Terpning's days as an illustrator. He had started as an apprentice for Haddon "Sunny" Sundblom, best known for the iconic images of Santa Claus he created for the Coca-Cola Company.

Within 10 years of joining Sundblom's Chicago studio in 1949, Terpning was among the most sought-after illustrators of his day.

His work anchored national advertising campaigns. He was doing editorial illustrations for magazines such as *Time*, *Good Housekeeping*, *McCall's* and *Ladies' Home Journal*. Even Hollywood came calling, asking him to paint movie poster artwork for films such as *Cleopatra*, *Lawrence of Arabia*, and the 1967 re-release of *Gone with the Wind*.

"It was an exciting time," Terpning recalls. "Illustration was still in its heyday and I had achieved a reputation. I was receiving a lot of work. It was exciting and busier than hell, as you can imagine."

Then, as the 1960s came to a close, a change began taking place.

"In those days, I was always up for any assignment, any challenge, unless it was an area of illustration that was beyond my expertise or something that just didn't appeal to me," Terpning says before pausing to consider his next thoughts.

"Is it Columbia Pictures that has the logo with the standing woman in the gown, the image that appears before the movie starts? The studio wanted me to do a new image for them to use on all their films."

Terpning settles in his chair, carefully selecting his words.

"I did it, but my heart wasn't in it. I should have made more of it. But I didn't. I don't think they ever used it."

Within a few years, Terpning had left the frantic, deadline-driven world of New York's advertising agen-

cies, settling in Arizona and achieving extraordinary success with a new passion: historical paintings that depict ceremonies, and scenes of struggle and everyday life among the Plains people.

"I'm just a storyteller," he says. "It's what I love to do. Tell stories."

"[Terpning] is simply the best and best-known artist doing Western subjects at this point," the late Fred A. Myers, director of the Gilcrease Museum, once said. "He is among a very small group of painters of the West in the late 20th century whose art will still be hanging in museums and appreciated a hundred years from now."

We visited with Terpning at his Tucson studio, where the 87-year-old native of Illinois delved into his remarkable years as an illustrator during the Golden Age of advertising, and his second career as one of America's most important painters.

THE ILLUSTRATOR

Howard Terpning landed an apprenticeship at the Chicago studio of Haddon Sundblom (1899-1976) immediately after leaving art school. From there, he worked for a studio in Milwaukee – "I painted a lot of farmers on tractors. I did some beer ads. It wasn't very exciting" – before moving to New York in 1958 to work for Stephens, Biondi, De Cicco. His illustrations for Pendleton Woolen Mills, Gold Label Cigars and Dobbs Hats reflected a distinctive style that made him a favorite among national advertisers.

Working for Haddon Sundblom must have been exciting, especially in the 1950s when mass media was exploding and shaping American culture.

We had moved into a great studio facility right across the street from this restaurant. Sunny practically lived in that restaurant! He'd go over for lunch and still be there at dinner time. He would have accumulated this huge table of people and he was such a dynamic force, with a deep, powerful voice. And he always had plenty to say. Very articulate. Very bright. When Sunny was holding court, he demanded full attention. You damn well better listen to Sunny! So I'd just sit there at the table, if I was lucky enough to be there, and drink my beer and keep my mouth shut.

Was work getting done at these gatherings?

That was a rare ability of his. Sunny could paint in the morning, not that he'd go out every day, but if he stayed out all afternoon or half the night, he'd come in and shave, put on a clean shirt and sit down and start painting again. And, of course, it was my job to keep his palette clean and brushes rinsed and everything ready to go. It was a great experience.

Illustrators must have been coming and going. Any names we would recognize? Did you meet [pin-up artist] Gil Elvgren?

He was a friend of Sunny's, and he happened to come up to the studio one time. It was the early 1950s. He was a nice fellow. His work was remarkable. He was certainly by far the best in that field. I mean, he just had an unbelievable knack for it.

Who else do you recall meeting?

I met several of the top illustrators of the day who happened to know Sunny or be in town. Joe De Mers [1910-1984]. Coby Whitmore [1913-1988]. Coby was a big, big illustrator back in the day, for women's magazines. He'd come see Sunny and have lunch.

Do artists like Elvgren get the recognition they deserve as painters? Or do you think people view it as pop art, not worth...

I'm sure there are a lot of people who have that attitude. Then there are those who collect pin-up art and certainly the people who realize it was a hard thing to do. I had the opportunity to do two or three of those type of [pin-up] paintings when



Terpning's energetic style made him a favorite among advertisers such as Pendleton Woolen Mills (top) and Dobbs Hats.



Terpnung illustrated stories for the most popular magazines, including Reader's Digest. This gouache on board, to illustrate Hal Borland's story The Plains, a Boy, a Summer Day, was published in 1970.

I was in Sundblom's studio. They had sort of a pecking order. If a client wanted Sundblom, they got Sunny, but they paid the price. And if they couldn't pay Sunny's price, they hired the next guy. Everybody in that studio could paint and tried to paint like Sunny.

Were you the next guy after Sunny?

I was the low man on the totem pole! Hell, I would have done it for nothing! You know how it is when you're starting out. But I got to the point where I could emulate Sunny pretty well. I watched him paint and I had just come out of art school and I was painting from life everyday already.

What's the most important thing you learned during that time with Sundblom?

I learned a little bit about a lot of things. He used to say to me early on, "Don't ever worry about making money. Don't even think about it." He said, "If you do really good work, the money will come. So just focus on what you're doing." And I think I absorbed knowledge from him by almost osmosis, because I was always watching him paint. It wasn't that he gave me a lot of verbal instruction, but I learned a great deal by watching him, and as time went on he gained confidence in my ability. He got

bored painting hands, so he said to me once, "Will you do the hands for me?"

Hands are hard to paint, aren't they?

They are. But I had always spent a lot of time in art school learning to draw hands and feet, and he liked that when he saw my life drawings. That was pretty much how I got the job. He also painted these Cashmere Bouquet soap ads. They showed a romantic couple in some sort of embrace and they were surrounded by flowers. Not specific flowers, but a sense of flowers, and Sunny had a way of doing it that looked so damn believable. He said once, "I'm so sick of painting flowers." He said, "If you lay in these flowers for me, I'll pay you 60 bucks per painting." I was earning 30 bucks a week, so this was great. From there, I just eased into getting my own illustration jobs.

Do you recall your first check as an artist?

I got out of the service at the end of 1946. I started at the Chicago Academy of Fine Arts in fall of 1947. I went there for two years. So it would have been 1949 when I went to the American Academy of Art. I took life drawing and anatomy in the morning, and figure painting in the afternoon, every day for six months. While I was doing



Terpning completed only two or three pin-up illustrations, including this one, after joining Haddon Sundblom's studio in 1949. "If they [clients] couldn't pay Sunny's price, they hired the next guy," says Terpning, at his easel in 1952.



that, I was doing commissioned portraits of neighborhood people. I was getting, I think, \$25 a portrait. So I guess I was earning a living, semi earning a living, during school. And that continued when I joined Sundblom's studio.

Describe landing your first movie poster illustration. It was The Guns of Navarone in 1961. How did that happen?

My agent in New York, Joe Mendola, was out making contacts and he'd hear about art directors looking for somebody to do this or do that. My reputation was growing. I was at Stephens, Biondi, De Cicco in New York. Joe came back to the studio and said they want you to do this. So I did the painting and it was a great film, and so it was a big success. Well, Mickey Mouse could have painted that thing. The film would have been a great success anyway, but because it was a success, they figured, "Well, this guy Terpning did a good job, so let's use him again."

Who would have been your competition at that time to paint movie poster art?

Frank McCarthy [1924-2002]. He did a lot of Westerns. He was very, very good with the action films. Norman Rockwell [1894-1978] did [the 1966 Bing Crosby film] *Stagecoach*. But that was just one of the gazillion things he did. Bob Peak [1927-1992] was big competition. He did *My Fair Lady*. Over the years, I met Bob a few times and he was a great illustrator. In fact, he did the Dobbs Hats ads for years before I got them. Bob said to me one time, "Dammit, it seems every time I wanted to get a certain movie, you'd come along and take the movie." And I said, "Well, I had the same feeling about you."

How much did you get paid for that Guns of Navarone art?

I have a ledger. I had to keep track, because I was doing these itty-bitty jobs for Sundblom and I wanted to make sure I got paid. Some of these things fell through the cracks. [Terpning rises from his chair and disappears into his home; he returns moments later with a book.] This thing is as antique as I am!

How long have you had this?

I guess since I started out. It was 1950. We're looking for *Guns of Navarone*. [He flips through the pages]. *The*



Haddon Sundblom completed the main images for his Cashmere Bouquet Soap paintings, but as an apprentice, Terpning often painted the flowers. "[Sundblom] said once, 'I'm so sick of painting flowers,'" Terpning recalls.

Devil at 4 O'Clock ... That was after Guns of Navarone. Here we are. April of 1961. I have down here \$2,500.

That was pretty good for 1961. So after that, the movie poster jobs just poured in?

I imagine if the movie had been unsuccessful, or if the painting had been unsuccessful, that probably would have been the end of that.

But you did a lot more, more than 80 movie posters, right?

Eighty-six.

Do you have any favorites?

Well, [the 1967 re-release of] *Gone with the Wind*, *Doctor Zhivago*, *Cleopatra*, *Lawrence of Arabia*, *A Man for All Seasons*.

It's my understanding that the movie studios kept most of the original art?

Yes, but they pop up every now and then. We have found a couple of original movie poster art I did.

The last movie poster you were offered was for The Outlaw Josey Wales, which was released in 1976. That's when you decided to stop?

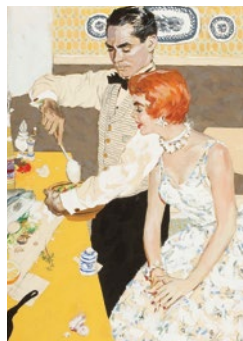
I was doing historical paintings by that point. I did the first ones in 1974, 1975. I had a lot of ad campaigns I had to complete, but in between I started doing paintings for the galleries. By 1976, I had cut them [advertising assignments] all off.

Howard, is there anyone who could pull you out of movie-poster retirement? If George Lucas or Disney called you to do the new Star Wars movie, would you do it?

No. They offered me the poster for the first Harry Potter film, I think it was. It was a big deal. But I wouldn't do it. It's a closed chapter. I'm totally absorbed by what I do. I love what I do. Why would I go back and do something I did all those years ago, for 25 years, to the point where I just didn't want to do it anymore. Why? That's the way it is.

Terpning's Contemporaries

ILLUSTRATION COLLEAGUES INCLUDED SOME OF THE AD WORLD'S MOST-RESPECTED ARTISTS



Joe De Mers (1910-1988) worked as a production artist at Warner Brothers before moving to New York and winning assignments from *The Saturday Evening Post*, *McCall's* and *Ladies' Home Journal*.



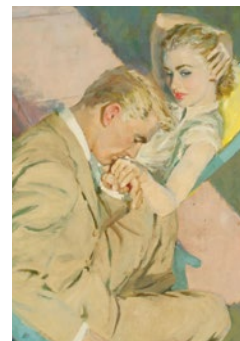
Frank McCarthy (1924-2002) completed covers for numerous paperback books, and painted movie poster art for *The Dirty Dozen* (shown), *Thunderball*, and *The Great Escape*. He later painted scenes of the American West.



Robert "Bob" Peak (1927-1992) painted covers for *Time*, *TV Guide* and *Sports Illustrated*. He later worked on movie posters for *West Side Story*, *My Fair Lady* and *Camelot*.



Norman Rockwell (1894-1978) painted covers for *The Saturday Evening Post* for more than four decades, and today he is considered an American master of the first rank. His paintings were featured in advertising campaigns, movie posters, magazines and books.



Coby Whitmore (1913-1988) also worked in Haddon Sundblom's studio. He illustrated stories for magazines like *The Saturday Evening Post*, *McCall's* and *Good Housekeeping*.

THE HISTORICAL PAINTER

When he was 17, Howard Terpning enlisted in the Marine Corps and was sent to China with the 6th Division. After two years, he returned home and enrolled in art school on the GI Bill. Twenty years later – at the height of his illustration career – he accepted an offer from the U.S. Marine Corps to travel to Vietnam as a combat artist. His six-week mission was to experience the war firsthand, and produce six works of art depicting what he witnessed. As a former Marine, he was accepted quickly as one of the guys. More importantly, the struggles and challenges faced by the Vietnamese people left Terpning deeply moved.

A big catalyst in the launch of your historical painting career was your trip to Vietnam in 1967.

That was a life-changing experience. I had been an illustrator for some time, and that was why they [the Marine Corps] came to me in the first place. So you can't help but go through that experience and be changed by it. I think I seem to have empathy for people who live in a terrible state, under tragic circumstances. I don't know why. I just somehow can put myself in their shoes, or feel like I can, at least to a point.

Is that empathy derived from any personal experience?

I don't know. I had an interesting childhood. But I don't know. My parents were divorced when I was about 6, so I lived with my grandparents a lot, aunts, uncles, neighbors and all kinds of people. I was living in the country with my grandparents, in Mount Prospect, Illinois. As a child, I changed school a lot, lived in a lot of different environments, so you learn to adjust and make the best of a bad situation. I think certainly all of that must have shaped, to a fair degree, who I am, I suppose.

Let's get this out of the way right away. What do you call what you do? Western art? American Indian Art?

I paint historical paintings of the Plains Indians. People categorize all the art done out west as Western art. Well, that's fair enough, but it's really American art, obviously, because if you think about artists who paint in the North or in the East or in the South, they don't call them Northern artists or Eastern artists or Southern artists. It's American art. So I think I'm an American artist who happens to paint scenes of the Plains people.

When did you start painting your first historical paintings? This was about 1974?

Yes, when I did my first three paintings. [As an illustrator], I had done a painting of an Indian and done work for Winchester arms, and I had done a lot of outdoor scenes, hunting and fishing. I did those for *Field & Stream* magazine. So a friend of mine who lived out here, he'd moved out here from Connecticut, he said why don't you send some paintings out to this gallery in Tucson? So I said what the hell. I was bored with illustration at that point. I felt I had done everything I had wanted to do.



Terpning's Mystic Power of the War Shield shows Cheyenne shaking their war shields at the sun and brushing them against the grass, invoking medicine they believed turned away bullets and arrows. The stories of American Indians are "part of our history," Terpning says. "These people and who they were should not be forgotten."

Do you have any regrets about those years working for advertising agencies?

Not at all. It was a learning experience that, looking back, certainly prepared me for what I do now. As an illustrator, you have to be prepared to paint all kinds of situations and make the illustration work. You pick one little scene out of a story, let's say for a woman's magazine, and try to tell the story within that one moment. And that's very much the case with what I do now by painting historical paintings. Let's say it's an Indian ceremonial scene that might go on for four days. I study, gather all this research, and then I have to condense that down to one painting that has a sense of what that ceremony is about. So it's sort of like doing the same thing I did with the story illustrations.

In Terpning's 2011 oil on canvas Calling the Buffalo, a Blackfoot elder holds an ancient buffalo-shaped fossil they called "Iniskim." "If they couldn't find a herd," Terpning says, "they believed if they talked to this stone or used it in some ceremonial fashion, it would bring the buffalo."

Even today, your historical paintings tell stories.

Absolutely. I'm just a storyteller. It's what I love to do.

So did you quit your ad agency work cold turkey? Or was it a transition?

I continued doing illustrations and between illustrations, I did paintings for the Western art market. I sent those to this gallery in Scottsdale, Arizona, and then to Santa Fe. Then in 1975, Stuart Johnson, who has a gallery here in Tucson, contacted me. The demand seemed to be constant. So in 1975, I thought I could make a living doing this. At that point, I was selling them dirt cheap, really. Two or three thousand dollars. I was selling work cheaper than what I was charging advertisers. [He again flips through his ledger.] 1975 ... \$3,200. Here's a gross for \$3,000. I had a very reasonable price on them, just to be selling them. At that point, I thought if I'm going to be doing this, I can live anywhere. We [Terpning and his wife Marlies] had come out here for some shows and we were familiar with Tucson and liked the climate, so we decided to move out here.

What's the biggest difference between painting commercial art and historical art?

What I am doing now seems very permanent. It seems much more fulfilling, tremendously fulfilling to me personally. Advertising art is for the moment. It's in a magazine or in an ad or whatever, and then it's gone. There is a huge difference. But I never want to turn my nose up at illustration because it's what I loved to do when I did it. It was a great learning experience.

How do you feel when a painting like Mystic Power of the War Shield, which you painted in 1984, sells at auction for \$1.7 million, like it did in 2012?

That's what it is. That's a collector's price.

Is Mystic Power of the War Shield in your ledger? Do you have the original amount you received for it?

Let me see. [He flips through his ledger.] I think it was for the Western Heritage Auction in Texas. They sold saddles, quarter horses and art. That can happen only in Texas. I think it sold for \$77,000. I did the painting for that auction.

So \$1.5 million is a good return on that piece.

Yeah. There was another one that sold at auction for \$1.9 million. *Captured Ponies*. And it wasn't that big of a painting. Stuart had asked me to do it for a collector in town. And that sold for not a lot. I want to say \$20,000 or \$30,000.

Do these auction prices surprise you?

I'm always shocked by prices. I remember way back when Stuart said, "Someday your paintings are going to be selling for \$100,000." And I remember saying, "Stuart, you're full of it."

How do your original paintings end up with fans and collectors these days? Is it mostly through galleries?

Well, Stuart has been my sole gallery representative since 1975, maybe '76. He had three shows a year, still does. And I give him a painting for each show, every year. In 1979, I was invited to join the National Academy of Western Art, and the same year the Cowboy Artists of America. Then the Autry museum started having a show every year, so I started giving them one painting. So at this point, it's boiled down to half a dozen paintings a year. Those have been the outlets for my paintings.

What about auctions?

The auctions have sort of taken over the market to a great degree. In years past, I've done paintings just for an auction, but normally I don't do that. The paintings in auctions are re-sales. Sometimes galleries get re-sales of my paintings, too.

When it comes to painters, who is on your favorites list? Who do you collect?

Mian Situ [b.1953]. He's a hell of a great painter and a very nice guy. It's hard to say. There are so many. Anders Zorn [1860-1920]. Ilya Repin [1844-1930]. There are some fine young wildlife painters emerging now, and many of the artists whose work we collect were or are good friends. We just purchase what we like.

When you look at your art collection, is there a unifying theme?

I'm drawn to a technique or a particular image. It's a hard thing to define.

Well, there's not a whole lot of abstract art on your walls.

It's certainly representational art, obviously. It's what I understand and what appeals to me. There's a place for abstract art, there's something out there for everybody, but it's just not my thing.

If there were no limits, if you could have any artist on your walls, somebody you don't already have, who would they be?

I'd love to have some Howard Pyle [1853-1911] paintings. N.C. Wyeth [1882-1945]. They were just not only





great illustrators, but great painters. I'd love to have John Singer Sargent [1856-1925]. But even if I could buy them, I wouldn't have any place to put them.

Let's imagine there are two groups of artists standing here – Norman Rockwell and J.C. Leyendecker on one side and Charles Russell and Joseph Henry Sharp on the other. Where do you see yourself?

I put myself in the same categories only because we're painting similar subjects. I don't mean to say one is better than the other. But I lump myself with painters of the West. And God know there's a million of us.

This leads to a broader issue. Do you feel the art community is unfair to illustrators who've moved on to do their own thing, to do fine art or historical paintings? Does this criticism bother you?

I really don't care. I'm doing what I want to do. And you can't please all of the people all of the time. I mean, there will always be people who look down their nose if I didn't live 100 years ago and experience it firsthand.

Charlie Russell [1864-1926] experienced more than Frederic Remington [1861-1909] did, but Remington was a great draftsman, a great painter and a great story teller. And so anyway, I just don't care. I get a lot of satisfaction from doing these paintings. Hopefully they'll be around and I'm leaving something behind. But I do what I want to do and I'm happy doing it and there seem to be enough people out there enjoying it. So be it.

Why have you chosen 19th century Plains people as your primary focus? Is there a specific reason for that?

It's a story that's important to tell. It's part of our history. These people and who they were should not be forgotten. I have been told by many people over the years that they didn't know anything about the Native Americans or the Plains people. Then they became interested and starting learning something about those folks and they gained a respect for who they were and that's very fulfilling to me. It's a worthwhile endeavor to tell just a little bit of that story. It's a vast story. You can paint it for many lifetimes and just scratch the surface.

Terpning's collection of American Indian artifacts includes Sioux rattles, from the late 19th century, made from talcum powder cans. Items from his collection might "stimulate my thinking to research that particular item and how it was used," Terpning says, "and then that may lead to a painting."

THE COLLECTOR

While doing work for advertising agencies, it wasn't uncommon to see American Indian artifacts on Howard Terpning's desk. "I was always interested in American Indians and Western American history," he says. "I think it started when I went out west as a kid." When he was 15, Terpning's father sent him to spend time with a cousin in Colorado. There, he would camp and hike in the mountains, sometimes for three or four days at a time. In small towns like Durango, he'd encounter American Indians going about their daily lives. It was the beginning of a fascination with the American West and its native peoples.

You had Indian artifacts in your New York studio back in the 1960s?

They were just hanging on the wall as decorations, things I admired, the beauty of them. There was a fellow in Connecticut who had an enormous collection of early clothing and costumes and military equipment. A huge, astounding collection. He was a friend of mine. And so I was able to purchase a few things from him that I needed when I started doing the paintings for the galleries, things like buckskins. It's a funny thing. For a person who collects anything, once people start hearing that so-and-so collects this-or-that, they contact you and

it's just word of mouth.

Do you remember this dealer's name?

His name was Norm Flayderman, and he was, I think, nationally known as an authority on firearms and antiques. [Terpning motions to the wall.] I went up there and that dress behind you, that Sioux dress, dates from about 1840 or earlier, and Norm had it laying on a table. I asked him about it and he said, "It's going to be in my next catalog that comes out in a few days." And I said, "How much do you want for this?" and he said the price was \$1,200 and I said I'll buy it.

This was the mid-1970s?

Yes. I was really starting to get into my subject and I just loved it. I was totally absorbed in it, and I saw that dress and I thought, “Good god, \$1,200 is \$1,200, but I don’t care.” It was worth it. I don’t know what it’s worth now. It’s a beautiful dress. The beads across there are called pony beads because they were brought in by pony and they’re a larger bead than the little seed beads. So that’ll date pretty much anything ... the bead work. And the whole design of it, it’s a natural hide. It hasn’t been trimmed or dolled up. It’s very early. I found other items there I bought from Norm and it just seemed to grow. Now it’s been 40 years.

How big is your collection?

More than 557 pieces ... war shirts, dresses, ceremonial items, weapons. There’s Crow, Blackfoot, Sioux, Cheyenne, Apache.

What do you look for when you buy artifacts? Do you use them as props for your paintings, or do you think they’re just beautiful and you need to have them?

It’s a little bit of both. Sometimes it’s something I don’t have, or it’s unusual. Or it stimulates my thinking to research that particular item and how it was used, and then that may lead to a painting.

What’s an example of that?

I have a Blackfoot medicine bag and it contains what they call “Iniskim” ... several little stones, fossilized, and each one of them has almost four little stubby legs. The Blackfoot collected these forever, and to them these represent the buffalo. If they couldn’t find a herd, they believed if they talked to this stone or used it in some ceremonial fashion, it would bring the buffalo. So they are called buffalo calling stones, or Iniskim. I ended up doing a painting of a man in the lodge, holding one in his hand, and I call the painting *Calling the Buffalo*. So there’s a case in point of an object stimulating the thought process. It’s sort of like a journey. You never know, sometimes, where something is going to lead you.

Is every artifact authentic, or do you have reproductions?

I have some reproductions. Obviously, there’s an advantage to a reproduction. Let’s say I have a reproduction of a flintlock rifle, and I have a guy modeling for me on horseback, and he’s galloping around holding this rifle. If he falls off his horse or if he drops the rifle and it breaks, it’s too bad, but it’s not the end of the world. If you have an original and it’s worth thousands of dollars and it breaks, that’s the end of it! You’ve just ruined an antique.

Reed Rahn



A beaded Crow bag from the late 19th century is among Terpning's collection of more than 550 American Indian pieces.

Looking back to when you were a teenager camping in Colorado, is this a dream come true for you? Could you have imagined doing this for a living?

Not in my wildest dreams. I knew I wanted to be an artist, but as a kid, that’s all I knew. It was either that or fly airplanes. I just wanted to be an artist. That was really always there, what I wanted to do.

HECTOR CANTÚ is editor of *The Intelligent Collector*. His work has appeared in *The Los Angeles Times*, *The Hollywood Reporter*, and *The Dallas Morning News*.

THE HOWARD TERPNING COLLECTION

Crow Country, 1978
Oil on canvas, 30 x 46 in.

TERPNING



THE HOWARD TERPNING COLLECTION

Lawrence of Arabia, 1962
Columbia Pictures Movie Poster Serial, 14 x 36 in.

A MIGHTY MOTION PICTURE
OF ACTION AND ADVENTURE!



Columbia Pictures presents The SAM SPIEGEL · DAVID LEAN Production of



LAWRENCE OF ARABIA

ALEC GUINNESS · ANTHONY QUINN
JACK HAWKINS · JOSE FERRER
ANTHONY QUAYLE · CLAUDE RAINS · ARTHUR KENNEDY
OMAR SHARIF as 'Ak' · PETER O'TOOLE as 'LAWRENCE'

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SUPER PANAVISION 70® · TECHNICOLOR®

Terpning's Movie Poster Gallery

HOWARD TERPNING CREATED SOME OF CINEMA'S MOST ICONIC IMAGES



The Guns of Navarone
Columbia, 1961



Cleopatra
20th Century Fox, 1962



Terpning's painting for the *Cleopatra* poster
sold for \$110,000 at a 2011 auction.



55 Days at Peking
Allied Artists, 1963



Terpning's original art for *55 Days at Peking*
realized \$13,742 at a 2011 auction.



Doctor Zhivago
MGM, 1965



The Sound Of Music
20th Century Fox, 1965



The Sand Pebbles
20th Century Fox, 1966



The Taming of the Shrew
Columbia, 1967



Gone with the Wind
MGM, R-1967



Thirteen years after Terpning's *Gone with the Wind*, the poster for 1980's *The Empire Strikes Back* shows a clear Terpning inspiration.

2014 GREAT TREASURES

WHETHER IT WAS White House artifacts, vintage movie posters or contemporary art, the year's top treasures have one thing in common: a rarity and pedigree that make them irresistible to the world's top collectors.

And new research shows this group of collectors keeps growing – especially those with an eye on diversifying their portfolios.

Seventy-six percent of collectors buy art for collecting purposes, but with an investment view – up from 53 percent in 2012, according to a survey by Deloitte Luxembourg and ArtTactic. Their research also shows that 60 percent of wealth managers believe they will see even stronger demand in the future for “collectible and emotional” assets.

At the same time, London-based real estate brokerage Knight Frank in its Wealth Report 2014 says its Luxury Investment Index of major collectibles grew 179 percent over a 10-year period ending in 2013, a compound annual growth rate of 10.8 percent. All nine categories tracked in the index rose in value, except collectible furniture.

“There’s more being spent on collectibles than ever before in history,” says Heritage Auctions President Greg Rohan, who credits growing wealth and disposable income in the United States, Canada, China, Germany, the United Kingdom and Japan.

These collectors helped drive another banner year in fine art and vintage collectibles. On the following pages are some of the top treasures sold at Heritage Auctions over the 12-month period ending in September 2014.

The Intelligent Collector Staff



SCULPTURE

1914-15 Pierre-Auguste Renoir & Richard Guino's 'Grande Vénus Victorieuse'

For the final 10 years of his life, Pierre-Auguste Renoir (1841-1919) concentrated on nudes and domestic scenes. Battling severe arthritis, Renoir collaborated with Richard Guino (1890-1973). With her weight rested on her right hip, holding a drape in her left hand and golden apple in her right, this standing female nude is said to be the culmination of Renoir's sculptural works. This original plaster, standing at 71 inches, was auctioned in September 2013.

Auction Price: \$545,000

U.S. COINS

1913 Liberty Head Nickel

It's unknown exactly why the five-known 1913 Liberty Head Nickels were produced. Some have speculated that U.S. Mint employees were merely amusing themselves, or that perhaps they were struck exclusively for a wealthy collector. In any case, the coins are among the most sought-after in numismatics. One of the coins – once in the collections of noted numismatists Colonel E.H.R. Green, King Farouk of Egypt, and Fred Olsen – was featured in a 1973 episode of TV's *Hawaii Five-O*. The coin sold in January 2014, and ranks among the Top 10 U.S. coin prices realized at auction.

Auction Price: \$3,290,000



SPORTS

1911 'Shoeless Joe' Jackson's Rookie Bat

Heritage Auctions sports specialists called it "one of the most significant articles of sports memorabilia available to the private collector." Expectations were reached when the rookie bat of "Shoeless Joe" Jackson (1887-1951) set the record for highest price realized for any sports artifact sold by the auction house. Sports expert John Taube called the signature model Hillerich & Bradsby "the only Joe Jackson bat in existence that is factory documented as being game-used by Jackson during his Major League career." It went to auction in February 2014.

Auction Price: \$956,000



SCULPTURE

1962 Anna Hyatt Huntington's 'Torch Bearers'

Torch Bearers, a 15-foot equine sculpture by Anna Hyatt Huntington (1876-1973), stood watch over the Discovery Museum in Bridgeport, Conn., for 50 years. In December 2013, it was purchased by a private collector who will place it on display in Houston's Lindale Park historic neighborhood. The museum auctioned the piece to raise funds for a space project being carried out in partnership with NASA. Hyatt Huntington was among New York's most prominent sculptors. Her *Joan of Arc* is one of the city's first monuments dedicated to a historical woman.

Auction Price: \$315,000



ORIGINAL COMIC BOOK ART

1974 Herb Trimpe's Wolverine Debut

Wolverine, one of Marvel Comics' most popular characters, made his first-ever appearance on the final page of 1974's *The Incredible Hulk* #180. Today, the character is a fan favorite, appearing in movies, video games and countless comics and graphic novels. In 1983, Herb Trimpe (b.1939) gave this page to a teenager, who held it until its auction in May 2014. It was inked by Jack Abel (1927-1996). It's the highest price realized by Heritage Auctions for a piece of original comic book art.

Auction Price: \$657,250



MODERN & CONTEMPORARY ART

1988 Sam Francis' 'Untitled'

Sam Francis (1923-1994) was one of the 20th century's leading interpreters of light and color. He spent most of the 1950s in Paris and realized his first exhibition there in 1952. His 1988 acrylic on canvas, *Untitled*, has been exhibited at the Museum of Contemporary Art, Los Angeles, and Museo Nacional Centro de Art Reina Sofía, Madrid. It went to auction in May 2014.

Auction Price: \$515,000



TEXAS ART

1914 Julian Onderdonk's 'Blue Bonnet Field, Early Morning'

When sold in November 2013, this oil on canvas set an auction world record for the artist, eclipsing Heritage Auctions' previous highest-selling Julian Onderdonk by nearly \$200,000. Onderdonk (1882-1922) painted the Texas landscape with a skill and sensitivity few, if any, artists have equaled. His work remains popular today, with *Blue Bonnet Field, Early Morning*, *San Antonio Texas* – completed a scant eight years before his death – ranking among his greatest pieces.

Auction Price: \$515,000

JEWELRY

Cobina Wright's Diamond,
White Gold Ring

Cobina Wright (1921-2011) was a stunning American magazine cover girl, singer and actress who dated Prince Philip of Greece in the summer of 1938. After her headline-grabbing royal encounters, she appeared in a number of films: *Small Town Deb*; *Moon Over Miami*; *Week-End in Havana*; and as a murder victim in *Charlie Chan in Rio*. She retired from films in 1943, two years after marrying Army corporal Palmer Beaudette. A white gold ring from the Cobina Wright Collection, with an oval-shaped diamond weighing 7.82 carats, was auctioned in April 2014.

Auction Price: \$425,000



HISTORICAL

1961-63 John F. Kennedy's White House Oval Office Flags

These two flags stood in the White House Oval Office of President John F. Kennedy during his presidency. On Nov. 27, 1963, five days after the president's death, the flags were given to the president's personal secretary, Evelyn Lincoln, at the request of Jackie Kennedy. The flags were later bequeathed to the University of Pittsburgh, and in 2002 they were placed at auction to raise scholarship funds. From the collection of Dr. Dean Rudoy, they went to auction in November 2013.

Auction Price: \$425,000

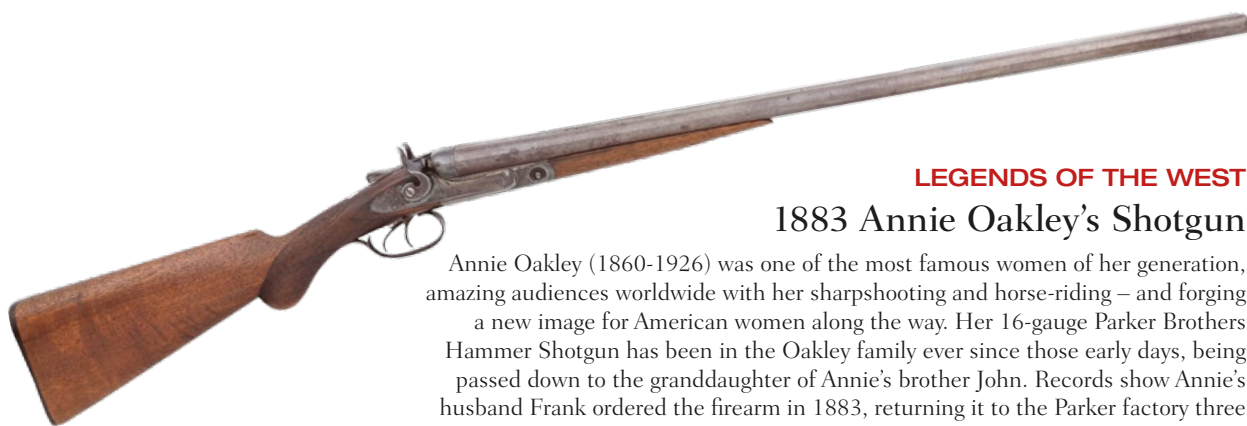


U.S. CURRENCY

1861 \$10 Demand Note

This Fr. 7a note is one of only three known. Demand Notes were the first notes intended for general circulation in the United States. This note carries the serial number 1. Its importance in American finance is illustrated by a pedigree of esteemed owners, beginning with its presentation to Secretary of the Treasury Salmon P. Chase. It then went to Philadelphia banker Jay Cooke, whose efforts to raise funds for the Union were instrumental in financing the Civil War. The note was auctioned in August 2014. It had been off the market for nearly 45 years.

Auction Price: \$381,875



LEGENDS OF THE WEST

1883 Annie Oakley's Shotgun

Annie Oakley (1860-1926) was one of the most famous women of her generation, amazing audiences worldwide with her sharpshooting and horse-riding – and forging a new image for American women along the way. Her 16-gauge Parker Brothers Hammer Shotgun has been in the Oakley family ever since those early days, being passed down to the granddaughter of Annie's brother John. Records show Annie's husband Frank ordered the firearm in 1883, returning it to the Parker factory three times for cleaning, repair and adjustments. It went to auction in November 2013.

Auction Price: \$293,000



COMIC BOOK

1963 Marvel Comics'
'Tales of Suspense' #39

In August 2013, a copy of *Tales of Suspense* from 1963 – featuring the first appearance of Iron Man – realized \$83,650, with a grade of near mint 9.4. Two months later, in November 2013, a copy graded near mint-plus 9.6 fetched more than three times that price. In comics, condition and “best available” remain top collecting goals.

Auction Price: \$262,900



DECORATIVE ARTS

1980 François-Xavier Lalanne's
'Wrought Iron Bird Armchairs'

François-Xavier Lalanne (1927-2008) created his own brand of surrealism when, in 1964, he unveiled *Rhinocrétaire*, a life-size Annam rhinoceros whose side folded out into a writing desk. The sculptor married artist Claude Dupeux in 1967, and they worked in tandem, “producing some works jointly, others independently,” *The New York Times* reported in 2008. “An enthusiastic patron of both was Yves Saint Laurent, who put several of Mr. Lalanne’s sheep in the library of his Paris duplex and hung the walls with Mrs. Lalanne’s lily-motif mirrors.” Lalanne’s *A Pair of Marble and Painted Wrought Iron Bird Armchairs (Large Model)*, from 1980, went to auction in April 2014.

Auction Price: \$269,000

PIN-UP ART

1962 Gil Elvgren's
'Thinking of You
(Retirement Plan)'

In their book *Gil Elvgren: All His Glamorous American Pin-ups*, authors Charles Martignette and Louis Meisel (see page 72) argue

Elvgren (1914-1980) helped define the iconography that lifted post-depression America out of the black and white doldrums.

Elvgren's art was "the perfect moral-boosting eye-candy for every homesick private," notes the book. Elvgren's 1962 oil on canvas, *Thinking of You (Retirement Plan)*, was used for a Brown & Bigelow calendar. It also adorns the cover of Martignette and Meisel's book.

It went to auction in May 2014.

Auction Price: \$209,000



TIMEPIECE

Circa 2008 Patek Philippe
Perpetual Calendar
Chronograph Ref. 5970

Patek Philippe cut short the production of its Perpetual Calendar Chronograph Ref. 5970G after Swatch decided to no longer supply its ETA/Lemania movements to competitors. This made the watch's seven-year production period the shortest of any Patek perpetual calendar chronograph. Created in limited batches, most buyers at the retail level were on waiting lists to obtain the model, which retailed for about \$86,000. This watch went to auction in May 2014.

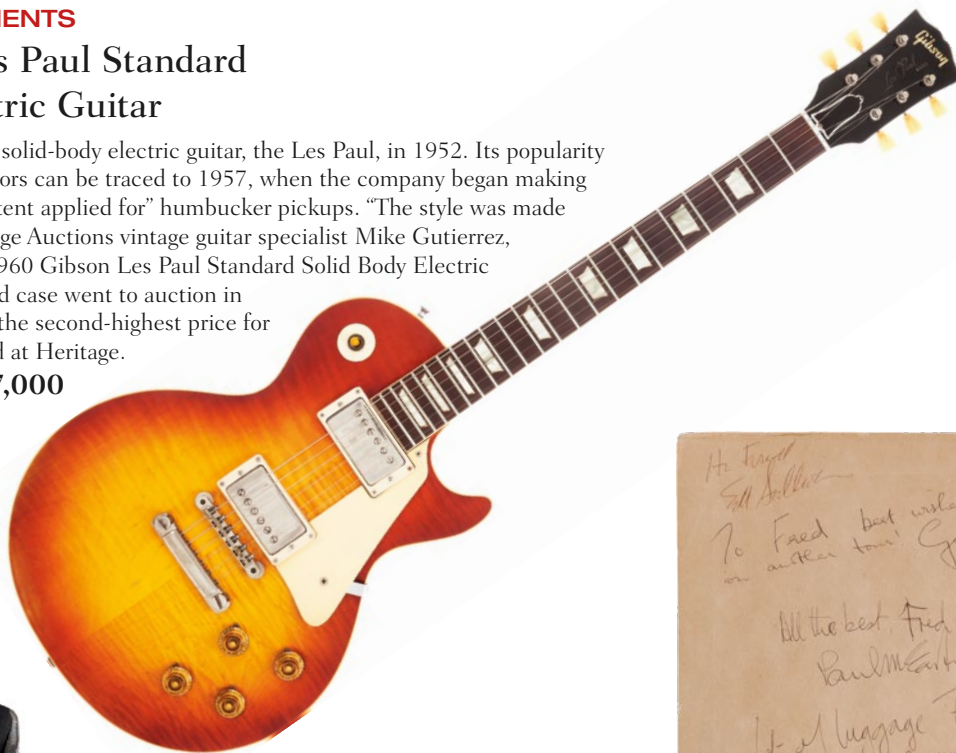
Auction Price: \$155,000

MUSICAL INSTRUMENTS

1960 Gibson Les Paul Standard
Solid Body Electric Guitar

Gibson introduced its first solid-body electric guitar, the Les Paul, in 1952. Its popularity with musicians and collectors can be traced to 1957, when the company began making the guitar with its new "patent applied for" humbucker pickups. "The style was made through 1960," says Heritage Auctions vintage guitar specialist Mike Gutierrez, "so it was a short run." A 1960 Gibson Les Paul Standard Solid Body Electric Guitar with its original hard case went to auction in February 2014. It realized the second-highest price for a Les Paul guitar auctioned at Heritage.

Auction Price: \$137,000



MUSIC MEMORABILIA

1964 Beatles,
Ed Sullivan and Brian
Epstein Signatures

Fifty years ago, the Beatles made their historic appearance on *The Ed Sullivan Show*. Another performer on the show had the band sign a foldover photo album with an early glossy of the Fab Four. In addition, the piece was autographed by Sullivan and band manager Brian Epstein. "It was signed by the Beatles on perhaps the most important single performance of their careers," says Heritage Auctions music memorabilia specialist Garry Shrum. "This is absolutely a unique piece of pop culture history." It went to auction in April 2014.

Auction Price: \$125,000



MOVIE ARTIFACTS

1952 Gene Kelly's 'Singin' in the Rain' Suit

In 1970, Metro-Goldwyn-Mayer held its now-famous studio auction, allowing fans to purchase items from their favorite movies. Among the pieces snapped up were the jacket and trousers worn by Gene Kelly (1912-1996) in his famous *Singin' in the Rain* scene. "That scene is arguably one of the most famous and beloved musical numbers in film history," says Margaret Barrett, director of Heritage Auctions' music and entertainment department. The clothing went to auction in December 2013. Its pre-auction estimate was at least \$20,000.

Auction Price: \$106,250





VINTAGE MOVIE POSTER

1942 'Casablanca' Insert

Casablanca movie posters have always been popular with collectors.

Among the most desirable is the insert poster for the original release, measuring 14 by 36 inches. "It's considered one of the best posters produced for the ad campaign, with all of the principal characters shown," says Grey Smith, director of movie posters at Heritage Auctions, "and Bogart in his signature look, fedora, gun, trench coat." The poster went to auction in July 2014.

Auction Price: \$83,650



HANDBAGS

2008 Hermès
Extraordinary Collection
Himalayan Birkin

How do you make a Nilo Crocodile Birkin bag even more special? Put it through a dyeing process that takes several painstaking hours to complete. "This Himalayan Birkin is possibly the rarest and most desirable handbag in the world," says Heritage Auctions vintage handbag specialist Max Brownawell. "The subtle coloration is meant to evoke images of the majestic Himalayan Mountains." It went to auction in September 2014, and now ranks among the top two prices realized for a Birkin at Heritage Auctions.

Auction Price: \$185,000

FINE SILVER

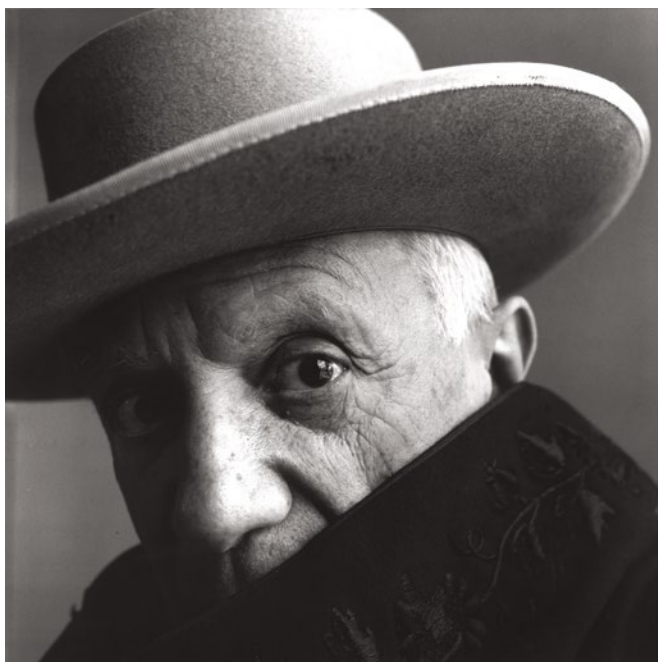
Circa 2008 Michael
and Maureen Banner
Tea Service

Michael (b.1939) and Maureen (b.1946) Banner are among the most respected silversmiths working today.

Their work is permanently displayed in the Renwick Gallery of the National Museum of American Art of the Smithsonian Institution, and the Art Institute of Chicago. A unique four-piece silver and Brazilian rosewood tea service completed circa 2008 received significant collector attention when it went to auction in May 2014.

Auction Price: \$53,125





PHOTOGRAPHS

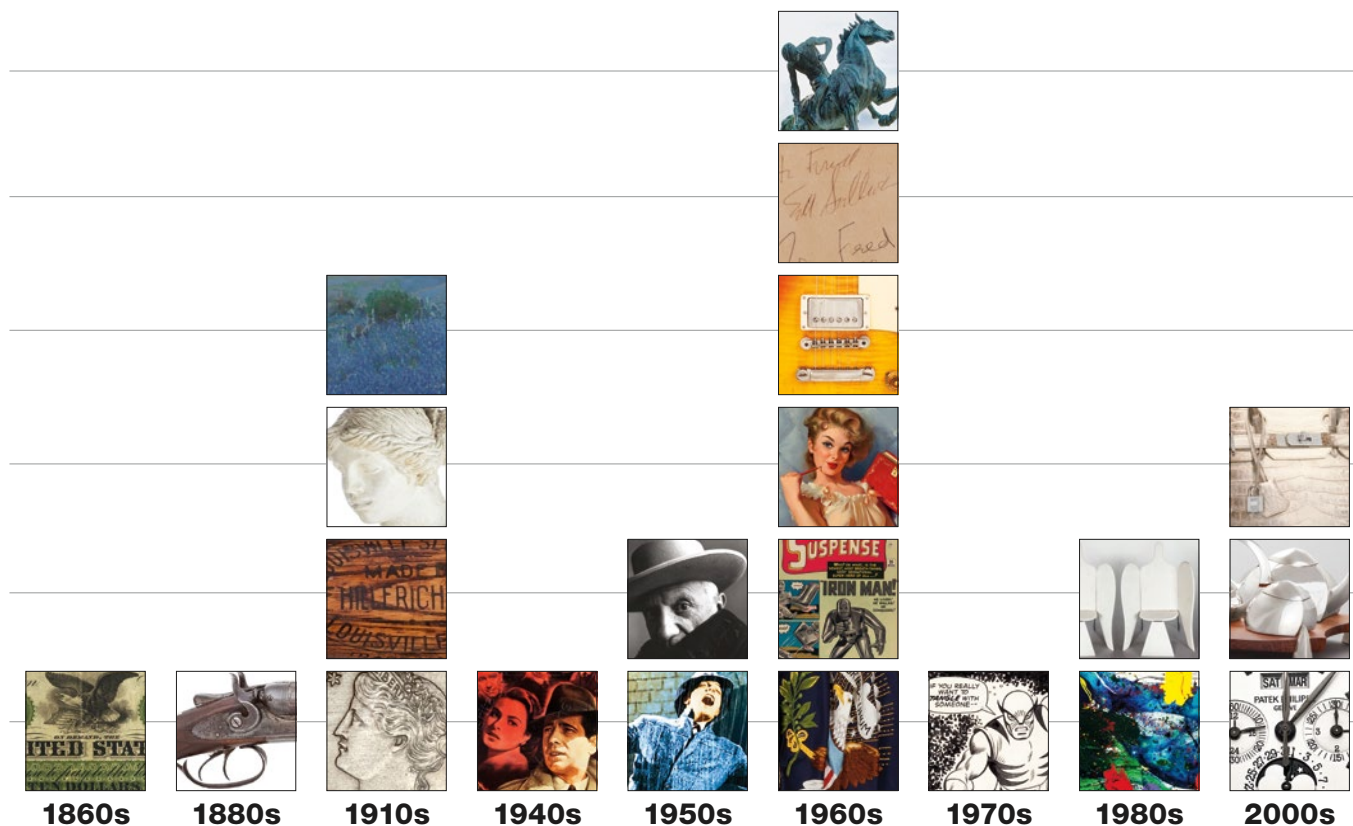
1957 Irving Penn's
'Picasso, Cannes, France'

In the 1950s, Irving Penn (1917-2009) was shooting advertising photographs in New York, but today he is best known for his fashion photography and simple yet dramatic portraits of luminaries such as Martha Graham, Georgia O'Keeffe and Igor Stravinsky. Penn "created some of the most arresting portraits, influential fashion studies and provocative still lifes of the 20th century," notes the book *Irving Penn: Platinum Prints*. A gelatin silver print from his session with Pablo Picasso in 1957, from an edition of 30, went to auction in April 2014.

Auction Price: \$50,000

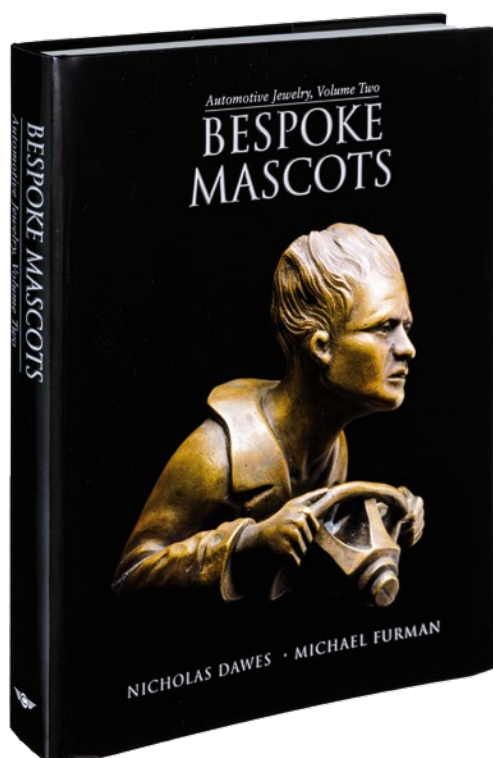
DECADES OF VALUE

For the treasures listed here, the "era of value" falls between 50 and 100 years ago, with a cluster of treasures falling directly in the post-World War II "Baby Boom" zone between 1946 and 1964. Here are items in our feature by decade of origin.



Folies Bergère Dancer
By R. Varnier





Excerpt from *Bespoke Mascots – Automotive Jewelry, Volume II* by Nicholas Dawes and Michael Furman (Coachbuilt Press, \$100).

Motorcar Mascots

BOOK SHOWCASES EXTRAORDINARY GALLERY OF PIECES THAT ADORNED LEADING EDGE OF AUTOMOBILE CULTURE

Text by Nicholas Dawes ■ Photographs by Michael Furman

I ALWAYS FEEL a little bit special when I put on a tie. There is something self-assuring in the act itself, confirmed by the formality, tradition and code of behavior a tie represents. Choosing a tie provides self-assurance of a quite different kind. It is refreshing and liberating to know the design choice is entirely my own, a discreet but very personal expression of taste. A tie is the only completely non-functional component of western male attire, and has much the same place in a man's life as his automobile mascot.

Mascots are also worn proudly and prominently, and are readily changeable according to mood and occasion. Some, like the college or club tie, represent a particular brand or membership in some exclusive group, but, though a few have been cleverly used as radiator cap or hood levers, most are entirely and overtly non-functional, worn as a fashionable up-front finial to complete the owner's car as a tie completes a suit.

A majority of the extraordinary mascots featured in the book *Bespoke Mascots – Automotive Jewelry, Volume II* (Coachbuilt Press, \$100) date from the golden age of motoring between the two world wars when automobiles, like western society, fell into two distinct classes, represented by a Model "T" at one extreme and a Hispano-Suiza at the other. The era divided into haves and have-nots, the old world and the new, ties and open collars, gleaming mascots and plain radiator caps.

Like society itself, automobile culture evolved at an accelerated rate after the end of World War I in 1918.

Shaken by the Great Depression, mixed with Prohibition in America, and finally stirred by World War II into a modern world, traditions and divisions in society – and in motoring – were diluted to insignificance. The importance and subtle trappings of social structure were supplanted by a new focus on speed, youth and marketing. They were governed by an economy of manufacture and awareness of road safety as a new generation of automobiles became just cars, and the older generation lost their luxury status. Many rusted quietly in barns, and a few still do, waiting to be rescued.

These magnificent motorcars are not simply vehicles, however. They are time machines, capable of literally driving you back to a lost world. The elegance and grace of England's Downton Abbey, the gusto of Great Gatsby's New York, the exotic magnificence of an Indian Maharajah's palace or the sheer style of Art Deco Paris.

The delicious photographs in this 280-page book – only a few samples of which you will find on the following pages – allow you direct access to these lost worlds in a way even the automobiles cannot do. The mascot leads you there. It evokes the past as you hold it in your hand, a tangible record of a distinct time and place so different to your own yet directly linked through the object. The mascot was there, and holds that presence inside it as a bottle holds a genie. You can feel it in them, and sense it in these powerful images. Let them take you for a spin.

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NICHOLAS DAWES is vice president of special collections at Heritage Auctions. He is a regular appraiser on PBS's Antiques Roadshow. His latest book, *Bespoke Mascots – Automotive Jewelry, Volume II*, is available in bookstores and online now.



MICHAEL FURMAN studied photography at the Rochester Institute of Technology and today is among the most sought-after photographers of significant automobiles in the world. His books include *Automotive Jewelry – Volume I: Mascots • Badges; The Art and Colour of General Motors; and Speed, Style and Beauty: Cars of the Ralph Lauren Collection*.





The Happy Couple



Cinq Chevaux
By René Lalique

Coup de Vent a La Bourse
By A. Le Picard



70

Book Excerpt

Female Skier
By H. Fady





Georges Carpentier
By Raymond Charles Ireland



Gumball II by Charles Bell is positioned in a prominent spot in Louis Meisel's living quarters. In addition to helping define the genre, Meisel owns one of the world's largest Photorealism collections.

The Endlessly Curious Louis Meisel



GALLERY OWNER AND AUTHOR
HAS A SIMPLE APPROACH TO
COLLECTING: **SPECIALIZE IN
CATEGORIES THAT NO ONE
KNOWS ARE COOL — YET**

Story by Suzanne Gannon ■ Photographs by Aydin Arjomand

The massive granite pavers of SoHo's sidewalks are glazed in a slick, hardened slush on the bone-chilling morning that Louis Meisel has agreed to lead a tour of what could be called his mother ship.

Housing the larger of his two galleries as well as offices, storage and the multi-floor living space he shares with his wife Susan, an artist and fellow collector, the former garment factory serves not only as headquarters for the world's leading dealer of Photorealism and pin-up art but also for the sprawling personal collections of an individual with as many discrete interests as there are reproductions of Joyce Ballantyne's Coppertone girl and the pesky pooch.

"There has to be enough variety to challenge me to collect one of every one in a category," Meisel says, revealing the innate competitive streak common among serious collectors. The maxim applies to everything he has amassed.

And he has amassed quite a bit.

He has 40 varieties of specimen trees (including three rare purple fountain weeping copper beeches) at his beach house in Sagaponack, Long Island. There's his collection of pond-ready model sailboats, some valued at up to \$15,000, that together once constituted the largest collection in the world. Then there's his sculpture field, a collection of 24 pieces on the grounds of his beach house.

His selection of antique ice cream scoops is another comprehensive grouping. Encompassing an example of every style made in the late 1800s, it's comprised of utensils like the basic half-sphere scoop with a spring-loaded detachable blade and specialty implements for ice cream sandwiches and banana splits.

"I like a beginning and an end," he says as he demonstrates how the tools were used, fascination intact. The novelties are showcased with meticulous care in a glass-topped table with attached swivel stools that tuck underneath it. Used as on-demand seating when sweet-toothed customers arrived in retail stores with limited space, the table itself is a rare find.

The piece takes its place in the area where he and Susan host recitals for the classical musicians they represent — and whom they have promoted via engagements at Lincoln Center and Carnegie Hall. (It turns out the Meisel collection includes entities with a pulse as well as those without.)

On a wall in the principal entertaining space is a collection of photographs of blimps entering their hangars, the former an invention Meisel calls the "greatest phallic symbol" he's ever seen. The specificity of his focus is his trademark.

AN ALMOST IMPERCEPTIBLE NOD

Meisel estimates that his and his wife's collection of both fanciful and precious art and artifacts weighs in at 10,000 pieces divided into roughly 150 individual niches.

He begins two or three new collections every year while his wife invests in closer to 10. (She is often the scout that taps into something interesting; he determines if there are enough resources and time to pursue it.) The couple does not collect all categories at the same time, owing to having reached a goal or the end of a genre, or because of a temporary lack of availability of an item. His prescient sense for a genre's imminent downturn enables him to edit by selling or donating.

Lushly colored and crisply patterned ceramic pieces by Englishwoman Clarice Cliff (1899-1972), regarded as the foremost Art Deco ceramics designer of the 20th century, had such perimeters. Prolific from 1928 to 1938, Cliff's design career was truncated with the onset of World War II. But her foreshortened productivity proved a gold mine for Meisel — a beginning and an end.

His Cliff collection, now displayed in a vitrine near the entrance to his bedroom, consists of a finite number of "souvenirs" from his heyday when he bought her pieces for as little as \$300. Later, in the early 1980s, he flew the Concorde to a Christie's auction of Cliff's pieces. With a line around the block, he managed to arrange a deal with the auctioneer, whom he knew. "I told him, 'I'll be in the fifth row on the aisle. Look at me because I won't be throwing my arm around,'" he recalls. Not wanting to call attention to himself and thus drive up prices, he asked the auctioneer to instead look at him before striking the hammer.

"An almost imperceptible nod, which no one else would see, got me what I wanted."

He bought 43 of the 45 items sold (one of his famous competitors was Jenette Kahn, then-publisher of DC Comics) and ultimately co-wrote *Clarice Cliff: The Bizarre Affair*, a reference to her series of "bizarre ware," which featured primary-colored shapes outlined in black. Fewer than five years later, Cliff's vases and dishes, jugs, coffee pots and creamers were selling for as much as \$18,000 and setting world records. The tide



Visitors to Louis K. Meisel Gallery in New York will see Photorealist paintings such as (from left) *Kandy Kane Rainbow* by Charles Bell, *Bud* by Robert Cottingham and *Henry* by Bertrand Meniel.

has turned since then, though, and the Meisels long ago gifted seven or eight Cliff pieces to the Metropolitan Museum of Art.

"You have to understand your collection and build the best," he says. "In many cases, we have determined what best represents the category and sold off the less interesting and important items."

MAKING THE COMMONPLACE UNCOMMON

Meisel began writing books because he saw a void. He tackled the Cliff book because he was unsatisfied with existing books on her work. To complete it, he and his co-authors, including his wife, tracked down many of the 85 "paintresses" who once brought Cliff's designs to life and together they helped him identify authentic Cliff back stamps.

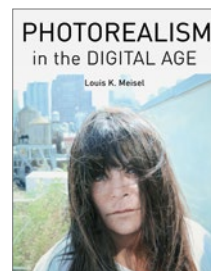
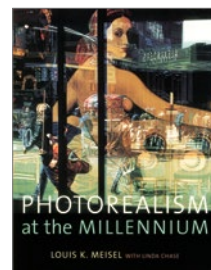
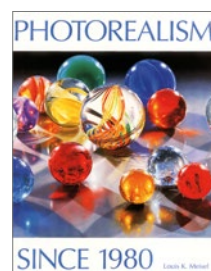
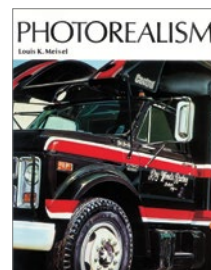
He's gone on to author and co-author numerous other books and monographs, many of them considered definitive treatises on their subjects. In many cases, it's

often the lack of a book on a particular category that inspires Meisel to collect it.

Artists he has represented have made the book list as well. His publications include *Richard Estes: The Complete Paintings, 1966-1985*; *Charles Bell: The Complete Works 1970-1990*; and *Mel Ramos Pop Art Fantasies: The Complete Paintings*.

In 2013, Meisel authored *Photorealism in the Digital Age*, the fourth volume in his Photorealism series. Meisel, in fact, coined the word "Photorealism" in 1969. Afterward, at the request of noted attorney and collector Stuart M. Speiser, Meisel more clearly defined the genre of artists who were working from photographs to create realistic paintings and drawings. Speiser then commissioned a large collection of works by Photorealists, and ultimately, after Meisel toured the collection to 25 museums, Speiser donated it to the Smithsonian in 1978. "In these visual marvels," Meisel's book notes, "[Photorealists] bring insights to vernacular subjects — cars, cityscapes, portraits — and make the commonplace uncommon."

Many of the artists Meisel has promoted commercially or researched for his various books have become part of his personal collections — including Golden Age



In addition to authoring and co-authoring books and monographs for artists such as Richard Estes, Charles Bell, Mel Ramos, Clarice Cliff and Gil Elvgren, Meisel has written four volumes on Photorealism, the latest released last year.

Meisel is one of the foremost collectors and authorities on pin-up art. His office walls are covered with paintings by Gil Elvgren, best known for his pin-up paintings for Brown & Bigelow.





masters of pin-up art. In an office nook hang a slew of Gil Elvgren's masterful images of glamorous women coyly flashing thigh-high stockings, perching on dock pilings, tying corsets, or dancing in see-through tops. The cheesecake depictions are complemented by the works of Alberto Vargas (1896-1982), Haddon Sundblom (1899-1976), Joyce Ballantyne (1918-2006) and Fritz Willis (1907-1979). "It's American kitsch," Meisel says. "I just love it."

Meisel's friend, Charles Martignette (who died in 2008), began collecting pin-up art in the early 1970s. "These were just wonderful, beautiful images, and Charles was into that," Meisel has said. "These all-American girls were in every gas station, in every workshop in America. It was stuff we grew up on."

The men established a business partnership in 1980 and by the 1990s, the two were authoring books on pin-up art. *Gil Elvgren: All His Glamorous American Pin-Ups* and *The Great American Pin-Up* were best-sellers.

Meisel, who now owns one of the largest collections of pin-up art in the world, contributed to the newly released *The Art of Pin-up* by Dian Hanson. "In the 15 years since Taschen released *The Great American Pin-Up*," the book notes, "international interest in this distinctly American art form has increased exponentially. Paintings by leading artists such as Alberto Vargas, George Petty and Gil Elvgren that sold for \$2,000 in 1996 are going for \$200,000 and more today."

The revival of all things mid-century — furniture design, color palettes featuring orange and avocado, and the introduction of entertainment blockbusters like TV's *Mad Men* — has sparked the interest in pin-up art, says Ed Jaster, Beverly Hills-based senior vice president for Heritage Auctions who specializes in illustration art and comic art. But Meisel himself has played a critical role in pin-up art's popularity with collectors, he adds. "His books are essential on the subject, and he is the first major art dealer to feature pin-up art in his gallery," Jaster

says. "I doubt the market, as we know it today, would exist without Lou's contributions."

THE EARLY DEAL-MAKER

If Gil Elvgren (1914-1980) is the feather in Meisel's pin-up cap, Richard Estes (b.1932) is the feather in his Photorealism cap.

Prices for shiny, vivid reproductions of people, places and objects have soared since the style of painting first appeared in the 1960s and captured Meisel's imagination. Since that time, Meisel has amassed one of the largest Photorealism collections in the world. And prices for individual works by artists represented by Meisel — such as Estes, Robert Cottingham (b.1935) and Anthony Brunelli (b.1968) — are headed toward the six-figure mark.

Passionate about the history and artistry of the objects in his possession, Meisel is a strolling Wikipedia on topics both popular and arcane. The only difference is that he's probably got a better grasp on accuracy — and a more profitable business model despite a sincere monetary nonchalance. "Collecting," he says, "has to be an intellectual pursuit. It's not one based on dollars and cents."

Maybe that's the magic trick in a history of investments that have realized exponential value.

Born and raised in Brooklyn, Meisel headed south after high school to attend Tulane University. It was in the Big Easy that he noticed students in his painting course were discarding their canvases at the end of the semester. He brokered a deal with the aspiring artists and wound up selling the paintings on Fraternity Row for \$25 each. His artist friends got \$15 and he pocketed the rest.

The savvy deal-maker-in-the-making with an eye for what would hit pay dirt had arrived.

"When I was 5 years old, I would climb under tables in dusty old antique shops to find things others couldn't see."

Tucked away in Meisel's powder room are pocket combs, bottle stoppers, cigar holders and key chains — all attached to the colorful display boards found in general stores decades ago.

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PARAMOUNT SCISSOR

Eventually, he made his way back to New York where in the early 1960s he began moonlighting as a representative for friend and abstract expressionist Theodoros Stamos (1922-1997), whose studio/townhouse was at West 83rd Street and Central Park West. The artist's home proved a convenient place for Meisel to take would-be buyers. With his fourth sale, he brought in \$3,000. The artist gave him \$1,000; his rent at the time was \$165 a month. He knew how he would make a living.

"Every junkie sells stuff, whether it's marijuana, heroin, art or antiques, to support his habit," Meisel says with a droll smile.

Meisel got his first taste of collecting while accompanying his parents on antique-hunting trips as a child. "When I was 5 years old, I would climb under tables in dusty old antique shops to find things others couldn't see." One of those items was a Tiffany lamp. "People didn't know Tiffany yet."

He began collecting in earnest in 1956 at the age of 14. First, he became enamored with scuttle cups, the all-in-one shaving stations his mother collected. He then encountered his true object of affection: the Fiesta disk pitcher. He went on to collect them in all colors.

Years later, this early passion would lead to a renown that would shape the rest of his collecting life. He had gotten to know Andy Warhol through the pop art scene of the 1960s and knew the artist shared his passion for Fiesta ware. After Warhol died, Meisel attended an auction of his estate at Sotheby's. There, he bought three pieces that Keith Murray (1892-1981), the New Zealand-born modernist architect, had made for Wedgwood and whose work Meisel had deemed a suitable successor to Cliff's. *New York Times* art critic Rita Reif was there. "She was convinced I was onto something." The next day, he says, "I wound up [photographed] on the front page of the Arts section — with a big grin," he says.

The secret was out.

"My picker called to say, 'We've got a problem. The Keith Murray pieces are now selling for three times the price they were last week.'"

"There's always a first that draws my attention to a category," he says with the nostalgic glimmer of someone recalling a moonlit night with a first love. It helps, he says, if the object of his desire is of little value when he initiates his pursuit.

"It's got to make sense, be of interest to others, and it must not yet be collected by others. That way, I won't get

bored." He also must be able to publish a fairly seminal book on the subject.

ADMIRING THE FEMININE FORM

In addition to visiting antique dealers and big shows like Brimfield, and traveling to Europe five times a year to shop, Meisel maintains relationships with the aforementioned pickers who spot notable things based on his criteria.

A scholar and curator rather than a packrat, he demonstrates an artful touch for incorporating his collections into the décor of his home. Plus, having things on hand is convenient for a raconteur who requires visual aids during dinner parties. "He'll regale you with stories that aren't boring," says Jaster, a regular visitor to Meisel's galleries.

There's nothing boring about Meisel. He seems endlessly curious. Enclosed in what could be the tiniest

museum of Americana on record — it's the Meisels' powder room — is an emporium of trinkets, including cigar holders, pocket combs, bottle stoppers, cigarette lighters, 3-D glasses, key chains and nail files shaped like ladies' legs. Still attached to the colorful display boards that hung in the general stores where they were sold, and seemingly untouched, they cover the walls

and inside of the door. He says their pristine condition owes to the fact that the merchants likely went out of business and thus inventories were left intact.

And then a picker or a dealer pounced.

"I've got all sorts of interesting [stuff] that nobody paid attention to."

The description might apply to his steel and enamel cow signs — Holsteins, Angus, some with bullet holes — found by Susan. "We've got probably 100 of them. They're all over the kitchen." He muses that they could one day constitute an exhibit of Americana in a museum.

The toilet closet in the master bedroom suite is another jewel hidden from view. Covering its walls are the composite photographs of five decades' worth of Miss America pageant contestants. Many of the shots were taken during bathing-suit competitions and feature the beaming, sash-wearing women in modest tank suits and early two-pieces that reflect the fashions of the times. As is often the case, it was an anomaly — in this case one having to do with the fit of the suit on the anatomy

"I've got all sorts of interesting [stuff] that nobody paid attention to."



Meisel's fascination with realism encompasses sculpture. Amber Reclining by John De Andrea is a life-sized painted bronze – adorned with real human hair.

of one of the contestants — that caught his eye and inspired him to search for others. Many of the early photos were taken by a rotating Cirkut camera, which by pivoting would have enabled a photographer to take a panoramic shot.

The bathing beauties are pieces of a dominant theme that winds through Meisel's holdings: the feminine form, nude, enticingly clad, or in the throes of a provocative wardrobe malfunction as Elvgren often depicted them. The silhouette iterates and then reiterates throughout his home, office space and gallery. There is a stunning bronze sculpture by Robert Graham (1938-2008) and the eerily lifelike women by John De Andrea (b.1941) — sculpted from polyester resin, fiberglass, polyvinyl or polychrome bronze and adorned with real human hair.

There is an erotic, Photorealistic portrayal by Bernardo Torrens (b.1957) of a lean and pliable woman stretching backwards, and the large, arresting image by Israeli Photorealist Yigal Ozeri (b.1958) of a woman emerging from a body of water onto a shore. It hangs above a U-shaped sectional sofa that seems capable of accommodating a large group of oglers. The artist is one of Louis K. Meisel Gallery's most recent coups.

"Ozeri is the Photorealist to watch," Meisel says.

He would know.

SUZANNE GANNON is a New York-based freelance writer whose work has appeared in *The New York Times*, *The Wall Street Journal* and *Art & Antiques*.

The rarity of this 1925 *Phantom of the Opera* poster certainly contributed to its \$203,150 price realized at a July 2014 Heritage auction. But coming from the collection of actor Nicolas Cage added to its allure. The same poster sold for \$155,350 six years ago.



Does Anonymity Pay?

NOT NECESSARILY. UNLESS YOUR CONSIGNMENT STANDS ON ITS OWN, COLLECTORS ARE MORE CONFIDENT WHEN THEY KNOW WHO'S SELLING

By Danielle Arnet

FOR MOST COLLECTORS, the time comes — sooner or later and for a myriad of reasons — to say goodbye to lovingly gathered treasures. When that day arrives, most of us are resolute. We know that the time has come to sell.

Perhaps like many, you like the idea of selling at auction. As an intelligent collector, you know that auction is the best way to place what you have before a worldwide pool of motivated buyers. Another auction advantage is that you can

get the goods physically out of the house or storage. Once placed in the capable hands of a responsible auction house, your work is done. All you have to do is let the market call the shots on results.

And so you decide to consign.

There's one last big decision to make. Do you want your name linked to the sale of your treasures? Most sellers are offered the option to decide: To credit or not to credit? Or, as it's known in the biz, open or anonymous consignment. The

unfortunate deceased have but one option: "The Estate of..."

Leafing through auction catalogs, one often spots credits at the front, with phrasing similar to "From the collection of (insert name) or 'Collection of a lady (or gentleman).'" Some collectors flip to that info first. Often, a city is noted after the name.

Novice consignors are sometimes caught short when asked by an auction house how or if they wish to be credited

in the catalog, or if they wish to talk to reporters about their treasures. Potential consigners somewhere on the spectrum between being a nut about privacy and just a private person don't fancy having their name out in public. Others are squeamish about being linked to high-value items. Why become a target for midnight movers? Why let friends and family know that a windfall is imminent?

With inherited goods, you may not want your name attached. Deceased Aunt Edith might spin in her grave if she knew you were unloading her Biedermier dining table and chairs. And there's certainly no need to alert the rest of the family about the sale. In any case, depending on the items being auctioned, it may not matter who the consignee is.

On the other hand, sometimes it literally pays to have a name or back story associated with a unique or fascinating consignment. The estates of the Duke and Duchess of Windsor, Andy Warhol, Jackie Kennedy and Elizabeth Taylor sold phenomenally through association. Ditto for jewelry collections by known celebrities. Honestly, a pair of common vintage earrings worn by Angelina Jolie will realize a much higher price than a pair of common vintage earrings. Provenance adds interest and, most often, value. With no attribution, consigned items are forced to stand on their own, naked and subject to intense scrutiny. That's when pre-sale condition reports requested by collectors soar.

Buyers tend to overlook flaws and place value on goods that have major provenance. In 1997, when much of the Windsor estate sold in a series of auctions, observers were shocked by stratospheric results on tatty, mended linens with quasi-royal embroidered monograms. And when Heritage Auctions sold a 1925 *Phantom of the Opera* movie poster for more than \$203,000 this summer, results no doubt got a boost from the fact that the poster once belonged to actor Nicolas Cage.

On a less exalted level, noted regional collections where the collector or family is well known locally benefit from those links when they sell. Celebrity of any kind, even notoriety, matters.

Celebrity of a more esoteric type also works. Sales of carefully cultivated collections known to (and envied by) fellow collectors attract a world of admirers familiar with both the collector and the goods. Within the past few years, international buyers have jumped at the chance to buy anything and everything linked to

connoisseurs. In these cases, worldwide bidders vie for lots from known collections and prices soar.

Not to be inelegant about it, but any advanced collector with a stellar stash knows that other avid collectors would love to get their treasures. And they often know exactly who they are.

Honoring an Achievement

Scarsdale, N.Y., area resident Fran Belasco knew that her husband Steven — a tax attorney and avid collector of early space exploration memorabilia — always wanted his collection sold at auction after his death. Accordingly, he left her a list of potential sellers to contact.

"I wanted to honor my husband," Fran tells us. But "I did not know what he had, because he shared only specific items with me." Nor did she know the scope of his collection, and it ended up involving hundreds of items. "I was familiar with only a handful," she says. As a non-collector, dealing with the aggregate of unfamiliar items had to be overwhelming.

In the end, Belasco chose Heritage Auctions, a house she found "most experienced in selling space memorabilia, which is a very complicated field." As a plus, her husband had worked with a

consultant at the house and had found him very knowledgeable.

Belasco ultimately decided to go with an open consignment. It also became obvious that the collection he left was significant, a known collection built by a discerning collector. As a result, it was of keen interest to other space memorabilia collectors.

Accordingly, a dedicated auction catalog for the 300-plus artifacts was clearly marketed as "The Steven R. Belasco Collection of Space Memorabilia."

Attaching Belasco's name, says Heritage Auctions space memorabilia expert Michael Riley, helped achieve higher prices. "The fact that he was fairly well-known in the space-collecting community was important," Riley says. "In general, if the name of the collector or owner carries weight, prices might be 30 percent, maybe even 50 percent higher. Provenance gives buyers confidence and that almost always leads to higher auction prices."

In the end, Fran's children and late husband's brother got their own copies of the auction catalog so that they, too, could understand the scope and significance of Steven's accomplishment.

"They learned," Fran says, "that his collecting life was serious. It meant a lot to them."



DANIELLE ARNET
writes a nationally syndicated column on collecting for Tribune Media Services. She also covers the auction and collecting scene for Maine Antique Digest.

Andy Broome / GagCartoons.com



"Your tattoo collecting has turned to hoarding."

Taking Your Own Bottle

HERE ARE TIPS FOR A CRINGE-FREE CORKAGE EXPERIENCE AT YOUR FAVORITE RESTAURANT

By Frank Martell



FRANK MARTELL is director of fine and rare wines at Heritage Auctions. He has been featured on CBS, CNN, CNBC and MSNBC as an expert in the field.

LET'S START THIS story in the most obvious and honest place: I hate paying corkage.

Adding 20 percent to 50 percent or more to the cost of wines I already own doesn't feel very good. That said, I'm not good enough at cooking (or cleaning up afterwards) to believe that elaborate wine dinners are going to happen in my home, so I accept that we are going to go out to restaurants. We are going to bring our own wines, and some proprietors are going to wish we hadn't.

Everyone has heard the proprietor's argument: You wouldn't bring your own steak to a steakhouse, would you? Well, no – but this isn't exactly the same as the wine experience. What if I love your restaurant, the service and the chef – but I would like you to prepare a type of meat that you don't have on the menu? If I provide the cut, then I would hope to be accommodated. I'd also expect to pay for the service. Though not a perfect parallel, you can dissect these arguments to uncover the secret to being a gracious guest and (hopefully) getting what you want.

We have to begin by realizing that there are costs to the restaurant associated with pouring your wine, including the employees who serve you, the glasses you keep on the table (glasses that inevitably break) and the clean-up when your party goes home. Some of those costs are paid by the money earned in wine sales – so you are going to have to help offset those costs in one fashion or another.

Here are a few do's and don'ts to help you get what you want without finding a surprise on your plate left by an angry server.



There are costs associated with pouring your wine, including the employees who serve you, the glasses you keep on the table and the clean-up when your party goes home.

Don't ...

- Show up expecting to open your bottles without knowing what the house corkage policy is. Call ahead and speak with the sommelier to negotiate before you arrive. Springing a trap on him when he's busy on the floor isn't a good way to get him warm and fuzzy.
- Bring a bottle that is offered on the house wine list. If you are not familiar with the offerings at a particular restaurant, call ahead and ask.
- Complain if your corkage charge is something nominal, in the \$10 to \$15 range. That is not a sign that the restaurant is gouging patrons – they are covering their overhead.

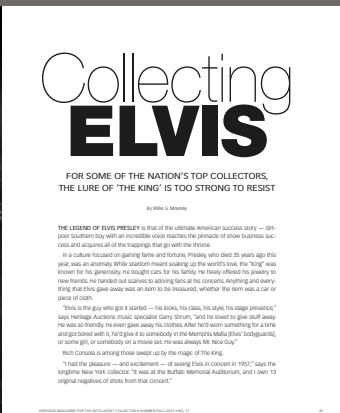
Do ...

- Offer to have your wines dropped off before you arrive so that other patrons do not see you coming in with bottles that are to be served. This gives a restaurant the opportunity to maintain appearances for those patrons who do adhere to a limited or no-corkage policy.
- Try to find something on the list to buy, even if you plan on drinking a bulk of wines that you've brought with you. Most restaurants will waive corkage or at least cut you some slack if you at least make a token purchase of an inexpensive white or champagne. Depending on where you live, it may be possible to buy something and take it home rather than opening it on site.
- Be generous with your wine. A sommelier and chef are more likely to be understanding and flexible if they get to taste a nip of the bottles you are opening.
- Tip well and in proportion to the number of bottles you open. Regardless of whether the sommelier or chef has been nice to you or not, the server has absolutely lost the opportunity to earn 15 percent on your drink orders, and they deserve to be compensated for their work.

Many restaurants understand that patrons have choices and that wine service is a driving force behind the choices that some of us make. If I can't enjoy my wines reasonably at restaurant A, then I am likely to keep looking at restaurants B, C and D until I find a policy that suits me.

Given the option of earning some of your dollars or none of your dollars, most restaurants will try to accommodate – but you have to be respectful that even a chef you consider to be a friend is in business to make money. He intends to profit on your patronage, and there's nothing wrong with that. As a restaurant-goer, you should also appreciate that these businesses offer an experience that is worth paying for, otherwise you are probably best served by staying home and ordering a pizza while your friends raid your cellar.

Then again, inviting your friends over to raid your cellar is never less expensive than paying corkage and forcing them to go home after dinner.



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World View

WITH A VARIETY OF THEMES AND REASONABLE VALUES,
BANK NOTES MAKE AN IDEAL INTRODUCTION TO COLLECTING

By Pamela Y. Wiggins

ASK A DOZEN people what they want to see in a collection, and long-term growth in value will likely rank high on the list. But what if you could find a collection to share with your children or grandkids that goes way beyond the face value of each object right now? Reaching beyond the intrinsic, world bank notes may be the most perfect – and timeless – collectible for kids.

Dustin Johnston, director of currency at Heritage Auctions, knows firsthand how amusing and educational world bank note collecting can be. He started down this path when he was about 9 years old, and it's a journey he still pursues today. He has his grandpa to thank for that.

"My grandfather first split his collection between my sister and I, which began my interest in numismatics," Johnston remembers. "The grouping was heavily world coins and paper money from Europe, where he served in World War II."

With curiosity piqued, this budding enthusiast checked out books to learn more about the colorful bank notes. Of course, one of the first things he wanted to know: Who got the better end of the deal? Even though he discovered his sister's share was worth a bit more money than his, he continued to explore the culture and artistry held in his newfound interest.

"The designs are incredibly beautiful," Johnston says. "They include agriculture, industry, wildlife and many other themes. It's fun to find different examples from each country that fit these themes. Animals are popular with kids, too. It's a great way to put together a menagerie."

But a collection like this doesn't have to stop at something fun for a child to do in their spare time. These affordable little works of art can actually take some of the drudgery out of school projects to make learning both entertaining and cool. World currency makes an enviable show-and-tell grouping to share with classmates, and the individual notes can be woven into projects and reports on an array of subjects.

"One thing that really helped me was using my collection as a foundation for what we were learning in school," Johnston says. "I tried to incorporate it into every class." The detailed engravings of people and places on the notes lent to varied history lessons. Mapping where the currency originated helped in geography class. And what the money

was made of and how it is formed provided the basis for a clever chemistry project.

Johnston also finds that world bank notes are an economical pursuit and make an ideal introduction to collecting. Kids can learn to take care of and display a collection like this without the risk of losing value, since many bank notes can be found for just a few dollars apiece.

For example, Belarussian notes feature a number of different animals and are available for less than \$1 each when found in the right groups. South African currency is great for animal enthusiasts, too, with depictions of everything from lions to oxen. With a little searching, you can find notes with trains and ships.

Building Memories

Along with starting him off with his first paper money, his grandfather took Johnston to the local coin shop most Saturdays to check out the "bid board," where he often purchased reasonably priced examples. That time spent together holds special memories for Johnston. The pair also frequented coin shows when they were held nearby. There, he got the push of encouragement he needed to become an avid collector. A few more bills grandpa picked up at the shows and saved for gifts later made special additions to his collection as well.

That was years ago, of course, but that doesn't mean parents and grandparents don't still encourage kids to collect in this genre. "We have a number of clients who actively collect with their kids," says Johnston, referring to his work in Heritage's numismatics department. "There seems to be a sweet spot for getting them started."

That "sweet spot" most often falls in the 8- to 12-year-old range, he says. With kids in this age group, interest can be kindled, just as his was, and cultivated for future growth. And beyond the numerous bank notes available through auction houses, Johnston still suggests coin shows as a resource for adults mentoring youngsters. He also recommends involving children in the American Numismatic Association (ANA) programs for kids. That's how he took his own interest in collecting to the next level.

The \$14 fee for a Young Numismatists membership is money well spent when it comes to tapping educational resources. Johnston took full advantage of the ANA summer



PAMELA Y. WIGGINS

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



Costa Rica, South Africa, and Australia (from top) have issued bank notes that appeal to young collectors – and most can be obtained at a reasonable price.



programs with the help of scholarships when he was young. “It was great. I found it to be an incredible way to learn from some of the industry’s best.”

Another thing Johnston points out is that most young people veer away from collecting in their teen years, but many return later in life. Adults should consider hanging on to those early collections during the waning years, knowing that an interest may indeed come full circle later. Collecting buddies are usually happy to get collections back so they can continue enjoying them, along with the special memories they hold of their early collecting days.

Collecting Resource

One of the best ways to learn about coin and currency shows and other related events is through the American Numismatic Association’s online calendar. Visit **Money.org**, click on Discover> Events> Events Calendar (or Money.org/events/events-calendar). Each entry provides a link to more information on each show, including contact information for show sponsors.

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Marc Emory

DIRECTOR OF EUROPEAN OPERATIONS HAS GONE FROM COIN EXPERT TO AUTHOR OF 'PITCH-PERFECT COMIC NOVEL'

AS A BOY, Marc Emory had no clue what he wanted to do when he grew up.

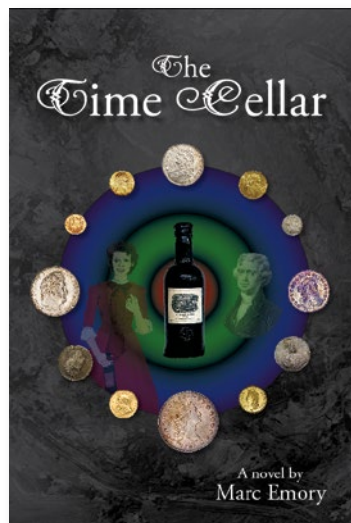
"My first ambitions were to be a professional baseball player, but that soon gave way to wanting to be a professional musician," says the native of Alexandria, Va. "My father, as a Yankees fan, talked about nothing but Mickey Mantle, and when I outgrew that, around age 12, all my classmates talked about nothing but the Beatles. I always found coins fascinating, but it only dawned upon me later that one could make a living from them. Reality took a while to set in."

At the University of Pennsylvania, he majored in Spanish, and that led to furthering his knowledge of Russian, Swedish and German. He's been working with Heritage Auctions co-founder Jim Halperin since 1975, and today he leads the firm's European operations.

Now, Emory has combined his passions and written *The Time Cellar*, a novel about a freak lightning storm that allows a California wine connoisseur to travel through time – giving him a chance to make a killing in the wine market.

When you joined Heritage Auctions, what were you collecting?

At the time, I was already collecting what I collect now: coins, guitars and minerals. I collected coins since before I spent a year of high school in Spain, where I sometimes found old American coins cheaply at the Barcelona flea market.



Marc Emory's *The Time Cellar* is available on Amazon and from Heritage Auctions by calling 866-835-3243.

And you have guitars, too?

At age 16, I played my first 12-string guitar and was hooked. At age 19, my brother gave me my first LP by Leo Kottke, still considered the master of the 12-string guitar. Later on, I sought out his luthier, the legendary Božo Podunavac, and had him build me various 12-string guitars, all different. I still have all of them, some of which are now nearly 40 years old.

As director of European operations, what are your primary responsibilities?

Primarily overseeing the purchase of coins for Heritage's wholesale inventory and coordinating consignments for our auctions held around the United States. This can sometimes involve transactions where expertise in collectibles is 10 percent of the work and plowing through European bureaucracy is 90 percent of it.

And where is your office?

I'm in a small medieval town outside of Düsseldorf, Germany, with a 1,000-year-old castle in back, complete with moat, muskrats and peacocks in the courtyard. I also work from banks or our premises in Paris.

What's the most intriguing item someone has brought in for consignment?

That's a tough one. Over the years, I've seen a lot of intriguing pieces. I'd hate to have to pick one sole piece. Ironically, two of the best have both been Japanese pattern coins of 1870, year 3 of the Meiji era. Japan was converting to milled coinage, and had patterns made to choose designs for them. One piece, an extremely rare silver one yen pattern, showed up in Europe at the same time as the legendary Norman Jacobs collection of Japanese and Korean coinage, which also contained an example of the same pattern. This was probably the only time in the last half century that two of these coins appeared at once. The price realized obviously didn't suffer. The Jacobs coin brought around \$170,000 hammer, and our European consignor's coin, a higher grade, brought \$280,000.

You've just written a novel, *The Time Cellar*. Explain how you go from coin expert to author?

I always thought it would be fun to include my profession as a theme of a novel, but that is a dangerous path for someone with expertise in a relatively specialized field. My greatest fear was writing a story that coin enthusiasts would eat up, and

Kevin Gardis Jr.



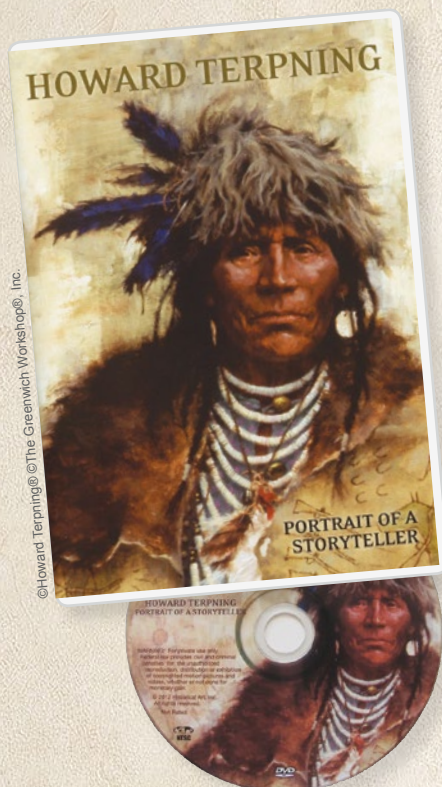
Marc Emory with the guitars custom-made by legendary luthier Božo Podunavac. "At age 16, I played my first 12-string guitar and was hooked," he says.

everyone else would toss aside as if it had been written in Swahili. I therefore made wine the central theme, and coins a peripheral theme. In this way, I could make the coins theme entertaining to the novice, and still get a laugh out of the expert watching Robert, the protagonist, stumble his way around his crash course in the subject. I know nothing about wine, so my ignorance precluded my boring anyone with an over-abundance of knowledge.

Kirkus gave your book a great review, calling it "a pitch-perfect comic novel." How does that make you feel?

Frankly, floored and a little humbled! To get a glowing review like that is like giving your first speech in front of people at some place like the White House and having the president lead the audience in a standing ovation. I never expected anything that positive.

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U.S. Coins Signature® Auction 1217
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David@HA.com

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Contact: 800-835-6000
David Mayfield, Ext. 1277
David@HA.com

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Auction dates: April 22-27, 2015
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Currency Signature® Auction 3533
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Consignment deadline: Feb. 25
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Illustration Art Signature® Auction 5213
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Consignment deadline: Feb. 27
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Consignment deadline: March 9
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HISTORICAL

Americana & Political Signature® Auction 6128
Featuring the Donald P. Dow Collection of Lincolniana
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Rare Books Signature® Auction 6127
Auction date: Feb. 3, 2015
Consignment deadline: Dec. 12
Contact: James Gannon, Ext. 1609
JamesG@HA.com

Texana Signature® Auction 6137
Auction date: March 14, 2015
Consignment deadline: Jan. 21
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Auction date: April 8, 2015
Consignment deadline: Feb. 16
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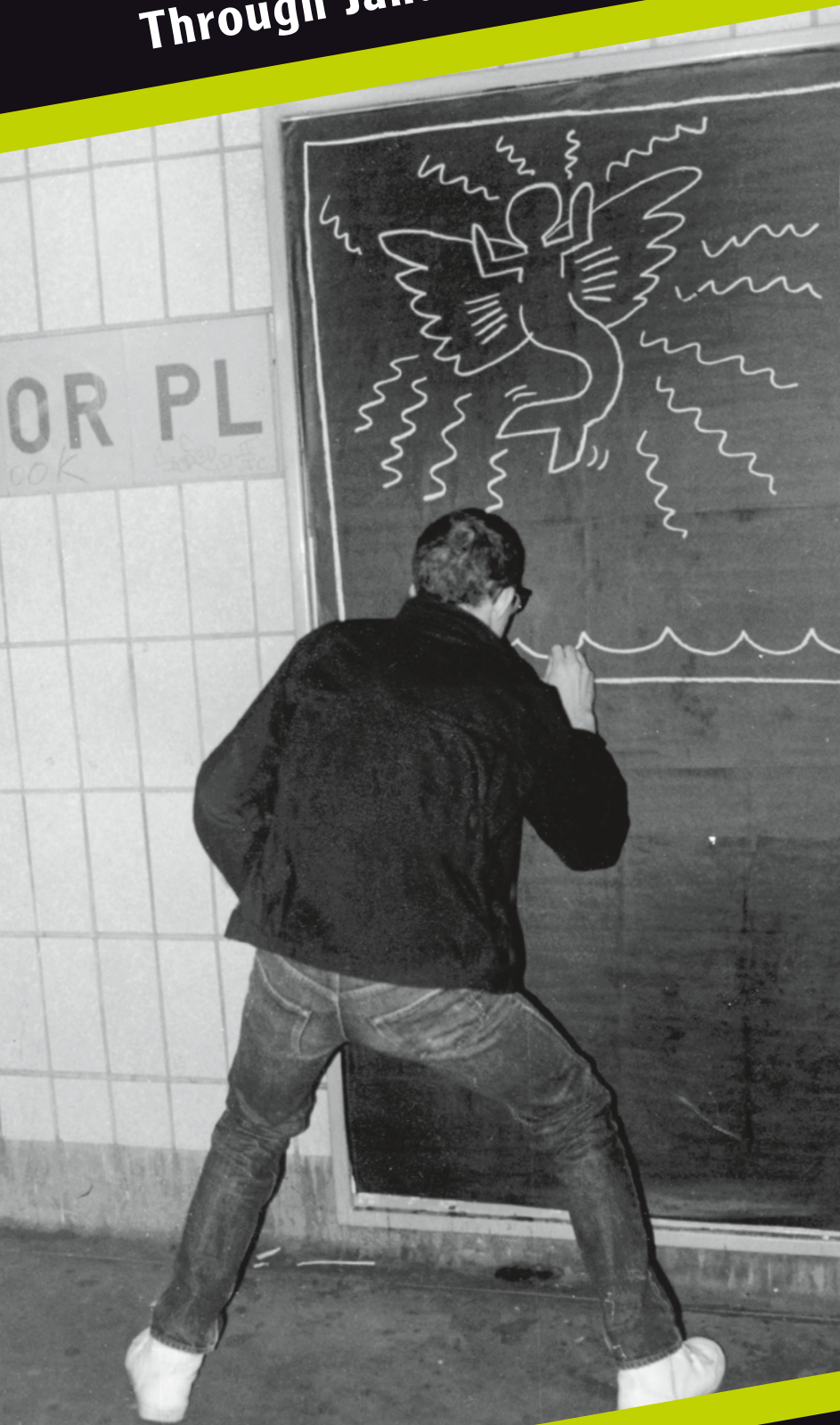
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BATMAN

THE CAPED CRUSADER FIRST APPEARED IN COMICS 75 YEARS AGO. A LOOK AT NOTABLE LOTS FROM THE HERITAGE AUCTIONS ARCHIVES



2

NUMBER OF ELECTRON TUBES visible on villain's gadget appearing on the 1949 poster for the big-screen serial *The New Adventures of Batman and Robin*. The three-sheet on linen, graded good/very good, sold for \$8,962.50 in a July 2011 auction.

8.0



18

DATE IN MARCH 1966 that Big Brother and the Holding Company, featuring Janis Joplin (1943-1970), performed in San Francisco. A first printing copy of the promotional poster for the show, featuring Batman and Robin, sold for \$7,170 in April 2006.



GRADE OF DETECTIVE COMICS #27

sold at a February 2010 auction. The 1939 comic, featuring the first appearance of Batman, realized \$1.075 million.

9/42

DATE HANDWRITTEN NEAR TOP of original cover art for *Detective Comics* #67. Penciled and inked by Jerry Robinson (1922-2011), it sold for \$239,000 in November 2011.



12.5

INCHES IN HEIGHT

of Mego's 1976 Batman action figure. A figure and box with only a few scuffs and minor creases, sold for \$203.15 in a December 2012 auction.



7

THE EPISODE IN which actor George Sanders (1906-1972) wore this prop helmet to portray the villain Mr. Freeze in the Batman TV series. It realized \$3,107 at an October 2005 auction.





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Mark di Suvero, *Eviva Amore*, 2001. Steel, Overall: 424 x 564 x 360 in. Raymond and Patsy Nasher Collection, Nasher Sculpture Center, Dallas, Texas. Photo by Tim Hursley.



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Armin Hansen, *On the Fishing Grounds* [detail], n.d. Oil on board. Collection of Reed and Chris Halladay.