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On the cover: Metallica guitarist Kirk Hammett in his San Francisco home, from the book *Too Much Horror Business: The Kirk Hammett Collection* by Kirk Hammett with Steffan Chirazi, published by Abrams Image.



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

Appreciating the Gatherers

By Hector Cantú



GOD BLESS THE pack rats.

It's a simple declaration, but one that can put a smile on the face of serious collectors when placed in the most effective context.

In fact, I laughed out loud when I read these five words in our excerpt from the fascinating book by Metallica lead guitarist Kirk Hammett (see page 53). *Too Much Horror Business*, written with Steffan Chirazi, shows us what the rock star does when he's not touring with his world-famous band. He curates one of the world's finest collections of monster-movie memorabilia. This includes Bela Lugosi's annotated *Dracula* script, the creepy Donnie Darko bunny suit, original Frank Frazetta artwork, and, of course, Hammett's prized movie poster for 1932's *The Mummy*, the only known copy (it could easily fetch \$400,000 if sold at auction today... *but don't bet on Kirk selling anytime soon*).

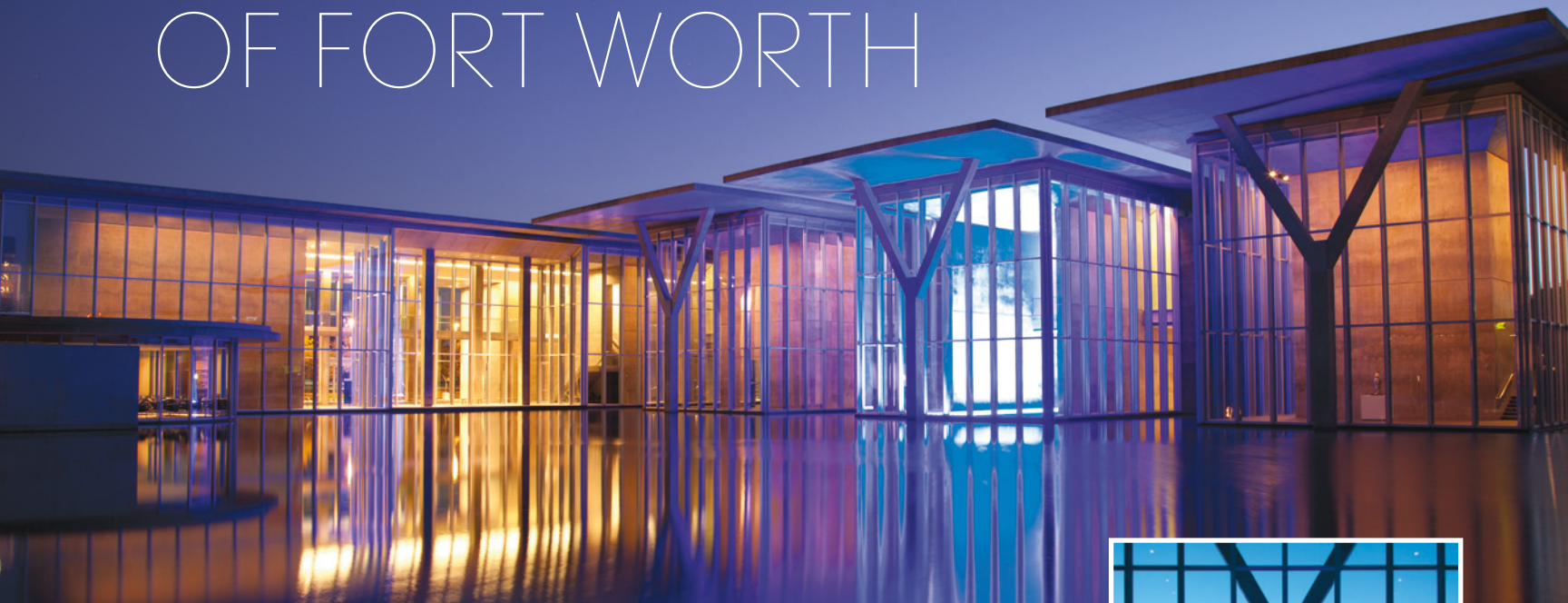
The most intriguing part of our excerpt is the lengths to which Hammett and his collecting partner Ron Moore go in chasing the hobby's most-wanted movie posters. The world of collecting "has its cloak-and-dagger moments, even though it's just a bunch of nerds," Hammett explains. "But we all understand the world we live in, and that constant wait for the next discovery drives us all."

Read our excerpt for a glimpse of Kirk's collecting passion. And I dare you not to smile at the "pack rat" reference.

WE'RE ALWAYS EXCITED to tell you about the brightest stars in today's art world. For many collectors, Stephen Scott Young is the best watercolorist of his generation. Daniel Wallace, author of *Big Fish: A Novel of Mythic Proportions*, visited with Young and tells us the artist – collected by the likes of Steven Spielberg, Oprah Winfrey and George Lucas – is the last person to recognize his own success (see page 64). "Leave it to me, a writer," Wallace says, "to bring the material world into it."

As always, drop me a line at HectorC@IntelligentCollector.com to share your stories. I remain interested in your discoveries.

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Jenny Holzer, *Kind of Blue*

“river of light and language” —Michael Auping

Jenny Holzer, *Kind of Blue*, 2012. 9 LED signs with blue diodes. 9/10 x 120 x 576 inches. Museum purchase. Acquired in 2012.
© 2012 Jenny Holzer, member Artists Rights Society (ARS), New York. Photo by Paul Kamuf



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Robert Longo, *Untitled*, 1981. Charcoal, graphite, and dye on paper. 98 x 48 inches. Courtesy of the artist and Metro Pictures. © Robert Longo

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OUTLAW AND GUNFIGHTER John Wesley Hardin is shot dead in an El Paso saloon. Armaments manufacturer Alfred Nobel signs paperwork that sets aside the bulk of his estate to establish the Nobel Prizes. Auguste and Louis Lumière display their first moving picture film in Paris. In the United States, six “motocycles” leave Chicago’s Jackson Park on a

54-mile race – now called the first American automobile race. The first U.S. Open is played on a nine-hole course in Rhode Island. Oscar Wilde’s *The Importance of Being Earnest* opens in London, and the modern version of Tchaikovsky’s *Swan Lake* premieres in St. Petersburg.



WESTERN ART

HAVING ESTABLISHED HIMSELF as a celebrated easel painter, Frederic Remington (1861-1909) moved on to bronzes. Pulled from the artist’s original mold, the fine details and light brown patina of this 23-inch-tall piece, titled *Bronco Buster #16*, reflect the fact that it was among the first of its kind. It realized \$194,500 at a November 2012 auction.

COINS

MORGAN DOLLARS STRUCK at the New Orleans Mint in the 1890s were of notoriously low quality. “To say that their workmanship was shoddy would be an understatement,” notes the *Silver Dollar Encyclopedia*. As a result, only one 1895-O Morgan Dollar has a Mint State 67 grade from PCGS. It sold for \$575,000 at a November 2005 Heritage Auction.



FIREARMS

WINCHESTER’S LEVER-ACTION repeating firearm, first produced in 1895, was among the company’s most popular sporting rifles. Officers of Theodore Roosevelt’s Rough Riders were issued Model 1895 Winchesters. An Ulrich-engraved 1895 Deluxe Winchester Sporting Rifle, presented by Roosevelt to a rancher, sold for \$119,500 at a June 2013 Heritage auction.

ILLUSTRATION

MANY HISTORIANS SAY the Golden Age of Illustration began in the 1880s – lasting until shortly after World War II. Howard Pyle (1853-1911) was among the first stars of illustration. He wrote and illustrated *The Merry Adventures of Robin Hood* in 1883. In 1895, he completed *Again, My Captain (Pirates)* for *Harper’s New Monthly Magazine*. The oil en grisaille on board realized \$53,125 at an October 2012 auction.





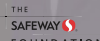
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John Pemberton originally marketed his French Wine Coca as a "nerve tonic."



FLEA MARKET POP

RARE 130-YEAR-OLD 'COCA' BOTTLE REALIZES NEARLY \$14,000

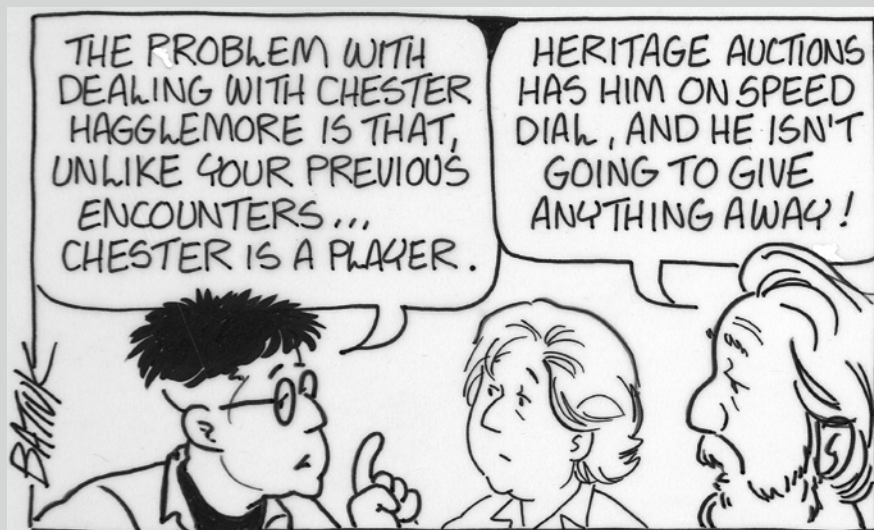
AN ANTIQUE BOTTLE Jim Vergo of Albuquerque purchased at a flea market for \$4 turned out to be an important artifact from the early days of Coca-Cola.

"It was embossed with the name Pemberton," Vergo says. "I'm not a big Coca-Cola collector so it wasn't until I got home that I Googled it and saw that it was Dr. Pemberton, the creator of Coca-Cola."

Experts at Heritage Auctions concluded it was the most intact and earliest incarnation of what would become the internationally known soft drink. "It's believed to be one of just three such bottles known to exist," says Tom Slater, director of Americana at Heritage Auctions, adding the bottle, which dates to the 1880s, retains 90 percent of its original label.

The bottle realized \$13,750 at a May 2014 Heritage auction.

Vergo is a flea-market regular who hunts for sports memorabilia, old toys and art glass.



The strip appeared the week of May 26, 2014.

HERITAGE AUCTIONS MAKES 'WINKERBEAN' APPEARANCE

TOM BATIUK DIDN'T have to go far to find inspiration for a storyline that included the serious comic-book collecting character Chester Hagglemore. "Heritage Auctions has him on speed dial," a character recently said in Batiuk's nationally syndicated comic strip *Funky Winkerbean*. "I've been a de facto collector of comics for years by dint of just buying them and hanging onto them," says Batiuk, who purchases original art in Heritage auctions. "It's primarily work that's meaningful to me personally, but not always easy to come by, and Heritage has been a big help with that."



INDUSTRY MOURNS AUCTION EXECUTIVE REXING

DEBORAH "DEBBIE" REXING, vice president of marketing at Heritage Auctions since 2001, passed away on June 19, 2014. She was 52. A graduate of Ohio State University, Rexing supervised the company's marketing efforts, and worked on the high-profile collections of John Wayne, comic creator Stan Lee and astronaut Buzz Aldrin, among others. "Debbie was always there with words of inspiration and encouragement," says Heritage CEO Steve Ivy. "She will be dearly missed by everyone who had the good fortune to know her." In lieu of flowers, the family is asking friends and colleagues to make a donation to the Susan B. Komen Foundation in her honor.



Paul Pope's original DVD cover art for *Zatoichi: The Blind Swordsman, The Tale of Zatoichi Continues* realized \$1,075.50.

LOTS BENEFIT COMIC BOOK LEGAL FUND

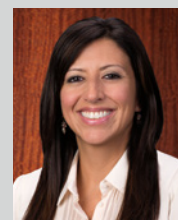
THE COMIC BOOK Legal Defense Fund teamed up with Heritage Auctions to auction original art to benefit the nonprofit organization. Original pieces by artists such as Charlie Adlard, Jim Lee and Paul Pope realized more than \$6,300. "CBLDF's important work on behalf of the comics industry makes them an important organization to support," says Lon Allen, Heritage's managing director for comics and comic art. "We're proud to join the artists who donated these pieces by contributing our services to help the Fund reach our bidder community." The CBLDF is dedicated to protecting the First Amendment rights of the comics medium.

PEOPLE

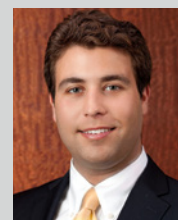
MAX BROWNAWELL is consignment director for Luxury Accessories at Heritage's New York office.



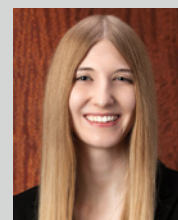
MICHELLE CASTRO has joined Heritage's Trusts & Estates department in Dallas. A graduate of Loyola University, she has over 10 years of auction experience, having started in her hometown at New Orleans Auction Galleries. Castro will assist clients throughout Texas and surrounding states.



MICHAEL FOSSNER has joined the timepieces department as consignment director at Heritage Auctions' New York location. He is a Graduate Gemologist and an Accredited Jewelry Professional through the Gemological Institute of America resident program in Carlsbad, Calif.



SARAH MILLER has been named director of numismatics at Heritage Auctions' growing New York office. She will assist Heritage clients with their rare-coin collections on a daily basis.



Fat Albert and the Cosby Kids was among the most popular cartoons of the 1970s. Thomas and Williamson purchased this original production cel from an art dealer for \$300.



Animated Curators

LOREEN WILLIAMSON AND PAMELA THOMAS AREN'T OBSESSED WITH VALUE. FOR THESE BUSINESS PARTNERS, IMPORTANT COLLECTIONS TELL IMPORTANT STORIES

By Hector Cantú

LOREEN WILLIAMSON AND Pamela Thomas reached a milestone in 2007. That's when they had an impressive enough inventory to open the Museum of UnCut Funk, an online showcase for original animation cels, posters, storyboards and other objects celebrating black culture.

"Our goal was getting people to come to this community and reminisce about the good ol' days of the '70s," says museum co-curator Thomas, 52, who works as a teacher by day. "For me, this was the coolest decade ever! I can't say we were trying to reach a targeted number of people, but we wanted to let the world know we had all these artifacts that told a story."

Williamson and Thomas met in 1997, and three years later launched an art and animation gallery in Summit, N.J. After the gallery closed in 2003, they kept in touch with people on their contact lists to continue collecting original animation pieces.

Now, they're taking their collection on the road.

"Funky Turns 40: Black Character Revolution" celebrates the debut four decades ago of what Williamson and Thomas call positive African-American cartoon characters. The exhibit includes 58 original production cels and animation art representing more than 20 cartoons and feature films. Visitors will see pop culture's most recognizable faces: Michael Jackson, Fat Albert, Valerie Brown of *Josie and the Pussy Cats*, and the Harlem Globetrotters.

The exhibit is now at Chicago's DuSable Museum of African American History (through Oct. 20). It travels next to the Northwest African American Museum in Seattle (Nov. 22, 2014-March 1, 2015), and the Reading (Pa.) Main Library (Sept. 26, 2015-Jan. 3, 2016).

The partners hope to keep the show on the road through 2017.

"So far, I think we've hit a homerun," says Williamson, 50, a marketing and business consultant. "When kids look at the art and ask if they can do that, be

animators, they're told people have actually done it. Inspiring kids and telling stories that impact another generation of kids ... that's the value we get from this."

"For me," Thomas adds, "I just want people to reminisce about their childhoods and tell the story of how black figures in animation changed for the better – from the derogatory images of the '40s and '50s. It's a history that has never been told before."



Thomas

When did the first African-American cartoon characters begin appearing?

Thomas: The first black character to appear in a cartoon was the smiling face of "Coon" by [film producer] James Stuart Blackton in 1907. The short was entitled *Humorous Phases of Funny Faces*. Black characters weren't positive until the 1970s.

What drove this change?

Thomas: We were coming out of the Civil Rights movement. You had all these images on TV dealing with race riots, the assassination of Malcom X. It was an angry and sad time, and going into this new decade, change had to come. And these cartoons just happened. It was just time. What Bill Cosby did with *Fat Albert and the Cosby Kids* was revolutionary. The messages were very powerful.



Williamson

How did you get into animation collecting?

Williamson: I was a huge Looney Tunes fan, always looking for original production cels. Then it occurred to me, why not start collecting black characters? After we opened the gallery, we started buying original cels.

We talked with studios and other collectors and animators, really building relationships. When we closed the gallery, we just continued collecting animation.

While running the gallery, you must have sold lots of pieces you wish you'd kept.

Williamson: When you run a business and it's a source of income, you have to sell a lot of stuff. One time, we called [clothing company] FUBU because they were coming out with a line of Fat Albert merchandise. They must have mistaken us for someone else because they said, "How quickly can you get down here?" We sold them a whole bunch of Fat Albert cels to use in designing their clothes. But we also had a lot of things we were able to keep.

Where do you find most of your pieces?

Williamson: Dealers. Auctions. We've had things come up that people didn't realize were rare and we just pounced on it! We also found the daughter of an animator selling on eBay and we contacted her. We've had good relationships with people like [animation director] Bob Balser [*The Jackson 5ive*], and Morrie Turner, who did the *Kid Power* cartoon, Leo Sullivan, who worked on the first Fat Albert prime-time special, and Disney animator Floyd Norman



[*Sleeping Beauty*, *The Jungle Book*]. They've all been terrific and really willing to talk.

Of the 300 pieces in your collection, do you have a favorite?

Thomas: I'm a fan of the Jackson 5 because I remember the cartoon like it was yesterday. I'm also a fan of Billy Joe Jive [a young detective who appeared in animated segments of *Sesame Street*], and, of course, *Fat Albert and the Cosby Kids*.

I Am the Greatest: The Adventures of Muhammad Ali was a short-lived series broadcast on NBC in 1977. "It's hard to find original production cels from the show," Williamson says.

Collectors in the News

Franklin was the first African-American character in Charles Schulz's *Peanuts* comic strip, first appearing in 1968. This original production cel is from the 1989 program *This Is America, Charlie Brown*.



ABC broadcast 23 episodes of *The Jackson Five* beginning in 1971. "I remember the cartoon like it was yesterday," Thomas says.

Collectors dream about having a museum exhibit their collections. What's your advice for collectors thinking about that?

Williamson: We went out to museums for the longest time and got nothing. It didn't work. We went back to the drawing board to try again. We had to build a story, create the story. And that was a lot of work. It had to be more than, "It's really cool. You should take it!" This collection highlights a specific time in history. It tells a story about the Civil Rights movement. It speaks to children of the '70s. In the end, people need to collect their own history and tell their own stories. But yes, you have to strap on your helmet and keep banging your head.

Will you ever sell your collection, or certain pieces?

Williamson: We're not going to sell it. If you add up the value, it's not a whole lot. We probably bought most for \$20 to \$1,000. But that isn't the reason for doing it. The value to us is the historical importance the collection represents, as a whole. The value comes in being able to touch people and connect with a cool time in history, and understand the groundbreaking changes that took place in the '70s.

What's the most important advice you give to collectors?

Thomas: Collect anything you are passionate about, even if it only makes sense to you as a collector. Don't let anyone tell you differently or make you feel you shouldn't be spending your money on this collection! If you are passionate, collect it and take care of it.

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David Hammons

Mixed Media

EARLY WORK OF TOP LIVING ARTIST
TRADED FOR VOLKSWAGEN BEETLE IN 1974

JUST DAYS AFTER the art market information company Artnet ranked David Hammons among its Top 100 Living Artists, his *Feed Folks* sold for more than \$1.2 million at Heritage's modern and contemporary art auction.

The price set a record for a work on paper by the artist.

Frank Hettig, director of modern and contemporary art at Heritage, says Hammons traded the mixed media piece for a Volkswagen Beetle in 1974. The artwork has been in the family's possession since that time, exhibited occasionally during the 1990s.

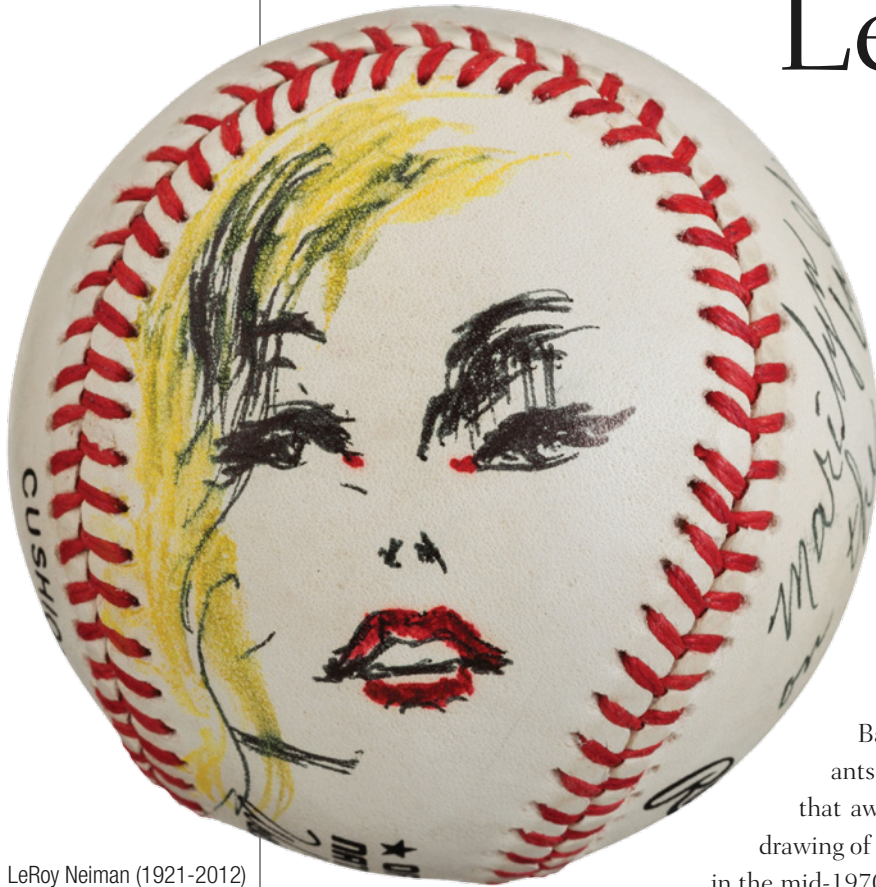
"The family is absolutely thrilled," Hettig says. "This piece depicts a body print of the artist with elements of published media, stencil, color pencil, and a fragment of an American flag. It's unique in that it is from his early years on the West Coast, shortly before he relocated to New York, and is especially attractive as it was fresh to the market, having never been offered before this auction."

Artnet places Hammons at No. 71 on its list of the Top 100 Living Artists – ranked by total value of secondary market sales – with 24 Hammons pieces realizing more than \$20.7 million since 2011. *The New York Times* has called the artist's career "one of the most stimulating and influential of the last four decades."

Feed Folks has been exhibited at the Contemporary Art Center in New York, the Institute of Contemporary Art at the University of Pennsylvania; and the Museum of Contemporary Art San Diego. Hammons' work is in the permanent collections of the Whitney Museum of American Art in New York, the Museum of Contemporary Art Chicago, and the Museum of Contemporary Art, Los Angeles.

David Hammons (b.1943)
Feed Folks, 1974
Mixed media
39¾ x 29½ in.
Sold for: \$1,205,000
May 2014





LeRoy Neiman (1921-2012)
Marilyn Monroe Original
Baseball Artwork, signed by
Joe DiMaggio, 1992
Sold for: \$95,600
May 2014

LeRoy Neiman Baseball Art

MARKETING EXECUTIVE BUILT
COLLECTION DURING 40-YEAR
FRIENDSHIP WITH SPORTS ARTIST

AS AN EAST coast bank marketing executive, Charlie McCabe in 1978 found himself in the company of sports artist LeRoy Neiman.

McCabe's bank, Manufacturers Hanover (later JP Morgan Bank), at the time sponsored teams including the Yankees, Giants, Jets and Knicks. "The New York Mets had a beer sponsor that awarded the Mets Player of the Year with an original Neiman drawing of himself," McCabe says. "When the beer sponsor dropped out in the mid-1970s, the bank stepped in."

McCabe and Neiman began working together and were soon friends. "It was [1978] that I asked LeRoy to draw the first ball," McCabe says. The artist drew during games, in the car as McCabe gave him a ride to and from stadiums, and in his studio. "He really liked the challenge of capturing the image on the baseball," McCabe says, "and found creative ways to make it work."

When he had the chance, McCabe obtained autographs of the personalities depicted on Neiman's baseballs. "To Charlie, Best Wishes, Joe DiMaggio," the baseball legend inscribed on McCabe's Neiman ball. Other times, he gave Neiman balls already signed by sports legends.

Neiman died in 2012. The celebrated artist is best known for his work with *Playboy* magazine and artwork that captured the world's biggest sporting events. "[Neiman] was very good to the charities in which I was involved, doing dinner program covers and showing up at events giving countless autographs," McCabe says. "He was a great friend not only to me but to the whole world of sports."

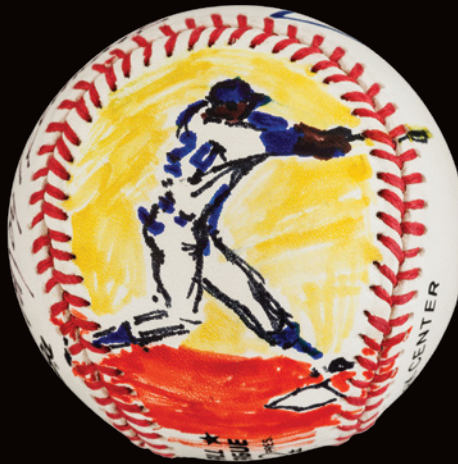
More than 100 pieces from the Charlie McCabe Collection of LeRoy Neiman Original Baseball Art went to auction in May 2014 – realizing a total of nearly \$500,000.



Charlie McCabe (left) met with
Mickey Mantle in 1995.



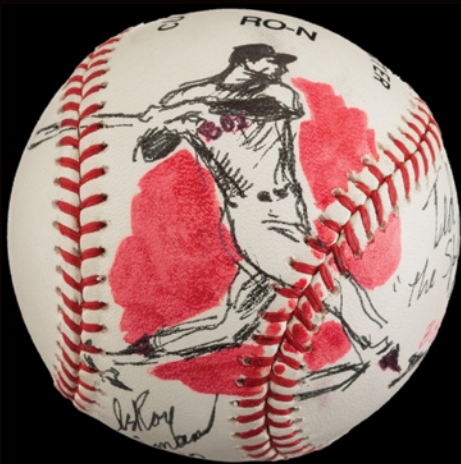
"Shot Heard 'Round the World" Original Baseball Artwork, signed by Ralph Branca and Bobby Thomson, 1991
Sold for: \$28,680 May 2014



Willie Mays Original Baseball Artwork, signed by Mays, 1991
Sold for: \$26,290 May 2014



Joe DiMaggio Original Baseball Artwork, signed by DiMaggio, 1991
Sold for: \$23,900 May 2014



Ted Williams Original Baseball Artwork, signed by Williams, 1990
Sold for: \$19,120 May 2014



Hank Aaron Original Baseball Artwork, signed by Aaron, early 1990s
Sold for: \$15,535 May 2014



Babe Ruth Original Baseball Artwork, 1995
Sold for: \$14,340 May 2014



Mickey Mantle Original Baseball Artwork, signed by Mantle, 1995
Sold for: \$11,950 May 2014



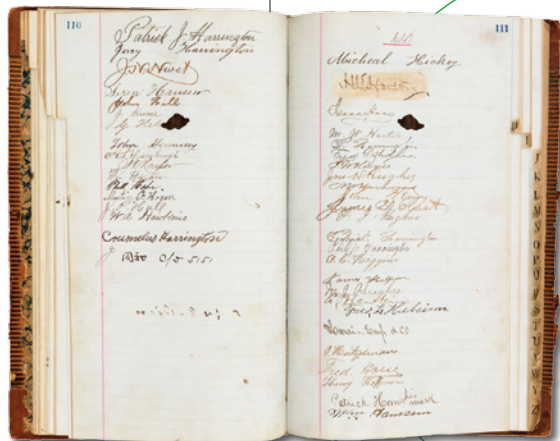
Juan Marichal Original Baseball Artwork, 1996
Sold for: \$9,560 May 2014



Reggie Jackson Original Baseball Artwork, 1993
Sold for: \$5,377.50 May 2014

Prices Realized at Recent Auctions

Compiled by Eric Bradley



OLD WEST

A one-of-a-kind 1880-81 signature book from Arizona's Pima County Bank, containing the names of Wild West legends such as Wyatt and Virgil Earp and hundreds of Tombstone citizens during the era of the O.K. Corral gunfight, sold for **\$68,750** at a June 2014 Heritage auction.



SPORTS

The Olympic Gold Medal presented to U.S. Hockey player Mark Pavelich after the team's 1980 "Miracle on Ice" defeat of the Soviet team realized **\$262,900** at a May 2014 Heritage auction.



POLITICAL

A rare and unusual piece of American political memorabilia from an obscure movement, this 1844 campaign flag, measuring 29 by 52 inches, was made for an anti-immigration platform backed by the Native American Party. It sold for **\$59,375** at a May 2014 auction.



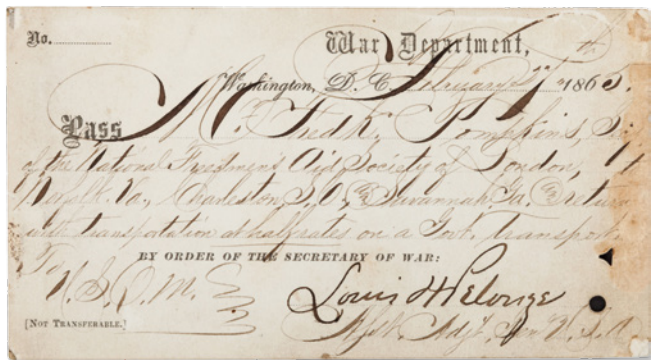
COINS

The year 1796 was the first in which the important 10-cent silver denomination was struck. The sole finest-certified example, graded MS67 PCGS and from the Eugene H. Gardner Collection, realized **\$881,250** at a June 2014 Heritage auction.



FINE ART

French academic painter Hugues Merle (1823-1881) gained acclaim for his idealized depictions of family life and of historical and religious subjects. His oil on canvas *Mary Magdalene in the Cave*, 1868, realized **\$27,500** at a June 2014 auction.

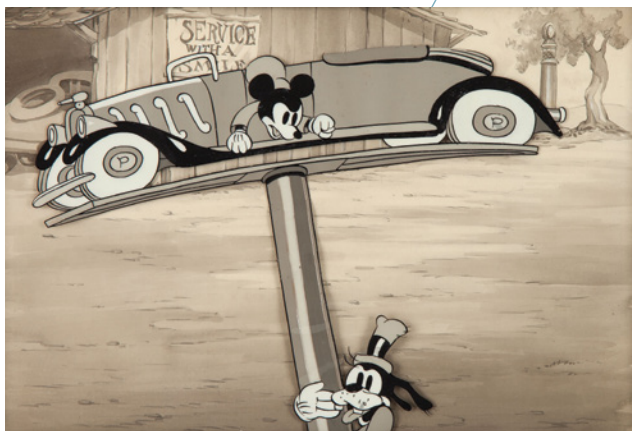
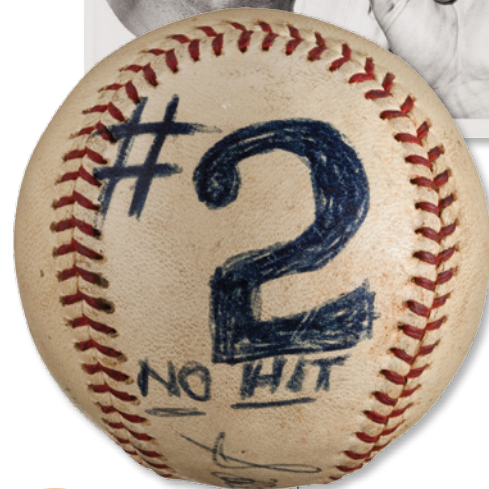
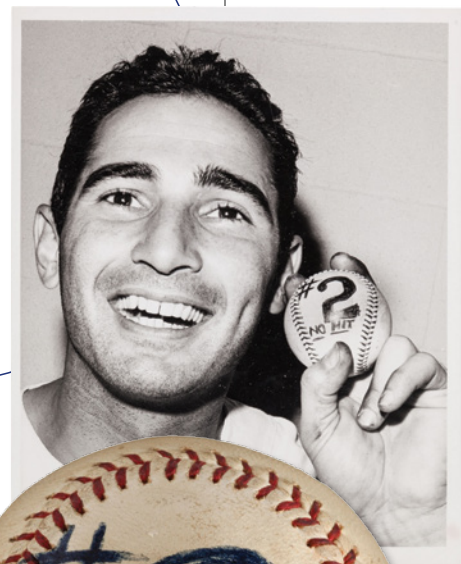


CIVIL WAR

This 1865 Civil War battlefield pass, a document thought to be unique, bears the signatures of Ulysses S. Grant and Abraham Lincoln. It gave Frederick Tompkins, secretary of the National Freedmen's Aid Society of London, permission to pass "through all parts of the Armies of the U. States." It sold for **\$20,000** in June 2014.

SPORTS

Sandy Koufax pitched his second no-hitter in a May 11, 1963, game against the San Francisco Giants. A game-used baseball from that day, along with photographs showing Koufax with the ball, sold for **\$83,650** at a May 2014 auction.



ANIMATION ART

An all-original, unrestored production cel and master background from Walt Disney's 1935 short *Mickey's Service Station*, featuring Mickey Mouse and Goofy, realized **\$98,588** at a July 2014 Heritage auction.



WILD WEST

Native American custom states bear claw necklaces could only be gifted between men and legend has it that the wearer was protected by the grizzly's awesome strength. This bear claw necklace was gifted to Buffalo Bill Cody by Chief Sitting Bull. It sold for **\$40,625** at a June 2014 Heritage auction.

HISTORICAL

Sure it's a partially smoked cigar, but this cigar belonged to Ulysses S. Grant. It was in May 1864 that Grant partook of the stogie during the Overland Campaign, shortly before the Battle of Cold Harbor. It realized **\$3,250** at a June 2014 auction.



COINS

This stunning 1822 dime, PR66 PCGS, Cameo, is one of two known to exist. When it crossed the block, 13 bidders competed for the opportunity to claim it. It sold for **\$440,625** at a June 2014 Heritage auction.



MILITARIA

The mystique behind brash Army Colonel George Armstrong Custer is as strong as ever, and a pair of his lambskin gauntlets garnered collectors' attention. These date to the Indian War era and once belonged to the Charles A. Custer Family Collection. They sold for **\$15,000** in June 2014.



ANIMATION ART

This rare storyboard group from a 1961 episode of *The Bullwinkle Show* shows how the Jay Ward Studio plotted every scene of its quirky animated shorts. The lot realized **\$33,460** at a July 2014 auction.



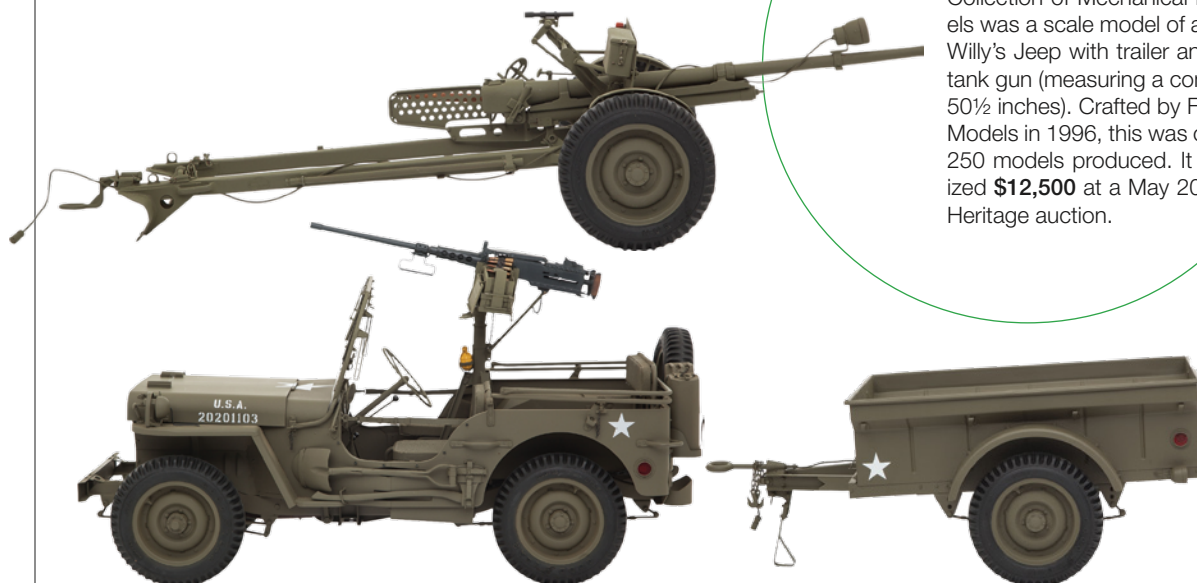
FINE ART

Louis Icart (1888-1950) was a trailblazer in the Art Deco movement. His oil on canvas *Au Pesage*, circa 1930, sold for **\$32,500** at a June 2014 Heritage auction.



MODELS

A sleeper lot in the Glenn Reid Collection of Mechanical Models was a scale model of a 1943 Willy's Jeep with trailer and anti-tank gun (measuring a combined 50½ inches). Crafted by Fine Art Models in 1996, this was one of 250 models produced. It realized **\$12,500** at a May 2014 Heritage auction.



HERITAGE AUCTION PREVIEWS

Important Lots from Upcoming Auctions

The Belo Collection

David Bates, Roy Lichtenstein, Lee N. Smith III among the artists who make media company's contemporary art collection among the finest known

38

SANFORD ROBINSON GIFFORD
32

ANSEL ADAMS
34

CORMAC MCCARTHY
35

JOSEPH CHRISTIAN LEYENDECKER
36

SAM SNEAD
37

HOWARD TERPNING
40



Lee N. Smith III (b.1950), *Morning Route*, 1985
Oil on panel with construction, 50 x 42 x 3 3/4 in.
Estimate: \$3,000+
From the Belo Collection

Heritage Auctions Offers Several Ways to Bid in Upcoming 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.



POSTAL MAIL

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.



HERITAGE LIVE!®

Auctions designated as "Heritage Live Enabled" have continuous bidding from the time the auction is posted on our site through the live event. When standard Internet bidding ends, visit HA.com/Live and continue to place Live Proxy bids against the other live and internet bidders. For additional bidding tips, visit HA.com, click on the "FAQ" tab and see topics in the "Auctions and Bidding" box.



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.



PHONE

Call 877-HERITAGE (437-4824), ext. 1150, and ask for phone bidding assistance at least 24 hours before the auction.



IN PERSON

Come to the auction and view the lots in person, register and bid live on the floor.

Heritage Auctions Catalogs

To order a fully illustrated auction catalog for an upcoming auction, call 866-835-3243. For a calendar of upcoming auctions, see page 41.

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The Dimitriadis Collection

CALIFORNIA EXECUTIVE ASSEMBLED ONE OF HOBBY'S MOST IMPORTANT COLLECTIONS OF BYZANTINE GOLD COINS

THE ANDRE CONSTANTINE Dimitriadis Collection, assembled by a Californian of Greek descent over a 30-year period beginning in 1984, is one of the largest and most comprehensive collections of ancient Roman and Byzantine gold coins ever brought to auction.

"The late Mr. Dimitriadis, who was born in Istanbul and had a deep connection to his Greco-Roman cultural roots, showed great patience and connoisseurship in putting together this amazing collection," says David Michaels, director of Ancient Coins at Heritage Auctions.

Dimitriadis founded LTC Properties, a real estate investment trust based in Westlake Village, Calif., in 1992. Before launching LTC Properties, he served in executive positions at Beverly Enterprises, American Medical International, and Western Airlines. He obtained many of his standout coins from important public auctions in the 1990s, including the collections of Gordon McLendon, Anton Dreesmann, and brothers Nelson Bunker and William Herbert Hunt.

Dimitriadis' Roman coin collection went to auction in April, realizing more than \$2.47 million. A gold aureus of Marc Antony (43-31 B.C.) realized \$141,000.

The upcoming September auction of Dimitriadis' Byzantine coin collection, which includes more than 600 coins, is expected to yield similar, spectacular results.

Numerous gold aurei and solidi in the Dimitriadis Collection are pictured in standard reference books such as *The Roman Aurei* by Xavier Calico and *The Roman Imperial Coinage* by a variety of scholars. "This is a rare opportunity to obtain outstanding ancient coins with significant auction pedigrees, in some cases dating back to the 1880s," Michaels says.

"The Dimitriadis Collection is a truly impressive group of coins that will attract the interest of many collectors, both veterans and those new to the market," adds David Vagi, head of NGC Ancients. "It includes some museum-quality specimens and some true rarities that are seldom available in the marketplace."



Gold histamenon nomisma of Byzantine Empresses Zoë and Theodora (A.D. 1042)
Estimate:
\$40,000-\$50,000

Extremely rare solidus of Byzantine Usurper Artavasdus (A.D. 742-743)
Estimate:
\$40,000-\$50,000

Extremely rare solidus of Byzantine Emperor Alexander (A.D. 912-913)
Estimate:
\$30,000-\$40,000



New York Stock Exchange

Andre Dimitriadis (center), as founder and executive chairman of LTC Properties Inc., rang the New York Stock Exchange Closing Bell in 2012 in recognition of the company's 20th anniversary.

EVENT

WORLD AND ANCIENT COINS SIGNATURE® AUCTION 3035, featuring the Andre Constantine Dimitriadis Collection, is scheduled for Sept. 3-8, 2014, in Long Beach, Calif., and online at HA.com/3035. For information, contact David Michaels at 214-409-1606 or DMichaels@HA.com.

Sanford Gifford's 'Venice'

NEWLY DISCOVERED WORK HELD FOR GENERATIONS
BY PROMINENT WEST VIRGINIA FAMILY

By Nick Dawes

After a careful restoration process, a century of coal dust, "human patina" and cigar smoke was delicately removed from Sanford Gifford's *Venice*, revealing Gifford's original and intended light. It's expected to realize \$60,000 to \$80,000.

EVENT

AMERICAN ART SIGNATURE® AUCTION 5198, featuring Property from the Estate of Mildred Hamilton McKinley of West Virginia, is scheduled for Nov. 17, 2014, in New York and online at HA.com/5198. For details, contact Aviva Lehmann at 214-409-1519 or AvivaL@HA.com.



NICK DAWES is vice president, special collections, at Heritage Auctions in New York. He is a frequent guest appraiser on PBS's Antiques Roadshow.



THE SURFACE OF a great painting holds many rewards and secrets, planted by the brush not like seeds but as the contents of a time capsule, deliberately preserved for eternity. Some paintings play the greater role of time machine, capable of transporting anyone fortunate enough to get up close to a specific moment and place they can otherwise only dream of.

Surely the young American painters who traveled through North Africa and Europe on their Grand Tour in the late Victorian years knew this. Surely they sensed the responsibility on their collective shoulders to record what they saw and how they saw it, whether sea, land or cityscape, to capture the Old World and bring it back to a new world starving for romance and beauty.

Among them was Sanford Robinson Gifford (1823-1880), an American landscape painter best known as an artist of the Hudson River School. Gifford was 32 when he first landed in Venice, staying less than two weeks. Eleven years later, following service in the Civil War attached to the New York 7th Regiment, he returned to paint Venice, spending formative years under the city's



spell. On leaving for New York in 1880 and shortly before he died, Gifford expressed his love in a letter to his father:

"I did not know till now, when I am about leaving Venice forever, how strong a hold this dear old, magnificent, dilapidated, poverty-stricken city has taken on my affections," reads a letter documented by Gifford historian and researcher Ila Weiss. "Even in her rags and tatters and old age the 'bride of the sea' is the loveliest, most glorious and most superb of cities."

It's unknown how Gifford's painting *Venice* found its way into the hands of the Mildred Hamilton McKinley family and a new home in Wheeling, W. Va., but it most likely was acquired by collector and coal baron Johnson Camden McKinley (1877-1927), a descendant of one of West Virginia's most prominent families, and his wife, the former Agra Bennett (1893-1968), a remarkable woman who counted Stonewall Jackson among her ancestors.

When they moved into the newly built Willow Glen, the distinctive stone mansion overlooking Wheeling and the family's mining empire, the couple were young, wealthy socialites with a fashionable taste for travel and sophistication.

The McKinley property, including paintings, furniture, silver, sculpture and a library, sprinkled with curious Grand Tour souvenirs and wrapped in Willow Glen, passed to their son Johnson Bennett McKinley (1920-1996) and later his wife Mildred (1921-2010), the former Mildred Alleyne Northwood and a descendant of the prominent local glassmaking family. They remained remarkably undisturbed until last year, when the family decided to "clear out the attic" and sell a few of the family heirlooms at auction.

American art experts at Heritage Auctions completed the restoration and authentication of the family's previously unknown but important Gifford painting. It will be offered, together with a William Merritt Chase portrait from the same estate, at Heritage's American Art auction scheduled for Nov. 17.

Auctioneers and bidders adore the words "fresh" and "provenance," particularly when applied to American paintings. The McKinley provenance is as solid as the stone of Willow Glen.

"It is wonderful and extremely rare to discover such a classic Venetian scene by Gifford that is completely new to the market, having been passed down through four generations of the same family," says Aviva Lehmann, Heritage Auctions' director of American Art. "The painting is one of the finest Venetian scenes by the artist that I have sold, and its freshness strongly enhances the work's commercial desirability. It is sure to create a sensation when it comes up for sale."

Among the McKinley items being offered at Heritage are the entire contents of a silver vault, rarely unlocked for several decades, an important rug commemorating the Statue of Liberty, an enormous bronze by noted French sculptor Christophe Fratin (1801-1864) that lived at Willow Glen for a century, and the two American paintings.

The portrait titled *The Spanish Dude* by William Merritt Chase (1849-1916) was purchased by the McKinleys at auction from the Chase Estate shortly after his death in 1916.

Lalique's Tabletop Treasures



RENÉ LALIQUE (1860-1945) designed and made a wine glass, delicately patterned with wheat sheaves, four years before he opened his first glassworks near Paris in 1909 and shifted gears from jeweler to glassmaker.

The vast majority of his table glass, however, was made at the second or "new" works, completed in Alsace in 1921 and the source of all Lalique glass made today. During the years between World Wars I and II, table glass became an essential part of Lalique's glass empire, and appeared in elegant settings across the world.

Much of the fragile production is lost today, but Heritage Auctions is offering the largest private collection of Lalique table glass to ever appear at auction as part of its Lalique & Art Glass Signature® Auction 5199 scheduled for Nov. 21, 2014, in Dallas and online at HA.com/5199.

Bidders will have the chance to acquire some of the rarest Lalique table accessories, including decanters, plates, knife rests, cocktail stirrers and candlesticks, with estimates from \$100 to over \$10,000.

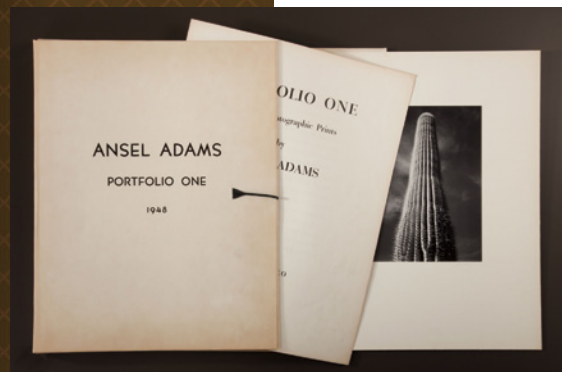
The auction also includes the most comprehensive collection of Lalique clocks ever offered from a private collection, curated over three decades.

For auction details, contact Nick Daves at 214-409-1605 or NickD@HA.com.



Lalique pieces featured in the upcoming auction include "Masques" Carafe with Original Silver Stopper, designed 1913 (top), and Topaz Glass Le Jour Et La Nuit (Day and Night Clock), circa 1927.

Ansel Adams' 'Portfolio One'

COLLECTION OF 12 PRINTS PURCHASED
FROM PHOTOGRAPHER IN 1948

Ansel Adams (1902-1984)
*Portfolio One, Twelve
 Photographic Prints*
 Gelatin silver, 1948
 Ed. 24/75
 Estimate:
 \$40,000-\$60,000

THE CAREER OF Ansel Adams was rising fast in 1933 when the photographer opened his own gallery in San Francisco.

By 1940, his landscape photographs and his testimony before Congress played an important role in efforts to designate vast portions of the southern Sierra Nevada in California as national parkland. In 1941, he traveled to New Mexico

and produced what is considered his most famous photograph, *Moonrise, Hernandez, New Mexico*. Four years later, Adams (1902-1984) was asked to create the first fine art photography department at the San Francisco Art Institute.

"Ansel Adams was not only a great artist, but a master technician," says Rachel Peart, director of photographs at Heritage Auctions. "He remains one of the most honored American photographers of the 20th century."

After photographer and historian Beaumont Newhall turned down Adams for an exhibition at the George Eastman House in New York, Adams decided to produce a small collection of prints that would represent the scope of his photographic vision, notes *Ansel Adams: A Biography* by Mary Street Alinder.

In 1948, a fan purchased Adams' *Portfolio One* directly from the photographer. Numbered 24/75, the 12 prints include *Mount McKinley, Alaska*; *Rapids Below Vernal Fall, Yosemite Valley*; *Oak Tree, Snow Storm, Yosemite*; and *Alfred Stieglitz, An American Place, New York*. Each photograph is signed on the mount, and stamped and numbered.

In his colophon, Adams dedicates the portfolio "to the memory and to the spirit" of fellow photographer, friend and mentor Alfred Stieglitz, who had passed away two years earlier. Priced at \$100, *Portfolio One* sold out quickly.

The *Portfolio One* purchased by the California admirer is featured in Heritage's photographs auction scheduled for Oct. 16, 2014. It's expected to realize at least \$40,000. A second collection of Adams prints, *Portfolio Two*, also purchased by the same family, is scheduled for Heritage's spring 2015 photographs auction.

"Portfolios like this are often broken up over time and photographs are separated," Peart says. "So it's extremely rare to see two complete portfolios by such an important American photographer. The fact that these have been held privately since they were originally purchased makes them especially attractive to admirers of Adams' work."



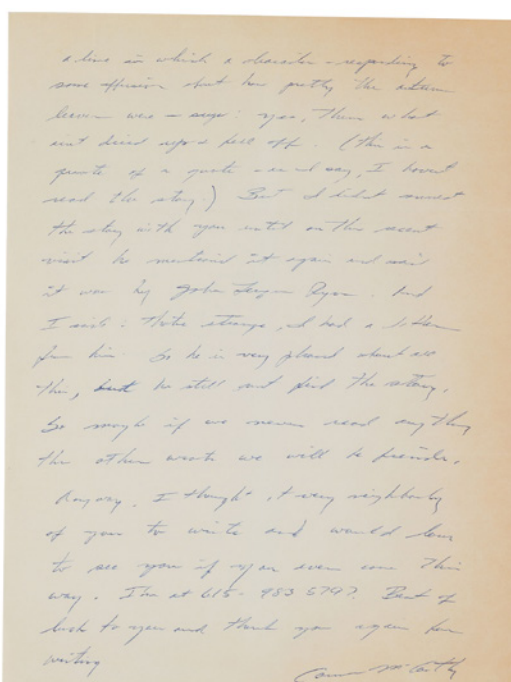
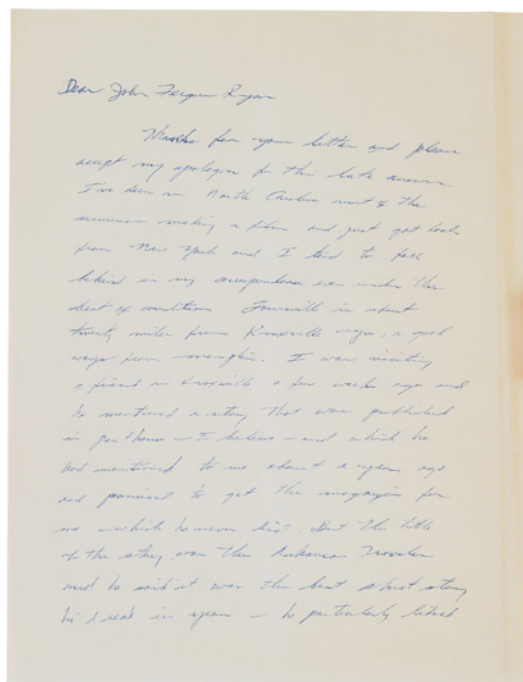
The portfolio includes *Oak Tree, Snow Storm, Yosemite* (top) and a portrait of photographer Alfred Stieglitz, who mounted one of Adams' first exhibitions in New York.

EVENT

PHOTOGRAPHS
 SIGNATURE® AUCTION
 5194 is scheduled for Oct.
 16, 2014, in New York and
 online at HA.com/5194.
 For details, contact
 Rachel Peart at 212-486-
 3659 or RPeart@HA.com.

Cormac McCarthy Letters

CELEBRATED 'NO COUNTRY FOR OLD MEN' NOVELIST EXCHANGED
CORRESPONDENCE WITH FELLOW WRITER FOR 10 YEARS



Cormac McCarthy (b.1933)
1976-1986, Correspondence Archive
Between McCarthy and
John Fergus Ryan
Estimate: \$50,000+

IN 1976, HUMORIST, playwright and author John Fergus Ryan began exchanging letters with Cormac McCarthy, one of America's greatest living novelists.

In his first letter, Ryan congratulated McCarthy on his Guggenheim Fellowship. "In the following years, the two exchanged mostly cordial, friendly and informal correspondence, with occasional ribald exchanges of jokes and innuendo," says James Gannon, director of rare books at Heritage Auctions.

The men discuss their attempts at publication and the state of publishing, their day jobs, their wives, and a shared love of classical music and the movies. McCarthy makes references to film adaptations of his works, and the two mention directors Sam Peckinpah, John Huston and Orson Welles, among others.

"Among the authors they talk about are, to varying degrees, Henry Miller, John Rechy, John Gardner, Robert Bloch, Nikki Giovanni, William S. Burroughs and James Agee," Gannon says.

The archive of letters between McCarthy and Ryan, consigned by the estate of a Texas collector, is featured in Heritage's rare books auction scheduled for Oct. 8-9



McCarthy

in Beverly Hills. The lot consists of 11 handwritten letters to Ryan signed by McCarthy, and six typed letters to Ryan signed by McCarthy. Included are 26 carbon copies or photocopies of Ryan's correspondence to McCarthy. The letters are dated between 1976 and 1986.

McCarthy (b.1933) has written 10 novels, including *Blood Meridian*, *The Road*, *No Country for Old Men*, *All the Pretty Horses*, and *Child of God*. He is winner of the Pulitzer Prize for Fiction, the U.S. National Book Award, and National Book Critics Circle Award. Ryan (1930-2003) is best known for *The Redneck Bride*, a humorous novel published in 1982.

In McCarthy's final letter, he congratulates Ryan on a novel and play, hoping that Ryan would become "rich and famous." McCarthy's last words, in true writer's style, are: "All is well here. Work progresses slowly — as always."

"This is likely the largest, longest-running and most comprehensive archive of McCarthy letters ever to come to auction, certainly to one correspondent," Gannon says. "This amazing archive will serve as a wealth of information for any student, scholar or biographer of McCarthy and his work."

In 2009, McCarthy's Olivetti manual typewriter, which he used between 1958 and 2009, sold at auction for \$254,500.

EVENT

**RARE BOOKS
SIGNATURE® AUCTION
6112** is scheduled for
Oct. 8-9, 2014, in Beverly
Hills, Calif., and online
at HA.com/6112. For
information, contact
James Gannon at
214-409-1609 or
JamesG@HA.com.

EVENT

AMERICAN ART
SIGNATURE® AUCTION

5198 is scheduled for Nov. 17, 2014, in New York and online at HA.com/5198. For details, contact Todd Hignite at 214-409-1790 or ToddH@HA.com.

J.C. Leyendecker's 'New Year's Baby'

PAINTING DEPICTS ONE OF ARTIST'S MOST MEMORABLE CREATIONS

JOSEPH CHRISTIAN LEYENDECKER was the most popular American illustrator of his day, notes the National Museum of American Illustration, with his career influencing an entire generation of younger artists, most notably Norman Rockwell.

Leyendecker (1874-1951) painted more than 400 magazine covers, most commissioned by *The Saturday Evening Post*. "His three most memorable creations, which live on to this day, were the iconic images of the Arrow Collar Man advertisements, the New Year's Baby, and the first Mother's Day magazine cover created for *The Post*," the museum notes.

Just a decade after he was hired to illustrate the Arrow brand of shirt collars, Leyendecker painted the cover for *The Saturday Evening Post*'s 1915 New Year's edition. The original art is featured in Heritage's American Art auction scheduled for Nov. 17, 2014, in New York.

The painting – purchased by the consignor's father directly from the Leyendecker estate shortly after the artist's death – reflects a hopeful "sweeping away" of World War I, symbolized by the various military headgear of the era.

"Leyendecker is responsible for some of America's most enduring symbols, including his New Year's Baby," says Heritage Vice President Todd Hignite. "His distinctive brush technique and unique use of highlights within shadows created images that were immediately recognizable across the country. His art defined an era and placed him among America's greatest illustrators."



Joseph Christian Leyendecker (1874-1951)
New Year's Baby (Cleaning Up)
The Saturday Evening Post cover, 1915
Oil on canvas
30 x 21½ in.
Estimate: \$40,000-\$60,000

The Sam Snead Collection

HUMIDOR, MASTERS TROPHY PRESENTED TO GOLFER
AT HEIGHT OF HIS LEGENDARY CAREER

THE 1954 MASTERS Golf Tournament has been called the most memorable duel between legends Sam Snead and Ben Hogan.

Snead and Hogan were tied after 72 holes at 1-over-par. In the playoff the next day, the men played even for nine holes, but Snead eventually pulled ahead, beating Hogan by one stroke, shooting 70 to Hogan's 71. It was Snead's seventh and last major championship victory – and another milestone in the career of one of the world's top players.

A humidor presented to Snead at the 1954 Masters is among the items from the Sam Snead Golf Collection going to auction at Heritage's sports golf auction scheduled for Sept. 25-26, 2014. It's expected to realize at least \$100,000. Snead's 1952 Masters Championship Trophy is expected to realize at least \$100,000.

"This is the third and final installment of the Sam Snead Collection," says Chris Ivy, director of sports auctions at Heritage. "It's not often that collectors have a chance to own some amazing PGA trophies from one of the game's top legends."

Also included in the auction are rarities from the collection of noted dealer Bob Burkett of Georgia. Some of the earliest medals and trophies from the game are being offered. "These are some of the oldest-known artifacts from important golf clubs in the United States and internationally," says Mike Gutierrez, consignment director at Heritage Auctions.



The original artwork by Ernest Hamlin Baker used for *Time* magazine's June 21, 1954, cover story on Sam Snead is featured in the upcoming auction.



1954 Masters Humidor Presented to Sam Snead
Estimate: \$100,000+
From the Sam Snead Golf Collection



Early 1900s, Miniature Sterling Trophy of the First President's Trophy from the Ekwonok Country Club. Estimate: \$15,000+
From the Bob Burkett Golf Collection



1952 Masters Championship Trophy Won by Sam Snead
Estimate: \$100,000+
From the Sam Snead Golf Collection

Auction Preview
**SPORTS
MEMORABILIA**

EVENT

**SPORTS GOLF
SIGNATURE® CATALOG
AUCTION 7110**, featuring the Sam Snead Golf Collection and the Bob Burkett Golf Collection, is scheduled for Sept. 25-26, 2014, in Dallas and online at HA.com/7110. For details, contact Chris Ivy at 214-409-1319 or Clvy@HA.com, or Mike Gutierrez at 214-409-1183 or MikeG@HA.com.

The Belo Collection

MEDIA COMPANY ACQUIRED WORK BY SOME OF THE MOST
IMPORTANT NAMES IN TEXAS CONTEMPORARY ART



Dennis Blagg (b.1951). *Mythic Texas, Late Drive*, 1997. Oil on canvas, 36¼ x 96¼ in.
Estimate: \$2,500+

EVENTS

**TEXAS ART SIGNATURE®
AUCTION 5180**, featuring
The Belo Collection,
is scheduled for Oct.
18, 2014, in Dallas and
online at HA.com/5180.

**TEXAS ART SIGNATURE®
AUCTION 5193** is
scheduled for Oct. 18,
2014, in Dallas and
online at HA.com/5193.

For details, contact Atlee
Phillips at 214-409-1786
or AtleeP@HA.com.

THREE HUNDRED LOTS from The Belo Collection represent some of the most distinguished contemporary art produced in Texas over the past 30 years.

Included are photographs, pieces by early Texas artists, drawings and maquettes of public artworks commissioned by the Belo Foundation for installation at Dallas' Lubben Plaza city park. Also included are works from artists such as David Bates (b.1952), Robert Rauschenberg (1925-2008) and Roy Lichtenstein (1923-1997).

The October auction benefits the Belo Foundation, which supports college-level journalism education and the development of urban parks.

"It is exciting to be a part of an endeavor which, in addition to raising money for an important philanthropic foundation, allows us to celebrate the work of Texas contemporary artists, many of whom are new to the auction market," says Atlee Phillips, director of Texas Art at Heritage Auctions. "This auction also gives collectors the rare opportunity to acquire works from a well-regarded and established collection."

Auction highlights include *Morning Route* by Lee N. Smith III (b.1950); *Mythic Texas, Late Drive* by Dennis Blagg (b.1951); *Harlequin* by Dan Rizzie (b.1951); and Bates' *Blue Heron*.

The Belo Corporation traces its roots to Galveston, Texas, in 1842 with the first issue of the Galveston News, the most influential newspaper in Texas at the time. The company later relocated to Dallas, where the corporation founded *The Dallas Morning News* and WFAA-TV. By the 1990s, Belo Corporation owned media outlets from coast to coast.

The tradition of collecting art by regional artists began in 1940 when the company sponsored a purchase prize in the Dallas Museum of Art's Texas Annual, a competitive exhibition for Texas artists. The exhibition and the company's sponsorship lasted until 1954, during which time Belo funded the museum's purchase of works by well-known local artists such as Jerry Bywaters (1906-1989) and Otis Dozier (1904-1987). About this time, the Belo Corporation began purchasing art for The Dallas

Auction Preview
TEXAS ART

David Bates (b.1952)
The Blue Heron, 1985
Oil on canvas
72 x 60 in.
Estimate: \$60,000+



Dan Rizzie (b.1951)
Albinoni, 1986
Oil and acrylic on
newsprint, rag board
and mahogany
60 x 40 in.
Estimate: \$2,000+

Morning News Building and continued doing so after they moved to the Belo Building in 1985.

In the 1980s, the Belo Corporation began collecting Texas contemporary art in earnest under the stewardship of curator Judith Garrett Segura. The Belo Collection quickly became known as one of the best corporate collections of contemporary Texas art in the state, partly as a result of their dedication to supporting young emerging talent, as well as women and minority artists. "This diversity helps make the sale of the Belo Collection the perfect opportunity for collectors to learn more about

excellent, but in some cases less well-known, artists who have contributed a great deal to the thriving Texas contemporary art scene over the last three decades," Phillips says.

In 2013, The Belo Corporation merged with Gannett Company. The agreement resulted in Gannett acquiring all of the assets of Belo Corporation with the exception of the art collection. Belo Corporation has donated its art to the Belo Foundation, allowing auction proceeds to be added to the permanent endowment of the foundation, significantly enhancing its philanthropic capabilities.

Howard A. Terpning
(b.1927)
Slim Chance, 1978
Oil on canvas
24 x 40 in.
Estimate:
\$400,000-\$600,000
From the Weider Health
and Fitness Collection

Terpning's 'Slim Chance'

DEPICTION OF PIONEER'S PRECARIOUS ENCOUNTER
INSPIRED FITNESS LEGEND JOE WEIDER



Joe Weider

AS A BUSINESSMAN, Joe Weider was often told he had no chance of succeeding. But the native of Canada proved everyone wrong.

In 1946, Weider and his brother Ben founded the International Federation of Body Builders. They launched the magazine that would later be known as *Muscle & Fitness*, and created the Mr. Olympia, the Ms. Olympia and the Masters Olympia bodybuilding contests. Today, Weider companies and its subsidiaries manufacture and markets vitamins, nutritional supplements and sports nutrition products. The Weider History Group publishes 11 magazines, including *Civil War Times*, *Armchair General*, and *Wild West*.

After moving corporate headquarters to California in the late 1960s, Joe began collecting works by prominent Western painters and sculptors. It was a passion he held until shortly before his death in 2013. Among his favorite paintings was Howard Terpning's *Slim Chance*, which depicts a sole pioneer facing four American Indian fighters.

"Joe told me how much he loved this painting both because he thought Terpning was a master painter [and] because he related to the name and subject of the painting," says nephew Eric Weider, president and CEO of Weider Health and Fitness. "As an entrepreneur and visionary in the field of bodybuilding and health and fitness, he was often told he had 'no chance' or 'slim chance' to succeed. This only served to motivate him even more. So he told me how having this painting in his office was a reminder to him of all of his struggles and to never ever give up."

Slim Chance is a highlight of Heritage's American Art auction scheduled for Nov. 17, 2014, in New York. The auction of items from the Weider collection is a result of a corporate relocation project.

Terpning is one of the world's top master painters, and Weider's painting can easily surpass \$400,000 at auction, says Heritage Senior Vice President Ed Jaster. "Terpning's major paintings don't come to auction often, so we expect high bidder interest in this beautiful piece of Western art."

EVENT

AMERICAN ART
SIGNATURE® AUCTION
5198 is scheduled
for Nov. 17, 2014, in
New York and online
at HA.com/5198. For
details, contact Ed Jaster
at 214-409-1288 or
EdJ@HA.com, or Brian
Roughton at 214-409-
1210 or BrianR@HA.com.

SEPTEMBER

3
through
7

U.S. COINS
Signature® Auction 1209
Long Beach, Calif. —
HA.com/1209
Viewing dates:
Dallas, Aug. 18-27
Long Beach, Sept. 2-6

3
through
8

WORLD PAPER MONEY
Signature® Auction 3530
Long Beach, Calif. —
HA.com/3530
Viewing dates: Sept. 2-6

3
through
8

CURRENCY
Signature® Auction 3529
Long Beach, Calif. —
HA.com/3529
Viewing dates: Sept. 2-6

3
through
8

WORLD & ANCIENT COINS
Signature® Auction 3035
Long Beach, Calif. —
HA.com/3035
Viewing dates:
Long Beach, Sept. 2-6

12
through
13

FINE & RARE WINE
Signature® Auction 5171
Beverly Hills —
HA.com/5187
Viewing dates: Sept. 12

13
through
14

FINE & DECORATIVE ART
Including The
Gentleman Collector
Signature® Auction 5189
Dallas — HA.com/5189
Viewing dates: Sept.
11-13

22

JEWELRY
Signature® Auction 5190
Beverly Hills —
HA.com/5190
Viewing dates:
Dallas, Sept. 5-6
New York, Sept. 12-13
Beverly Hills, Sept. 19-21

23

HANDBAGS & LUXURY ACCESSORIES
Signature® Auction 5191
Beverly Hills —
HA.com/5191
Viewing dates:
Dallas, Sept. 5-6
New York, Sept. 12-13
Beverly Hills, Sept. 19-21

28

MINERALS, NATURE & SCIENCE
Signature® Auction 5192
Dallas — HA.com/5192
Viewing dates: Sept. 24-28

OCTOBER

8
through
9

RARE BOOKS
Signature® Auction 6112
Beverly Hills —
HA.com/6112
Viewing dates: Oct. 7-8

8
through
9

HISTORICAL MANUSCRIPTS
Signature® Auction 6111
Beverly Hills —
HA.com/6111
Viewing dates: Oct. 7-8

8
through
10

U.S. COINS
Signature® Auction 1210
New York — HA.com/1210
Viewing dates:
Dallas, Sept. 24-Oct. 3
New York, Oct. 7-11

16

PHOTOGRAPHS
Signature® Auction 5194
New York — HA.com/5194
Viewing dates: Oct. 14-15

17

AMERICAN ART & ILLUSTRATION ART
Signature® Auction 5185
New York — HA.com/5185
Viewing dates: Oct. 13-16

18

TEXAS ART
Signature® Auction 5180
Featuring the
Belo Collection
Dallas — HA.com/5180
Viewing dates: Oct. 16-18

18

TEXAS ART
Signature® Auction 5193
Dallas — HA.com/5193
Viewing dates: Oct. 16-18

27

THE GARDNER COLLECTION OF U.S. COINS
Signature® Auction 1214
New York — HA.com/1214
Viewing dates:
New York, Oct. 24-26

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

NOVEMBER

1

VINTAGE GUITARS & MUSICAL INSTRUMENTS
Signature® Auction 7119
Dallas — HA.com/7119
Viewing dates: Nov. 1

6

SILVER & VERTU
Signature® Auction 5196
Dallas — HA.com/5196
Viewing dates: Nov. 4-6

6
through
8

SPORTS
Signature® Auction 7120
Dallas — HA.com/7120
Viewing dates: Nov. 6-8

8

MODERN & CONTEMPORARY ART
Signature® Auction 5197
Dallas — HA.com/5197
Viewing dates: Nov. 4-8

12

SPACE EXPLORATION
Signature® Auction 6129
Dallas — HA.com/6129
Viewing dates: Nov. 11-12

14

AMERICAN INDIAN ART
Signature® Auction 5203
Dallas — HA.com/5203
Viewing dates: Nov. 12-14

17

AMERICAN ART
Signature® Auction 5198
New York — HA.com/5198
Viewing dates: Nov. 15-17

20
through
21

VINTAGE COMIC BOOKS & COMIC ART
Signature® Auction 7099
Beverly Hills —
HA.com/7099
Viewing dates: Nov. 19-21

21

TIFFANY, LALIQUE & ART GLASS
Signature® Auction 5199
Dallas — HA.com/5199
Viewing dates: Nov. 19-21

22
through
23

VINTAGE MOVIE POSTERS
Signature® Auction 7101
Dallas — HA.com/7101
Viewing dates: Nov. 21-22

DECEMBER

4
through
7

U.S. COINS
Signature® Auction 1212
Houston — HA.com/1212
Viewing dates:
Houston, Dec. 3-6

6

ENTERTAINMENT & MUSIC MEMORABILIA
Signature® Auction 7096
Dallas — HA.com/7096
Viewing dates: Dec. 4-6

8

JEWELRY
Signature® Auction 5200
Dallas — HA.com/5200
Viewing dates:
Dallas, Dec. 5-7
New York, Nov. 14-16
Beverly Hills, Nov. 21-22

9

HANDBAGS & LUXURY ACCESSORIES
Signature® Auction 5201
Dallas — HA.com/5201
Viewing dates:
Dallas, Sept. 5-6
New York, Sept. 12-13
Beverly Hills, Sept. 19-21

14

ARMS & ARMOR
Signature® Auction 6130
Dallas — HA.com/6130
Viewing dates: Dec. 5-6

INTERNET-ONLY AUCTIONS on HA.com

SUNDAY
COMICS, MOVIE POSTERS, SPORTS, COINS
Online only, no floor auction,
lots close every Sunday evening.

TUESDAY
COINS, CURRENCY, LUXURY ACCESSORIES, WATCH & JEWELRY
Online only, no floor auction,
lots close every Tuesday evening.

THURSDAY
RARE BOOKS, MODERN COINS, WORLD COINS
Online only, no floor auction,
lots close every Thursday evening.

MONTHLY
WINE
Online only, no floor auction,
lots close second Thursday
of each month.

My Favorite Things

HERITAGE TIMEPIECE SPECIALIST **JIM WOLF** EXPLAINS WHY HE PRIZES THESE 5 RARE COLLECTIBLES

WATCH COLLECTORS PLACE great importance on several key characteristics when it comes to deciding if a timepiece is worth the asking price in the marketplace.

Modern-period watches ideally should be by prestigious makers with a history of excellent workmanship and innovation. Superb movements and first-quality materials for both the cases and dials are paramount. Limited production can also add to the potential value of a watch.

Collectors also look for originality and condition. A well-preserved watch with all original components will always surpass an overly worked and restored example.

Here are some of the most intriguing timepieces I've handled in recent years.

Rolex Ref. 5510 'James Bond' Submariner

This 1958 vintage watch—the same model worn by Sean Connery in several early Bond films—has everything that ultra-serious, vintage Rolex collectors want in a timepiece. The rarity factor is a given (fewer than 200 were reportedly manufactured) and this example was fresh to market from the original owner when auctioned in May 2008. The case back and lugs were never polished or buffed, so they remained as chunky and crisp as new. Also, the 50-year-old original dial has developed a wonderful patina on the gilt lettering and luminous markers. This sold for **\$107,550** in May 2008.



JIM WOLF, director of watches and fine timepieces at Heritage Auctions, has appeared as an appraiser on PBS's Antiques Roadshow since 2012.



Patek Philippe Ref. 5004P

A contemporary tour-de-force combining 12 complications, this platinum-cased watch is one of my favorites. Over 400 parts are meticulously crafted in this limited production timepiece. The model was discontinued in 2011 and already is considered a classic. This watch, manufactured in the mid-1990s, realized **\$242,500** in May 2013.

Cartier Magnificent Jade, Pearl, Rock Crystal & Coral Mystery Clock

Clockmaker Maurice Couet spent a year making the first “mystery clock” for Cartier in 1913. It was purchased by American Wall Street tycoon J.P. Morgan. This later-period clock – with its hands seemingly floating in space without any connection to the movement – exemplifies the masterful skill needed by lapidaries, horologists, jewelers and designers to produce one of these rare and extravagant timepieces. It sold for **\$155,350** in December 2009.



Patek Philippe Minute Repeater, Split Seconds Chronograph Made for Tiffany & Co.

This rare timepiece was produced in the “Golden Age” for complicated pocket watches at the dawn of the 20th century. The movement is a horological work of art with 40 jewels, hundreds of parts, gears and cams perfectly engineered to create the split seconds, minute recording function and the sonorous chimes for the hours, quarters and minutes. It realized **\$42,500** at a May 2013 auction.

Samuel Watson London Gold Verge Fusee, circa 1680

This renown maker was called “Mathematician in Ordinary to His Majesty.” Watson is listed as maker of astrological clocks for Isaac Newton and King Charles II. Made entirely by hand, early watches like this example are fascinating as well as rare. The workmanship exhibited by the case and inner mechanism are exceptional. It sold for **\$15,000** in November 2012.



In addition to a renowned collection of art, the Philadelphia Museum of Art houses a rare militia collection in its arms and armor galleries on the second floor.



Paul Lotland for the Philadelphia Convention & Visitors Bureau

Philadelphia Dreaming

THE U.S. MINT IS A PRIME DESTINATION, BUT THE 'CRADLE OF LIBERTY' OFFERS NUMISMATISTS AND HISTORICAL COLLECTORS MUCH MORE

By Howard Shapiro

IF YOU BELIEVE that eagles soar only in country skies and in our American ideals, you've not become acquainted with a Philadelphian named Peter. We're not sure just when Peter made his Philadelphia home downtown – still called Center City, a designation more likely to be used for downtowns in Europe. But one day, probably around 1830, Peter the Eagle flew into the nation's first U.S. Mint and decided it was home.

There he remains, one of the surprises that comes with a tour of the Mint, where flocks of school-kids and other visitors admire his perfectly taxidermied body before they board an escalator one floor up to watch 600-pound coils of metal strips as they roll through a process that renders them into pennies, quarters or whatever coins are being called for.

I know what brought me to the Mint – I wanted to take the self-guided tour. I hadn't expected the beautiful Tiffany glass mosaics on the lobby walls, or a case with one of the first medals ever issued by Congress (for Revolutionary War Heroes) or an early coin press from the 1700s. Or Peter.

In a basic sense, he lives on: Over the centuries, engravers have been using his mounted body to check out their designs. Peter is the sort of Americana that defines Philadelphia, where collectors of coins, militaria and historical artifacts can see firsthand how United States history lives on every street in the oldest parts of Center City.

HISTORY IN YOUR POCKET

The Philadelphia Mint spans a large Center City block and is a purely American experience. Like so many other institutions that came out of the early federation of states, it was born in heated argument – you can see a short film at the Mint reflecting the decade of

debate that ended in 1792 with the Coinage Act which, in effect, gave the United States a monetary system. (Still, political assaults on the very idea lasted another 36 years.)

The first Mint, built when Philadelphia was the national capital, produced a million coins per year. Today, it takes 30 minutes to produce a million coins in the current fourth Mint building in Philadelphia, which the Treasury Department calls “the largest coin factory in the world.” You can see some of the coins from the Mint's infancy, when one-cent pieces were large, unlike today's pennies. (One early coin minted here, called the “chain cent” from 1793, sold at a Heritage auction for \$1.38 million in January 2012, an auction record for its kind.)

The Mint likes to call coins “history in your pocket.” To make the point, a display suggests that visitors pull the coins from their pockets and match the date of each to a chart that traces American history decade by decade.

Numismatists are not overlooked. Among the first exhibits in the lobby, near the Mint gift shop (a complete set of Lincoln penny proofs from 1959-2008: \$329, or a pair of nickel earrings for \$12.99), is a collector's corner with a small sampling from the last two centuries. You'll find circulating gold coins once used for commerce and now collectibles, plus bullion coins, proofs and commemoratives.

The Philadelphia Mint tour is free and self-guided. The exhibit area underwent a \$3.9 million renovation in 2012, the first upgrade in more than 40 years. The nation's other Mint tour, in Denver, is guided.

In Philadelphia, the factory part of the visit is on the third floor, with long glass windows overlooking the operation. It's fascinating to go through the seven parts

of the coin-making process, beginning with the artistry (coin design), then die making (producing tools to make the coins), blanking (punched from metal strips), annealing and upsetting (heating blanks and washing, drying and giving them a desired edge), striking the obverse and reverse images (heads and tails), inspecting them, and ultimately collecting them in ton-plus bags for shipment to Federal Reserve banks.

Watching the latter parts of the process, which begin here with the blanking, is both easy and hard. It's simple to spot the machines because pictures of what you're seeing describe the functions of different machines as you look down at them. It's more difficult to see, at first, the would-be coins rolling in them, through them and out of them.

But once you catch site of moving trays of copper and nickel, you're hooked. They are conveyed in long belts from one machine to another. You can see them being washed. You spot them glimmering in the factory lights. You follow them as they fall from the tops of chutes into the striking machines, then out again.

At one point, I spotted a worker driving a cart with a bin on the back. It was filled with coins, probably thousands, that looked like pennies. Whether they were blanks or finished coins, I couldn't tell. Possibly, they were the latest collection of rejects – coins that press operators are throwing out because they're not in what we would call "mint condition." These coins will be sent to a "waffler," a machine that presses them into dented shapes of bent metal. No one recycling them will be able to see what they could have become.

BEYOND THE MINT

A tour to the Mint puts you in the city's historical district – you're across from the National Constitution Center and at the edge of Independence National Historical Park (the Liberty Bell, Independence Hall and the like).

Directly across from the Mint, at Fifth and Arch streets, is a large wrought-iron fence set into a wall of centuries-old red brick. Peek through the slats, and you'll see the graves of Ben Franklin and his wife, Deborah, at

The Rosenbach Museum and Library is the main repository for original illustration art by Maurice Sendak, author of *Where the Wild Things Are*.



Rosenbach Museum & Library



Kristoffer Tripplaar/Sipa USA/Associated Press Images

As the largest mint in the world, the Mint in Philadelphia can produce up to 50 million coins per day. The facility mainly strikes pennies, nickels, dimes and quarters for circulation, and half dollar, dollar coins and special edition medals for the collecting market.

At Independence National Historical Park, visitors can stand in the room in Congress Hall where the United States Senate met from 1790 to 1800.



your feet. No figure is more a hallmark of Philadelphia than Franklin, whose Renaissance mentality produced or enhanced so many American values and whose innate skills led to inventions and discoveries.

He's buried in the Colonial-era Christ Church Burial Ground, the resting place of other signers of the Declaration of Independence. There's a curious connection between Franklin's grave and the Mint across the way: Pennies are strewn over his gravestone. For two centuries, that's been a Philadelphia tradition honoring the man who said that to save one is to earn one. So toss one at him.

A few blocks from there, at Market Street between Second and Third streets, is Franklin Court, the site of his home (now represented by a wooden frame), the Benjamin Franklin Museum and a U.S. post office where you can send postcards with "B. Free Franklin," his cancellation postmark. The museum, reopened in 2013 after a major overhaul, is filled with computerized exhibits plus a piece from Franklin's chess set, an

apparatus he used in electricity experiments and more than 40 other artifacts.

Across Center City, the Rosenbach Museum and Library is the legacy of brothers Philip and A.S.W. Rosenbach, book and art dealers. The house museum is on Delancey, one of Philadelphia's most elegant streets. The collection – see it on guided tours – boasts the manuscript of James Joyce's "Ulysses" complete with hand-editing, the only known remaining copy of the first "Poor Richard" almanac and drawings by children's author Maurice Sendak.

For a rare militaria collection – plus a renowned collection of art – visit the arms and armor galleries on the second floor of the Philadelphia Museum of Art. Five rooms are ripe with visors, breastplates, shirts of chain mail, halberds, polearms, swords, crossbows and other equipment and dress used for warfare, sport and ceremonies. Some pieces date to the 14th century. Look for the fully armored mannequin of a soldier sitting on the fully armored mannequin of a horse, from 1507. In fact, you can't miss it.



HOWARD SHAPIRO
was on the staff of the Philadelphia Inquirer for 43 years, where he was, among many positions, a travel writer and the travel editor. He is currently theater critic for WHYY in Philadelphia, and Broadway critic for The Classical Network music radio station.



Robin Miller/National Park Service

WHERE TO STAY

- **FOUR SEASONS HOTEL PHILADELPHIA** is a 357-room luxury hotel on Logan Square at the Benjamin Franklin Parkway, a commanding thoroughfare bounded at one end by City Hall and on the other by the Museum of Art. **215-963-1500.**
- **PHILADELPHIA HOTEL MONACO** sits in the historic Old City district of Center City, close to Independence National Historical Park. The boutique hotel is inside a grand 1907 building erected in homage to General Marquis de Lafayette, whose troops from France fought alongside colonists in the Revolutionary War. **215-925-2111.**
- **RITTENHOUSE 1715** features rooms with fireplaces and the inn has a nightly wine reception in addition to a continental breakfast. It's on Rittenhouse Square – an urbane respite in the middle of Center City's action. The square and the inn are named for David Rittenhouse – the first director of the U.S. Mint. **215-546-6500.**

The Liberty Bell Center at Independence National Historical Park opened in 2003. The Liberty Bell previously was displayed in the Liberty Bell Pavilion, a smaller structure that used to sit on Independence Mall.

‘Snow White’ Billboard Poster

RARELY SEEN PAPER FROM CLASSIC WALT DISNEY MOVIE
A GIANT-SIZE TREASURE

WALT DISNEY’S 1937 animated film *Snow White and the Seven Dwarfs* is among the studio’s most magical and enduring movies. So it’s a news-making event when a unique treasure from the movie is released to fans.

An original billboard poster – made up of a dozen separate sheets that together measure nearly 10 by 20 feet – went to auction in July after spending decades in a private collection. Produced for display in Great Britain and based on the artwork of Disney illustrator Gustaf Tenggren (1896-1970), the giant poster realized \$10,755.



The *Intelligent Collector* talked to Grey Smith, director of vintage posters at Heritage Auctions, about this rare piece of entertainment memorabilia.

Where was this billboard poster found?

According to the consignor, this was purchased from a Parisian poster dealer who was quite well known 20 years ago. He told the buyer that it came from the attic of an elderly Parisian woman, and that she had it there for many years. It’s possible her husband might have been a bill poster and just kept it because he didn’t have anything else he could do with it. Instead of throwing it away, he thought, “Oh well, it’s missing a panel. Maybe I’ll just keep it.”

So of the original 12 separate panels that make up this poster, one is missing?

Yes, the bottom left panel. That panel was reconstructed by a California restoration specialist, who used an image from the original British press book for the movie. He enlarged that part of the image from the press book, which was black and white, and then airbrushed it to match the other 11 pieces.

Why is this kind of restoration acceptable to collectors?

Posters are meant to be displayed, so we think collectors prefer a complete image. There might be someone out there who prefers not having the missing piece there, but bear in mind, this is going to be hanging on a wall, on display. It was the consignor’s decision and mine to replace the missing panel to make a complete piece of art.

How was this poster originally used?

They were glued to billboards or the sides of buildings. What makes me think this piece is quite rare, and almost undoubtedly unique, is billboards were not widely used in Great Britain. That’s why I think there was probably a very small print run of these, and how it ended up in Paris, we’ll never know.

So these panels would have been glued onto a billboard or wall to form a giant image?

Yes. That’s why so few survive. This one shows no sign of being glued. It was never used, assuredly because it was missing a panel.

Where would you rank it among Disney promotional material, as far as rarity?

I’d say it’s quite scarce. The Style B one sheet poster for *Snow White*, we have offered over 10 times, different copies. That poster is out there. But I would say this piece rates high in scarcity. No others exist that I know of. I think it’s unique.



WALT Disney's **Snow WHITE** and the Seven Dwarfs



IN MARVELLOUS MULTIPLANE TECHNICOLOR

DISTRIBUTED BY RKO RADIO PICTURES LTD.



Snow White and the Seven Dwarfs (RKO, 1937)
British 24-Sheet, 119 x 234.25 in. Sold for: \$10,755 July 2014

THE INTELLIGENT COLLECTOR RARE MOVIE POSTER COLLECTION



BELA LUGOSI

Among the paintings in Hammett's collection is this 47-by-61-inch portrait of Bela Lugosi by Geza Kende, circa 1932. It hung in Lugosi's home for many years until his death. Hammett purchased it at auction in July 2004.

THE KIRK HAMMETT COLLECTION

Too Much Horror Business

BOOK EXCERPT

Interview by Steffan Chirazi

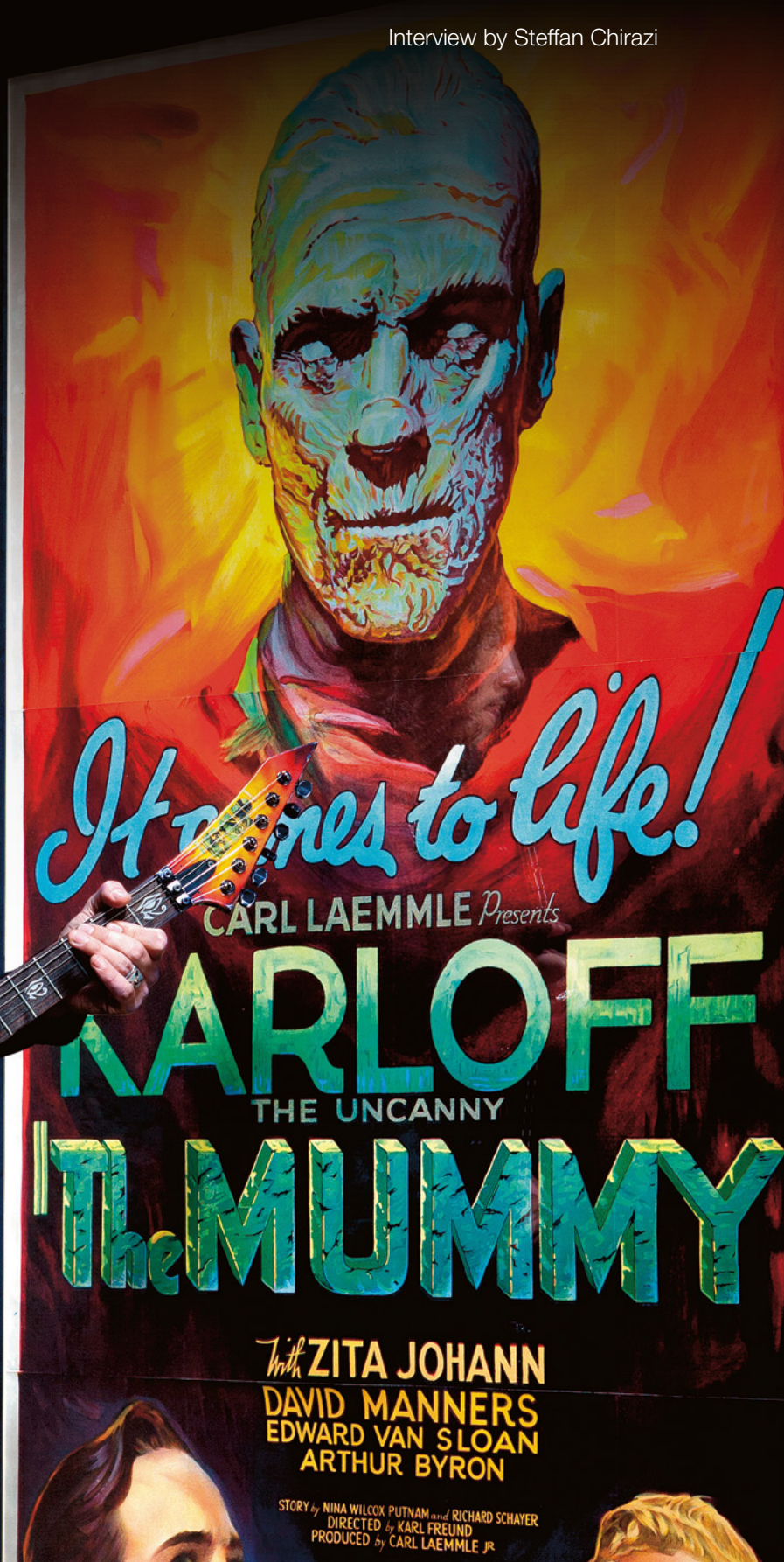
COLLECTING MONSTER-MOVIE
MEMORABILIA HAS ITS
CLOAK-AND-DAGGER MOMENTS,
BUT THE EUPHORIA OF DISCOVERY
KEEPS METALLICA GUITARIST

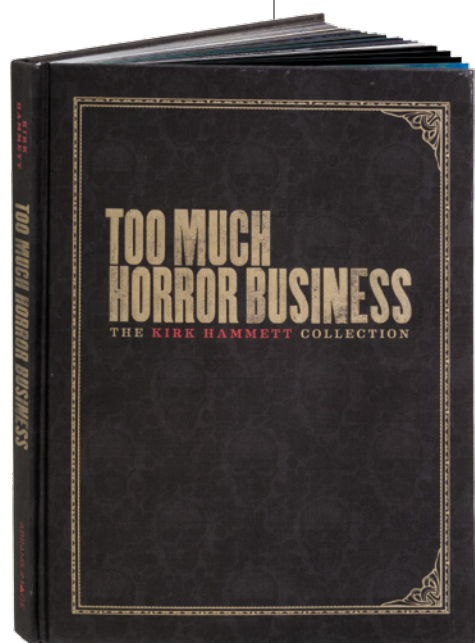
KIRK HAMMETT
ON THE HUNT



Photograph courtesy Abrams Image

After acquiring his rare *The Mummy* poster, Hammett designed a matching guitar. "That poster is familiar to most Metallica fans," says the guitarist for one of the world's most successful rock bands.





T

he whole nature of collecting is one that requires a specific mind-set and dedication. Many of us think that we collect things, but when juxtaposed alongside true collectors, we soon realize that we are no more than casual interlopers, compared to the obsessive enthusiasm and dedication of a true collector. Obviously, **Kirk Hammett** has earned the sort of capital that allows him to trade at the very highest tables of the collecting world. However, his core nature and reasons for collecting remain exactly the same as when he was a young boy. It is this that we discussed at length one afternoon, during a photo shoot at Kirk's San Francisco home. His friend Ron Moore, another passionate, famous collector on the scene, happened to be around on the same day, thus he spontaneously became part of the conversation.

Excerpt from *Too Much Horror Business: The Kirk Hammett Collection* by Kirk Hammett with Steffan Chirazi (Abrams Image, \$29.95).

So let's start this specific conversation with your take on the nature of collecting now versus the nature of collecting when you were a child. What are the differences? Is it essentially the same being?

KH When I collected back then it was very, very pure, very, very innocent, and it was driven exclusively by my love of these stories, these characters, the atmosphere, the visuals, the pure fantasy aspect of it all.... I was totally overtaken by this world that I wanted to exist in. So back then when I collected, the whole purpose was to fill my living space with this stuff, and then my mind could jump into some sort of fantasy land where I coexisted with all

these characters in these strange situations and places. Now, my collecting motivations are virtually the same, except I also collect for rarity and for sentimental purposes, too. Take *The Invisible Man*. I first saw that great movie when I was a kid, and so today, staring at *The Invisible Man* poster will bring me to that moment in time when I was nine years old and spent a week walking around with bandages on my hands and face, pretending I was Claude Rains.

So some of today's collecting zeal is just pure sentimentality?

KH Yeah, for sure. And another part is because some of this stuff has yet to be seen. I never saw most of these posters when I was a kid because they hadn't

been found. They weren't located. They were just hiding somewhere, available somewhere, maybe only in private collections, and many of them didn't surface for more than two decades. And there are all these weird stories about how these things were located. So the search becomes a sport because the hunt is so twisty. That spurs a determination to find it, and once you finally do acquire it and put it into the collection, that feeling is just the greatest in the world. And when you discover something like a *Frankenstein* one-sheet, it's a combination of a very successful treasure hunt and Christmas! You can't believe this thing of beauty has survived all these years. And you realize that



"When you discover something like a *Frankenstein* one-sheet, it's a combination of a very successful treasure hunt and Christmas!" says Hammett, shown here in 1993 with Ron Moore, who helps Hammett with his collection.

you've just uncovered a historic piece of the pantheon of twentieth-century movie culture.

Let's discuss when you fell back into collecting, because obviously for the first few years of Metallica, you would have given the band everything.

KH Yeah, Metallica totally took over my life. I lived and breathed music, and when I took a break from all of that, it was to watch monster movies. So it was still on the periphery but music was my main thing. And then when I first heard Black Sabbath, I thought to myself, "Oh my God, these guys have it nailed on the head," because they were singing about all the stuff that I knew dearly

— you know, the dark side and monsters and whatnot. And they're named after a freaking horror movie from the '60s, and a lot of the imagery just naturally clicked with me.

So at some point you embarked back upon this earlier obsession.

KH In 1983 or '84 we were on tour, and I saw some *Famous Monsters* magazines in Canada, I think. They were on the newsstand like they were brand new, but they were actually shrink-wrapped, and I recognized them as being vintage. So I bought a bunch. And after that I started back in with posters that were more accessible from specialty stores that sold nothing but movie-related material. It was also around that time that

I decided to start collecting toys again. In the back of *Famous Monsters* there were ads from the Captain Company that sold a lot of toys I couldn't afford when I was a kid, but a friend said he knew a guy whose sole job was finding vintage plastic models and reselling 'em. He said that he had all the old monster models, as well as car models, planes, and figure kits, so I called him up and started buying the monster ones. Then I met this other guy in the Midwest who was a toy dealer, and I'd ask him what he had from the '60s and '70s, and if he didn't have something, he knew other collectors who would. And that pretty much set me on my way. I started meeting other dealers and collectors,



Hammett has been collecting monster memorabilia for more than 25 years. "I could fit almost my entire collection into this one shot," Hammett says of this photo, circa 1987.

plus when I went on tour I started finding stuff in the various cities we hit. In a short amount of time I found I'd rediscovered the thread of collecting that I keep with me to this day for movie posters, monster toys, artwork, comics, books.

Obviously there's a lot more money coming into your life at this point. It's very clear the advantages that money can bring, but what are the disadvantages?

KH That would be "celebrity tax." Even during the time of *Ride the Lightning*, *Master of Puppets*, when Metallica didn't have the type of celebrity it has now, I realized that if I were talking to a certain dealer, there was a certain amount of celebrity tax being grafted onto everything just because of the fact that it was me they were dealing with.

And for the record, could we specify what "celebrity tax" is?

KH 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. So what they would sell to person A for 100 bucks, they would sell to me for 150 bucks; the extra 50 being "celebrity tax." 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. And Ron Moore is a fine example. Ron does almost all my movie poster transactions, and with posters it's really, really tricky because we're potentially talking about thousands of dollars difference.

So Ron is essentially your agent in such matters?

KH Yeah. And he is very fair. We both make sure that what we're doing is always on the level because at the end of the day our reputations are at stake.... In this world, your word is everything.

OK, so explain to me a little more about the collecting world from the perspective of reputation. What, for example, would be a golden rule for all collectors?

KH Well, you never tell someone else what another collector has. If a collector invites you into their house to see his personal collection, you don't tell

anyone what you've seen. If you don't know that rule, you don't get access to those coveted halls that hold these cherished objects. It's like a club, a secret society. And the reason is very logical. I'll explain. Say I have a *Dracula* insert, they have a *Frankenstein* insert, and the word is out that this *Frankenstein* insert's for sale. You say to this person, "I'll give you X amount of money for the *Frankenstein* insert," but this guy knows that you have a *Dracula* insert and he really wants that. So he'll say it isn't for sale, which forces you to ask why and explain that the word on the street is that it's for sale. And that person might then ask for the *Dracula* insert they know you have because someone told them. And then you have to tell them very politely that it's off the table. Just totally off the table. And depending on your relationship with them, and the type of person they are, either the deal goes through at that point or the deal falls flat. And yes, just because someone knows you have a *Dracula* poster they want, the initial *Frankenstein* deal could be off.

Is making a deal exciting? Let's say you want a certain item and there is this cat-and-mouse exchange over it. Is that exciting or is it just a drag?

KH It's exciting until you potentially blow the deal for whatever reason. Because when you blow the deal, you think you might not get another chance ever again in this lifetime. I've blown numerous deals just out of pure carelessness.

What do you mean?

KH Well, someone called me up one day and said, "I have some posters." And I barked at the guy that I wasn't buying posters. The guy said, "Even if it's a *Frankenstein* six-sheet?" I thought he was just exaggerating. So I said, "Yeah, I don't care if it's a *Frankenstein* six-sheet, I'm not buying posters right now. I can't afford it." Three or four days later, I hear someone bought a *Frankenstein* six-sheet. That was probably my worst mistake.

Do you know who bought it?

KH Oh yeah, of course I do. He's never gonna sell it, and I'm not even interested in approaching him on any sort of deal because he's probably gonna want the continent of Australia for it!

Would you say your collection is the best out there?

KH I see my collection as being maybe number two. The guy who has the number one collection in the world has just been doing it for the longest time. And you know, he was pretty much the first guy out of the gates when it comes to collecting this stuff, some thirty- or forty-odd years ago. There's another guy that has as good a collection as I do, and it's the same thing; he was one of the pioneers of movie memorabilia collecting and just got all the stuff before anyone else got into it. Those two guys cleaned up. When I came onto the scene, one thing I realized was that it really doesn't matter how much money you have, it's what you have to trade and who you know.

"Even during the time when Metallica didn't have the type of celebrity it has now, I realized that if I were talking to a certain dealer, there was a certain amount of celebrity tax being grafted onto everything."

So they're not necessarily interested in the value of their collection, they are solely invested in what it is?

KH Every serious collector of this stuff really doesn't give a damn about the money. I know guys who have mortgaged their house a second time just to buy a one-sheet. I know guys who would sell out their mother for a deal or even for a rumor that there's a deal to be made somewhere.

So it's a form of addiction, then.

KH Yeah, and it's very cutthroat, too.

It sounds like gambling, Vegas-style.

KH It is. Recently, one individual went so far as to try to counterfeit this stuff. Of course he got caught, by the FBI of all people, and it brought the FBI into the whole world of movie poster collecting. So I recently got a phone call from the auction house saying, “Uh, your *Son of Frankenstein* window card is believed to be counterfeit.” And I’m getting this call from the auction house because the auction house guy got a phone call from the FBI.

And what happens in that situation? They have to compensate you?

KH Yeah, of course. What happens is that I have to send the piece back to the

guy’s come so far that they can reproduce these things to almost perfection. Yeah ... it will fool the naked eye.

Is part of the thrill of possessing an original vintage piece that you get to ponder the life it’s had, who’s owned it, and the history it carries?

KH Oh yeah. Some of these posters have very interesting stories. When *Nosferatu* came out in 1922, it was obviously a rip-off of *Dracula*, and Bram Stoker’s widow sued the movie company and director. She won, and as a result of that lawsuit, all the prints of *Nosferatu*, all the movie posters — everything and anything that had to do with *Nosferatu* — was supposed to be destroyed, by court order. And as a result of that there’s hardly anything on that movie available. The only reason I have that poster is because it’s a Spanish issue that was sent to Spain before the court order to destroy everything was made. There are only three or four other pieces like it. This one was found in Barcelona.

So these rarities could be anywhere, and you have to be both prepared and ready to act fast to get them?

KH Oh yeah. Let me tell you a really crazy story, and this directly involves Ron. He called me up one day in the late ’90s, and said that he’d found someone with six half-sheets. Both styles of the half-sheet on *Bride of Frankenstein*, *Dracula’s Daughter*, *The Raven*, and *The Invisible Ray*. So a total of eight Universal horror half-sheets. One of those would have been an amazing find. Eight of them was jaw-dropping and just not heard of.

It’d be like the same person winning the lottery three times in a row.

RM So the guy sent me some photographs by email, and even though they were kind of fuzzy, they looked legit.

Where was this guy?

RM In Wellington, New Zealand. He strictly wanted an offer because he had already called several auction houses. So I called Kirk and told him what the guy had. Funny thing is, he had originally listed them in the equivalent of a small local paper’s classifieds for \$25 each, before he slowly started to learn what he had.

So where had this guy got the

half-sheets from?

RM He remodeled homes for a living, and he had gone into a house where it would appear that the person who had lived there had worked for the Universal Poster Exchange — which was a distribution center for all the movie film prints, posters, and related materials, in the ’30s — because they found everything in the attic, where they had thrown them on the floor to use as insulation.

Sorry? They were using stuff like this as insulation?

RM Yes. You know, paper is a great natural insulator. Before the days of the Dow Corning fiber, they used paper. So he found all these posters, all half-sheets, all U.S. paper, all Universal, from 1935 to 1936.

Did he get close to selling any for \$25?

RM He got one response from someone who showed up at his house and said, “I’ll take everything you’ve got.” That spooked him. So he said that nothing was for sale anymore. He ended up going online and found out the posters were worth money, but because he couldn’t find any for sale, he didn’t realize how rare what he had was. His next step was calling Christie’s South Kensington and Bonhams, both in London. They started making him all sorts of wild predictions, like a half million dollars for the *Bride of Frankenstein* alone. And that didn’t sound right to him either. So eventually, through word of mouth, he found me, called me, and I said, “Yeah, I’m real interested!” When I saw the pictures I said they looked legit. But are they in good shape? I remember he did not want to go through an auction house, he wanted to make a deal between us and leave it there.

I called Kirk: “What do you want to do?” And we worked out what it would retail for, a very realistic retail price. And we made the guy the offer, to which he said yes. I’m glad I had my passport in order, because I was off to Auckland, New Zealand, where I met the guy and got the posters. When he took ’em out of a tube and unrolled ’em in front of me, my jaw dropped. I had to put my best poker face on because I didn’t know if these were gonna be legit or what shape they were in. We unrolled ’em, and they

“The search becomes a sport because the hunt is so twisty. That spurs a determination to find it, and once you finally do acquire it, that feeling is just the greatest in the world.”

auction house that I got it from. Then they have to get a forensic analysis of the poster paper.... Wait, my friend Ron can explain it even better. [Shouts.] Hey, Ron, could you come here for a minute please?”

[At this point, Ron Moore joins the conversation.]

RM Yeah, because these posters, these old [Venitrons] were all done on a French stone lithograph plate. And now these ink-jet prints are so high quality that they literally have to test the paper. And under an extreme magnification you can tell the difference between an original French stone lithography print and an ink-jet print. Because technolo-

GOETHE'S FAUST



Directed by F.W. Murnau with
EMIL JANNINGS

An
UFA
Production,

DISTRIBUTED BY

Metro-Goldwyn-Mayer

J. H. TOOKER
PRINT CO.

Hammet placed the winning bid for the one sheet of 1926's *Faust*, director F.W. Murnau's stunning adaptation of the Faust legend. "I love how the '20s always depicted the devil as a mustached actor in a red suit or robe with horns," Hammett says.

Hammett's collection includes small, unique items, such as this Frankenstein Monster Speaker, circa 1964. "To come across the Frankenstein head speaker with box is very uncommon," he says.



were the freshest colors I've ever seen on a poster. I mean, it was like very-fine to near-mint condition, all of 'em. They were just amazing. We call it "The New Zealand Find." Yeah.

How many of these did you buy?
All of them, right?

RM Well, Kirk got one of each of the eight different pieces that were found. Then about two years later the people got back in touch with me and said, "We have more." My jaw dropped yet again. I would speculate that they'd always had them, but when I first met them they'd been very tight-lipped. They were very frightened, almost paranoid of what they had. After I negotiated the deal for everything else in the second batch, all of a sudden they were very talkative!

KH Well, you know that ... I just wanted to say, that's not the only incident of someone tearing down or tearing apart walls or houses and finding movie posters in the walls. It's a fairly common occurrence. But it's always a crapshoot, you can never be sure of what you have. It's one in a million, like a needle in the haystack.

So taking that angle, have you ever researched Universal Studios employees from that era and tried to make contact with them?

KH We go through numerous scenarios. We strategize.

RM This is one of my favorite things to do. I have been all over this country looking for posters.

KH There was this one rare, super-rare piece. I wish I had it. A *Mask of Fu Manchu* insert, and it was pulled out of an old movie theater.

RM An old movie theater they were renovating, and it was underneath the carpet. It was being used to shim up the carpet. So over the years people had spilled Cokes and whatever, which had soaked through the carpet, and this thing was stained, nasty. But it actually restored pretty nicely. It looks beautiful now.

What would it cost to restore a poster of that nature?

RM One that bad, with all the staining in it? Could end up costing you \$600 to restore it. But it's the only copy in existence.

That's pretty good. I was thinking thousands.

RM No, I think the most I've ever had to pay for the restoration of a piece was around \$1,200, but for Kirk?

KH The French double-panel of *Frankenstein*, or the *Dracula's Daughter* six-sheet? They were a fortune, because the paper on those is so thick.

It sounds like mining for gold.

KH Funnily, I was saying to Ron recently

that this sort of stuff brings out a form of "gold fever." People get greedy. They think that they're looking at million-dollar pieces of paper when they're only like maybe a hundred dollars. It brings out a really bad quality in a person if that person does not know what they're looking at. The greed factor rises to the surface very quickly.

Looking at collecting from another angle, I remember when I accompanied you on a toy buy and the owner wouldn't let me into the house, only you...

KH I begged and pleaded. But at least the owner's wife brought out some cookies for you!

Indeed she did, but cookies aside, that seemed a little insane.

KH If it's any consolation, they wouldn't let me leave the kitchen.

You were telling me about that. They said you had to sit in a certain seat at a certain angle to the doorway, that way you didn't have a clear view of him coming in and out with the stuff.

RM I've known a few people like that. One of my favorite ones is when I was tracking down — and I've still never gotten to the bottom of it — an original U.S. one-sheet for *Metropolis*. And it's technically not known to exist because no one's seen it. But I did track down

a guy who supposedly had it because I found the guy who said he sold it to him. I could not get him on the phone, and couldn't get to him any other way except to physically go there. So I went to his house, knocked on his door, and I had to have the conversation with him with the door *this* [gestures a narrow one-foot gap] far open.

That's fantastic.

RM And he would never admit to actually having it.

Was it a normal house? Did he have security gates?

RM No, it was actually very small, very plain. Old house.

KH You're also dealing with people who are pretty sober about these things. They're pretty even-keeled and sensible. But then you meet certain individuals and you instantly know they've never had a relationship with a male or a female ever before in their life, and you know that they've probably always stayed in a three-mile radius of their house. But they know these movies, they have these posters, and that's their life. And these are the people who aren't collectors. They just had this stuff since they were kids.

Have you ever managed through empathy to gain someone's trust enough to let you have a piece that they otherwise wouldn't have sold?

KH [Looks at Moore.] You should tell him those stories.

RM [Sighs.] Kirk paid me very fair prices for pieces out of my collection. But I had no intention of selling to anyone else ever. If they weren't for him, and I know he's got a love for it, and the fact that he also lets me have visitation rights, then I would never have sold.

Visitation rights. Ron, your use of language here is very telling. That's how it is, right?

KH [To Moore.] Well, tell him the story about that guy.

RM So there is *The Mummy* one-sheet. This is the only copy of the one-sheet known to exist.

KH My *Mummy* guitar is based on that poster right there. So that poster is familiar to most Metallica fans.

RM Here's how we got it, and I'll try to make it a somewhat concise story, but

it's got so many details. I was sitting on the floor of my apartment one day and got a phone call from a guy who was asking, "So, you buy these movie posters. I got your name and number."

"Sure."

"What are you buying?"

So I went down the list: "Oh, sci-fi, Veronica Lake, Three Stooges, Humphrey Bogart," all these different areas I buy in, and I said of course the old Universal horror. And he goes, "Oh, you mean like those old Bela Lugosi, Boris Karloff things." I went, "Yeah, exactly," and he goes, "Yeah, I don't have any of those." And he says, "But, when I was in high school back in the early '60s, I knew this guy who had one in his bedroom." And then he says, "You know, I'll never forget it. It was just beautiful. It was Boris Karloff in *The Mummy*." And in my head I'm thinking, "Beautiful? Really? OK, I guess it's that Real Art reissue from 1951." And he's saying, "God, it had the greatest color." And I'm sitting there going, OK, that sounds pretty cool but no big deal. It was around 1993 when I got this call, and I thought it was this reissue, which was maybe worth \$500. And then he goes, "Right next to Karloff it said IT COMES TO LIFE." Well, the phone almost fell out of my hand...

KH Because IT COMES TO LIFE is not on the reissue. It's only on the original issue.

RM So when he said that, I was thinking, "Oh my God, somebody who's got an original from '32?" So I said, "Do you think your buddy still has that?" And he said, "Oh, I'm sure he does, he's a pack rat. He never gets rid of anything."

KH God bless the pack rats.

RM So obviously I said I'd love to call him and see if he'd like to do anything with it. But it turned out that this guy had got into a huge falling out with the [pack rat] poster owner, and that he could only talk to this guy's parents! So it took me a month before he would tell me who the parents were, and from there I got the son's name and where he was. To which the guy said, "You can't tell him that you got his number from me. He'll hang up on you." He sounded very paranoid.

KH That's the thing; all these people are paranoid. And it's contagious, because

I'm paranoid about it and I never used to be until I started collecting this stuff!

RM So I called the [pack rat] guy up with a cover story, and sure enough, when I called him he was like, "And how'd you get my name? How'd you hear about this poster?" He was very straightforward, very factual. And I just had to play along. Eventually I said, "Look, you know, God, I'd love to come see that poster. Do you still have it?" He goes, "Yes, it's hanging in my living room."

"I'd love to come see it."

"Well, you can. You know what? You can come over the next time I have movie night here at the house."

"Great, when's that?"

"If a collector invites you into their house, you don't tell anyone what you've seen. If you don't know that rule, you don't get access to those coveted halls that hold these cherished objects."

"Well, it's about a year from now. I only do it once a year and we just had it."

And I'm thinking, "Oh, my God."

KH Who has a movie night once a year?

RM Well, apparently he works a lot, he's an accountant, and just doesn't have time for it. So anyway, I had to say, "A year? I'm gonna have to wait a year?" I couldn't wait a year.

KH In the meantime, Ron called me up and told me it'd be a year. I said, "No way am I gonna wait here for that poster to get bought by someone else, for a whole year!"

RM So I'm trying everything I could...

KH And I'm screaming and yelling...

Were you really? Actually screaming?

KH Literally screaming and yelling.

RM I'm trying to figure out how am I gonna get to this guy. So I just kept calling. You know you run the risk of pissing somebody off, but I just kept calling. And I finally got to the point after about two or three months where I would call once a week. He almost wouldn't even take my calls. About three or four months after the first contact, I was driving around L.A. one day, really close to his neighborhood, and I thought, "What the hell, I'll just call." And I said, "Hey, I'm only a few blocks away from you." I was being pretty flippant really because I figured the guy was simply going to tell me I couldn't come over. But he said, "OK, come on by." *Voom*, man, I was over there quickly. His place was in a very small apartment complex in Beverly Hills, not the ritzy houses. So I go over, he brings me into the house, and



Associated Press/Silvia Izquierdo

Kirk Hammett — on right, with bandmate James Hetfield — performs with his *Mummy* guitar during the Rock in Rio music festival last year.

as I turned the corner from the entryway into the living room, there it was, on the wall.

[Editor's Note: Moore had discovered the only-known 1932 style C one sheet for *The Mummy*.]

Nobody had ever seen this. So when I turned the corner ... my old poker face finally fell. I mean, my jaw dropped massively.

Right, so you got caught by surprise.

RM Very. It was laminated to a board, as it is now. That's the way it was found. And I got the whole story on it. The guy had been given this poster as a Christmas present from his parents. His parents had been given this poster, and a handful of others, as Christmas presents from a friend of theirs they'd gone to college with back in 1959, up at the University of Chicago. I asked if he would ever consider selling it, and he said no, it wasn't even up for discussion. A few months later, I showed up with \$10,000 cash on me, laid it out on the table, just to let the guy know I was serious, and he flipped out completely. He screamed, "What are you doing? Get that money off my table. Are you crazy, walking around with money like that? Get it outta here. Get it outta here." He was very set. "It was a Christmas present. I cannot sell Christmas presents." So this is what I was up against. I started thinking, how could I get him to sell it? And I felt that if his parents said sell it, then because they're the ones who gave it, that would work. So I went to the parents. On their wall they had an original one sheet for *All Quiet on the Western Front*, which was the Best Picture of 1930.

KH Another very desirable movie poster...

RM Only one other copy of that is known to exist. I was losing my mind! This was incredible!

Now, these people were really nice people and they were saying, "Yeah, we'd love to sell it to you but we can't because it was a Christmas present." I asked who they got it from, and they gave me the guy's name, who was in Chicago. But of course he does winters in Mexico, so I'm calling the U.S. consulate in Mexico, trying to track this doctor down in Mexico...

This is like an insane detective story.

RM Oh, it took months. Months. Anyway, I had to wait until the spring. And finally the guy came back to Chicago, and I called and asked him the story behind how he got 'em, and he had gone antiquing with a friend of his one weekend while they were at the University of Chicago.

And he says, "I remember going to this guy's house and he remodeled furniture,

and on the back of his lot he had a, like a big barn. So we went out there, and lining the whole row of the barn were stacks and stacks of old movie posters. He was just asking a dollar apiece for 'em, so we went through one of the stacks and we pulled a few out that we liked and bought 'em and left."

So I asked him what else he got, and he explained that he gave most of them to family and friends as Christmas presents! And he gave me some recipient names, which was amazing since it was back in 1959 that he had given these posters out. I called all those people up, and they still had the posters! These people had been given 'em but no one would sell them, and some of them were OK but there were a couple of really good ones in there, too.

KH [Turns focus on Moore.] Like what?

RM There was a *Ladies They Talk About*, Barbara Stanwyck, 1933. The poster was designed by Alberto Vargas. I mean, this guy had an eye for quality posters in 1959. So — and he still had some in his attic. So he said, "I'll go up in the attic when it warms up a little bit and I'll call you when I find what I still have." He still had two *She Done Him Wrong* one-sheets from Mae West. I asked if he could remember the town he went to. He couldn't, but he remembered the guy he was with, so I proceeded to track this guy down. And after some prompting, he remembered the place, the barn, but by the time I got to him I was too late by a month, he'd passed away. So I talked to his sons, and they said, "Oh yeah, all those stacks and stacks of movie posters?" I excitedly said, "Yes!" And they replied, "We have no idea what happened to those." So somewhere out there! ...

That must have been frustrating.

RM Well, yes. It could have been one of the greatest finds of all time.

And let's get back to how you got your man to cough up the poster.

RM Right. So I told the doctor in Chicago that I'd called this family in Los Angeles and I was trying to buy this *All Quiet on the Western Front* from 'em, and I've offered 'em a lot of cash for it, but they didn't feel right because it had been a gift! And he goes, "God, they should sell that!" I asked if



IT'S ALWAYS BEEN ABOUT THE MONSTER!
Dr. Frankenstein's creation has always had a compelling effect on me. As a child I always felt like an outsider, so it was easy for me to relate to the monster's condition of loneliness and sorrow, and in how shameless he felt in his quest to be understood. After all, he didn't ask to be created this way! The one-sheet pictured here looks like an Andy Warhol portrait gone wild! It is, in essence, an amazing example of pop art, thirty years before that term and movement were even invented.
The mischievous French double-panel poster duplicates any room it is in. The funeral scene projects an eerie, haunting sense of impending doom. It was painted with a capital for the film's original director, Robert Florey, as well as James Whale, the director who replaced Florey before World War II. The poster's design, including the rather unique idea of the monster lifting a full head, now stands as the official trademark of Dr. Frankenstein's creation.



Book Excerpt

The book *Too Much Horror Business* is a colorful and detailed look at Hammett's collection, which covers monster-movie memorabilia, toys, comic books and original artwork from the 1920s onward. "These are the things that I've been obsessed with from a very young age," Hammett writes in the introduction.

he would please call them and say that, he agreed, and the next day, the parents call me asking, "Hey, still want that *All Quiet on the Western Front*? Come get it." So I went over there with a pile of cash and bought it from them. Then I said, "You know what I'm gonna do for you? I'm gonna make you an absolutely perfect copy of this, so you can put it on your wall. Don't hang anything up there, I'll do it the exact same way." So I went down, had it photographed, had it enlarged full size, had it mounted, laminated to a board the exact same way they had had it, took it over and hung it on the wall for 'em. They were excited. And then I said to them, "You know, I've been trying to talk to your son about *The Mummy* one-sheet he's got, but he said it's a Christmas present!" So they called him, and sure enough, I got a call from him the next day asking if my offer for the poster was still good, and if so, to go on over and get it. Which I did. And that's how I got it. I also made him an exact copy of it and hung it on the wall the same way.

It seems like you have all shared similarly disjointed childhoods? Childhoods where, for whatever reasons, you felt like the outsiders? Maybe childhoods where you're—

KH Oh yeah, I know how to talk to these guys. Ron and I speak their language because we are one of them. If you can relate to these guys on their level, and

speak their language and vocabulary, it's gonna make that much more of a difference because, first of all, they're gonna trust you, and second of all, they're gonna know that you know what you're talking about.

And even though you say that they don't care about who you are with respect to being Metallica's guitarist, nonetheless when they do find out, it must be great. Because there you are, a huge famous musician but also one of them, the King of the Outsiders.

KH Absolutely, and I'm well aware of that. Put it this way, I hate using the word "nerd" now because the hipsters are now nerds. I come from a more traditional, genuine nerd sort of thing.

You know that movie *Revenge of the Nerds*? Well this is revenge of the nerds in reality right here, me! But anyway I'm the nerd who turned it around and didn't desert my tribe.

And it is quite a tribal community.

KH Yeah, it's like a little social club that not very many people are allowed into. And if you say you "are," then people want to see proof that you actually are the person that you claim to be. There are still collectors out there I've never met that I know all about. I know what they have. But they just don't want to know me. They're just not interested in meeting me for whatever reason.

Maybe because of the rock 'n' roll side of your life, they think you're not a "serious" collector.

KH Yeah, it sometimes works against me. More than a few times I've heard "I'm not doing any business with that rock star. I'm not selling anything to him. That rock star can kiss my butt because he bought a poster I was trying to get three years ago."

And they think you're doing it just because you can. They don't know you're doing it because you love it.

KH You know, I'm sure that probably comes into the argument or their reasoning at one point or another. But I love it. The people I deal with are just eccentric. They're not trendy and they're not hip. If anything they are the nerds that they always have been and always will be. They're real. They mean it. And I relate to all of them in that way. And that's the thing with the idiosyncratic world of collecting; it has its cloak-and-dagger moments even though it's just a bunch of nerds. But we all understand the world we live in, and that constant wait for the next discovery drives us all.

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STEPHEN SCOTT YOUNG GETS AWAY

BY DANIEL WALLACE
PHOTOGRAPH BY CEDRIC ANGELES

Stephen Scott Young, with a model near his studio on Eleuthera Island in the Bahamas, has been called the best watercolorist of his generation – “the Andrew Wyeth of our time.”

KNOWN BEST FOR DEPICTING THE PEOPLE
AND LANDSCAPES OF THE BAHAMAS,
STEPHEN SCOTT YOUNG'S
REALISTIC WATERCOLORS — AND NOW
HIS ETCHINGS — ARE STRIKING A
CHORD WITH COLLECTORS

STEPHEN SCOTT YOUNG looks like the sort of artist you've read about in novels or seen portrayed on screen by someone like Spencer Tracy or maybe George Clooney after a long night. Handsome, quick to smile, engaged — but at the same time, his mind is clearly elsewhere. He's a little spaced out, the good way we think of artists as being spaced out, sort of here and not here at the same time. He dresses as if he's going out on a milk run before the stores close at midnight. He's also really, really successful in the marketplace. He would never say that, of course: He's so plugged into his own work and absorbed in the moment of its ongoing creation that the idea of worldly success never enters into it, and is so far beyond the point of what he's doing as to be ridiculous. Leave it to me, a writer, to bring the material world into it.

Here's what I mean, though. Stephen Scott Young has been doing a kind of art so well for so long that

his name will never not be associated with it. His portraits of Bahamian life — begun in Harbour Island in the 1970s and now set mostly in Eleuthera — have become their own genre. I don't think anyone could try to approach what he paints or how he paints it without being seen as anything but derivative. *This* is the kind of success I'm talking about: He's been able to map his own imagination on a canvas so well that we'd be able to recognize it anywhere. He has a "brand," and that can be a good thing, but sometimes it's a problem as well, because sometimes he'd rather be doing something else, something ... off-brand.

The good news is he's doing it.

Background. Before I met Young I bought a book about him. If only everyone had a book written about them, and you could read it before you met! It makes those first awkward moments so much easier. And Young's book is one of those huge, coffee table numbers, a book so big it took up half of my table and I had trouble finding a place to set my coffee cup. It's a beautiful and beautifully published book by William Gerdtz called *Once Upon an Island*, with Young's paintings reproduced on thick, shiny, expensive paper. In the house where I grew up we had a lot of framed art and a book like this is where most of the art came from: My mother would cut the bigger pictures out and frame them.

It is a colorful book, as it should be: His dry brush watercolors reflect all the hues of the islands and the handsome, brooding people who pose for him. So I was



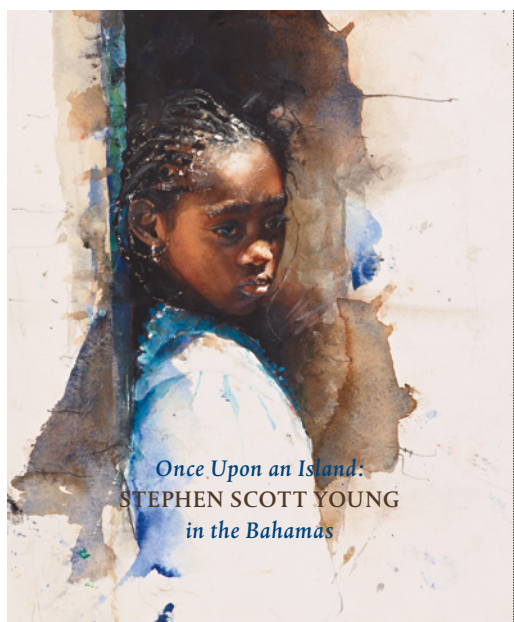
DANIEL WALLACE, author of *Big Fish: A Novel of Mythic Proportions*, directs the creative writing program at the University of North Carolina at Chapel Hill. His latest novel, *The Kings and Queens of Roam*, was released in paperback this summer.

Artist:
**Stephen
Scott Young**

For Stephen Scott Young, shown in his Bahamian studio, paintings are less about color than about contrast: the black against the white, the light against the dark.



Photographs by Cedric Angeles



Once Upon an Island:
STEPHEN SCOTT YOUNG
in the Bahamas

Once Upon an Island: Stephen Scott Young in the Bahamas by art historian William Gerdtz, professor emeritus of art history at the CUNY Graduate Center, is a collectible – even though it was printed in 2012. Copies on the secondary market can surpass \$350.

Artist:
Stephen
Scott Young

about to meet a great watercolorist: I knew all this going in. What I didn't know is how he saw the world he paints, that it's less about color to him than it is about contrast: the black against the white, the light against the dark, the way his artistic heroes saw it (think Caravaggio, Winslow Homer). Pen and ink and paper. The *line*. It's a kind of truth to say that what Stephen Scott Young is most famous for is not even what he's doing — that we see a world in his work different from the one he actually sees himself creating.

And this is what brings me finally to that thing he is

doing now in a kind of secret world far away from the one where Stephen Scott Young is Stephen Scott Young.

He's etching.

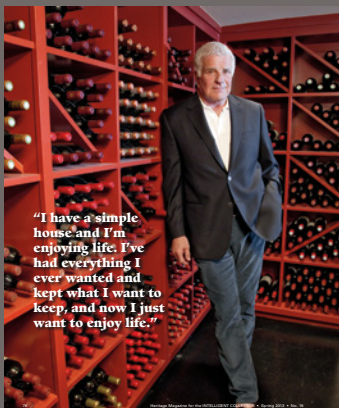
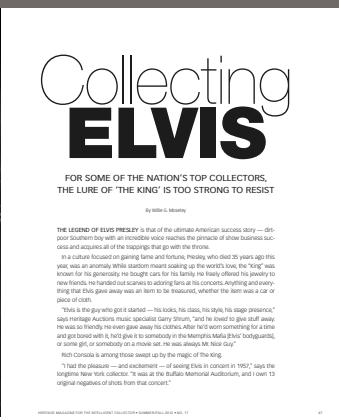
Etching.

Seriously? Etching? Who *does* that? I know Rembrandt did it, but that was a long time ago. Whistler more recently. But who does that *now*, in 2014? Who even knows what etchings really are? Maybe you do, or think you do, but the guy to your left and the lady to your right definitely *do not*. And neither did this writer, really, until he talked with Young about it.

An etching can consume up to 60 hours of Young's time — up to three times what it takes to complete a painting. "Pierre" is a 1998 copperplate etching.



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Stephen Scott Young's "Hibiscus Dress (Little Cindy),"
a 2009 watercolor and pencil on Fabiano Uno paper,
realized \$68,500 at a May 2013 auction at Heritage.



Artist:
**Stephen
 Scott Young**

"Reading, Whale Point" is a 2002 watercolor on paper. Young's paintings reflect the hues of the islands and the handsome, brooding people who pose for him.



The first and probably most important thing to understand about Stephen Scott Young is that no matter what he's doing, he's drawing. This is true in a couple of ways: The first way is that the only time he doesn't have a pen or a pencil or a brush or a scribe in his hand is when he's sleeping (I'm exaggerating less than you think I am). The second way it's true is that no matter what style or genre he's working in, it's all about the fundamentals: He sees what he's doing in its most elemental form. "Drawing is the basis of everything," he says, and that truth, his dogma, is the engine of his work. Even when he's working with wax, copper plates and acid, he's drawing. Maybe *especially* when he's working with wax, copper plates and acid — his tools.

I have a confession to make: I used to confuse etching with sketching. I used to think they were the *same thing*, when in fact etching is more like the extreme-sports

version of sketching. It's drawing, yes, but it's finally acid, and not a pen, that creates the line.

Etching is what happens when art is made in a chemist's lab, and sometimes Young sounds like a chemist when he describes the method. Very briefly, this is what etching is: A metal plate (Young uses copper) is covered in a wax that's resistant to acid. He scratches the wax off with an etching needle line by line, actually drawing into the wax the image he's trying to create. The metal is dipped into an acid bath, and the acid "bites" into the exposed metal, so that the lines drawn into the wax are drawn again by the acid, but this time into the copper itself. Once that's done, the remaining wax is cleaned off the plate, and the plate is inked and the surface of it carefully cleaned, and then it's sent through a manually operated high-pressure printing press with a giant wheel, creating a single print. This is called *intaglio*. To make another print the plate

Artist:
Stephen
Scott Young

must be run through the printer again, producing a somewhat different, entirely unique image.

Hearing him talk about etching and printing is like hearing a young man talking about the glories of love. He's absorbed, obsessed, excited, eager, lost in the magical possibilities of his creation. "After four or five hours, drawing line after line, I get hypnotized. I have no idea how much time has gone by." The answer is: a lot of time. A painting takes him approximately 20 hours from start to finish; an etching takes 60. Young works in stages, or "codes." He'll etch a simple outline of the subject, then he'll dip it into the acid, print it, and then go at it again, and again, and again, until it's done. That's a lot of acid, a lot of acidic fumes, and acid, of course, is toxic: He etched to the exclusion of everything else for 17 months a couple of years ago and finally stopped — not because he really wanted to stop — but because he thought it might be affecting his health.

It also affects his bottom line. Etching is not a lucrative artistic endeavor. His Bahamian work is big,

colorful, glorious; his etchings are small, black and white, discrete. To some it would be as if Roger Federer gave up playing tennis for ping pong. But it's actually the opposite: Young feels he's able to bring a bigger part of himself to the smaller canvas. The irony can't be lost on you: The thing he loves the most is the thing he is least known for, the least heralded, the product of which — limited prints — his dealers are least excited to sell. They want the paintings, the portraits, the ballerinas and Bahamians, and for good reason: His dealer Ben Whiteside, of Morris and Whiteside Gallery in Hilton Head, S.C., says Scott is the best watercolorist of his generation, "the Andrew Wyeth of our time." Collectors include Steven Spielberg, George Lucas, Ron Howard, Oprah — and, of course, the Obamas, who own one of his silverpoint ballerinas.

Scott loves his portraits too, of course: After all, these are what allow him to live and work in Jupiter, Fla., and Eleuthera, traveling back and forth from studio to studio.

His etchings are sold through a website; his daughter,

Bahamian children playing marbles or with toy boats in various island locales are common subjects. "Saturday Sail" is a 2012 drybrush watercolor on Ruscombe Mill paper.



©Stephen Scott Young. All rights reserved.

Stephen Scott Young's "Final Study for Mr. Buck's Funeral,"
a 2010 watercolor, drybrush, and pencil on Saunders paper,
realized \$62,500 at a May 2013 auction at Heritage.



Artist:
Stephen
Scott Young

"Nassau Harbour Sloops" is a 2012 copperplate etching. Visitors to Young's studios find an artist who is absorbed, obsessed and lost in the magical possibilities of his creations.



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Emma, 24, is the brains and the heart behind it. She sees her father as having “reinvented” himself over the past several years, with what she calls his “obsession with and dedication to the etched line. The way he mixes the chemicals out on the porch of the studio like a scientist, timing the bites and checking the temperatures, marking everything down.” It’s the process, not just the product: He experiments with different sorts of paper — from Bhutan, Brazil, Japan — experimenting with them until he finds the right shade, the perfect texture. “It’s that type of connection with the materials,” she says. “Like when he hand-mixes pigments to make paint, or like when he was experimenting with egg tempura — and I got to crack the eggs!”

Such a process! In every way you can think of, from production to dissemination, etching is a challenge. Not

only is he drawing through wax, he’s drawing backwards, because the image created when printing is, like a photograph, the reverse of what’s cut into the cooper. Sometimes he has to hold the plate in front of a mirror to see how it’s progressing. It’s an unforgiving process, too: Once the acid bites into the cooper, there’s no revision. It’s done, forever. Out of approximately 700 plates he’s worked on — and cooper plates are expensive — only 250 or so can be used.

It’s a labor of love — but if it’s all about love, is it really a labor?

“Etching,” Scott says, “is the most selfish thing I do all day.”



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By Hector Cantú



The dining area and chef's kitchen is equipped with state-of-the-art Sub-Zero, Wolf and KitchenAid stainless steel appliances. Custom Wood-Mode cabinets and drop lighting give the kitchen a warm and friendly feel. The dining table has easy access to the outdoor patio grilling area.

When built in 2005, this four-level manor in Bethel, N.Y., specifically had a collector in mind.

The original owner was one of the developers of the Chapin Estate, a gated community nestled in the Catskill Mountains described as a sanctuary for today's urban entrepreneurs. "He hired [noted California architect] Barry Berkus to design the home," says homebuilder Mike Watkins, CEO and president of Woodstone Development. "He had an art collection and also was a wine enthusiast."

So the 13,000-square-foot estate, known as Sunrise Falls, has its own art gallery space, with tray ceilings and scores of gallery-quality accent lights to display prized artwork. And a spiral staircase and elevator lead down to a

*Collector Home:
Sunrise Falls*

The living room, featuring a breathtaking two-story, vaulted ceiling and Hickory flooring, opens up to a covered patio and sundeck.



The master suite is a serene oasis, with 20-foot vaulted beam ceilings, a wood-burning fireplace, private patio and cozy sitting room. The suite offers three spacious walk-in closets with built-ins and a private sauna.

*Collector Home:
Sunrise Falls*

The gallery offers a respectful and thought-provoking space to display works of art.



The theater room has stadium seating for 12 in automated reclining plush seats. The 110-inch projector screen and surround-sound guarantee a fun family movie night.





The home's superb wine collection will stay in the wine cellar, as will the tasting table.

temperature-controlled wine cellar, with 10-foot ceilings, stone flooring and fieldstone walls that hold as many as 1,000 bottles. A tasting area with table sits just outside the cellar. "It's a very special house," Watkins says. "A lot of handcrafting went into this home."

The estate's second and current owner has expanded the home's collecting features – remodeling the garage to hold his sports-car collection. "He more than doubled the size of the garage," Watkins says. "It fits up to 15 cars comfortably."

The six-bedroom, eight-bath home is being auctioned Sept. 9, 2014, by Heritage Auctions.

With spacious walls, ample floor space, and an oversized garage – this home is built for a collector, Watkins says. "But it's also a nice family compound, set up well for entertaining, for having guests and having family stay over. And





The master bath includes an oversized travertine rain shower, Jacuzzi tub, and his and her water closets. An exercise suite is attached to the bath, offering privacy and proximity to the sauna and shower.

EVENT

LUXURY REAL ESTATE SIGNATURE® AUCTION 1163, featuring Sunrise Falls, a Catskills Mountains Estate, is scheduled for Sept. 9, 2014, in the Chapin Estate preserve community in Bethel, N.Y. For information, call 855-261-0573 or visit HA.com/Catskills.

we haven't even touched on the fact that it sits on a fairly private lake with a dock. It's surrounded on three sides by water."

The estate is about two miles from the Bethel Woods Center for the Arts (located at the site of the 1969 Woodstock festival). Several world-class golf courses are within a 15-minute drive, and the nearby Sullivan County International Airport handles large corporate jets.

Also nearby is the Monticello Motor Club, which bills itself as North America's premier automotive resort and private racetrack. In fact, it's the reason Sunrise Falls' current owner is placing his home up for auction and moving to a new residence. "He'll be 20 minutes closer to track," Watkins explains. "He'll be able to drive there without touching any public roads."

Automotive Jewelry, Volume Two

BESPOKE MASCOTS

NICHOLAS DAWES • MICHAEL FURMAN

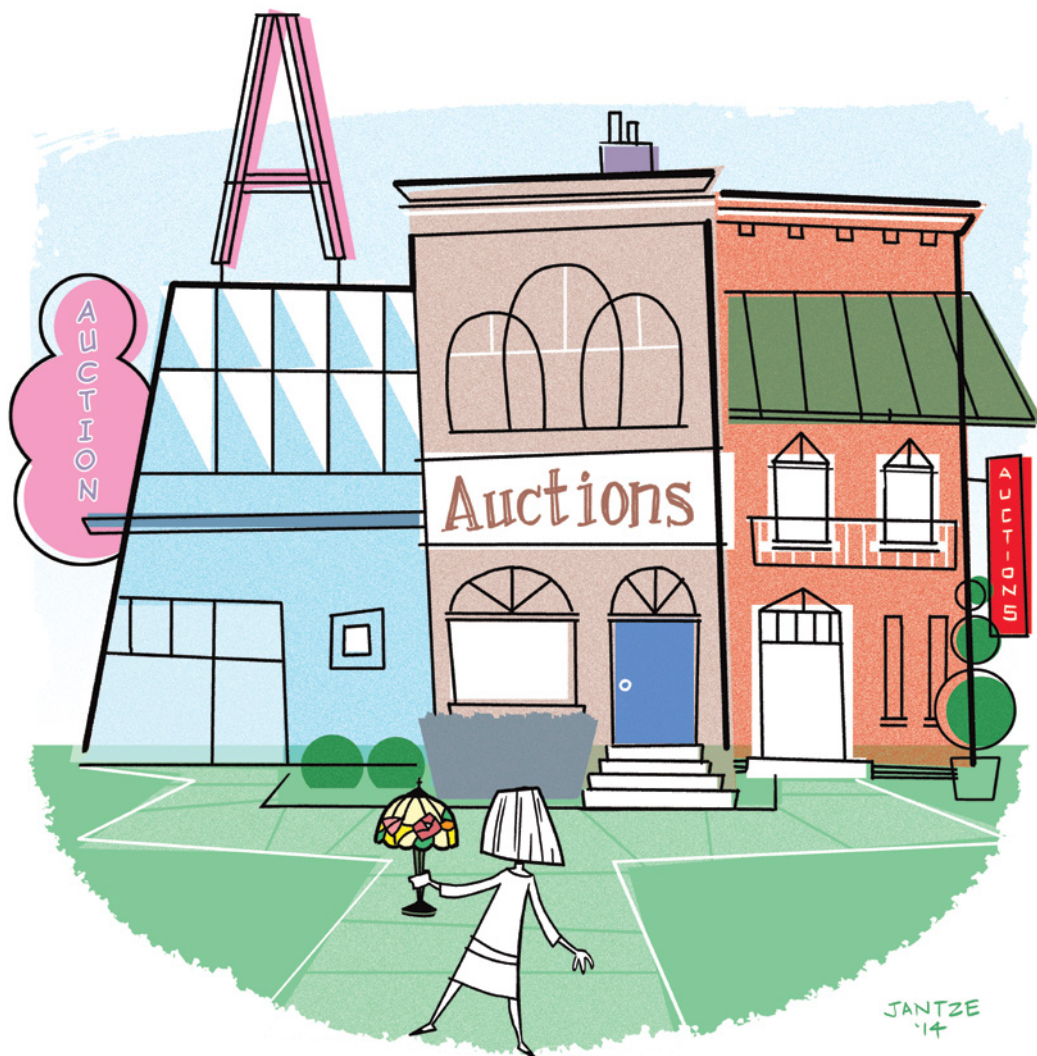


The “bespoke mascot” has adorned the front perch of cars for over one hundred years. These personalized statements by the car owner are now presented in the second of Coachbuilt Press’ Automotive Jewelry series. Noted mascot authority Nicholas Dawes provides the expert commentary and Michael Furman’s photographs present each mascot in sumptuous detail.

Automotive Jewelry, Volume Two: Bespoke Mascots, the latest title from Coachbuilt Press, saw its premiere at the Pebble Beach Concours d’Elegance®, August, 2014.

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Michael Jantze

Beating Consignment Confusion

THERE ARE WAYS TO ENSURE YOU'RE MAKING THE BEST
DECISION WHEN YOU SUDDENLY INHERIT FAMILY TREASURES

By Danielle Arnet

IF AUNT BLANCHE leaves you her beloved collection of mezzotints, Lalique art glass, Morgan dollars or vintage political buttons – you name it – it could be a very good thing. Or it could be a burden.

Same for that collection of sports memorabilia in the back of a closet. Once fun to collect and delightful to have, it is now part of your history that no longer tugs at the heartstrings. Or perhaps your problem is stuff left by a divorce gone sour. In any case, you are determined to unload. Maybe the drive to dispose is financial or a mix of factors.

When you don't want it, that's what it is, pure and simple: stuff. Stuff you didn't ask for, don't appreciate, don't understand, and certainly don't want to keep. What you sincerely desire is to find

another home for it – and maybe make some money along the way.

Lynn Roberts of Avant, Okla., faced a similar quandary with an elegant Tiffany & Co. mantel clock, circa 1890s, inherited from her mother. Roberts treasured the clock for decades, but times and her needs changed. With advancing years, she feared her belongings would end up in a thrift store. "I have one son," she says. "He's a cowboy [a real one, we add] who lives on a ranch, and he has no use for a fine Tiffany clock."

So she set out to sell the clock herself. She was told that in the area where she lived, the clock might realize \$500 in a house sale. "Potential buyers here," she says, "simply could not relate to the clock."

Next, she approached regional auction houses. Several wanted the clock, but once they learned it had a mercury pendulum, interest fizzled. Roberts also tried to find buyers for a private sale. A local contact, someone who handled antiques, swore she would find a buyer. Indeed, at one point, she told Roberts that she had a sure deal locked up for \$20,000. Anticipating a sale, Roberts booked a cruise. When she called to confirm the clock sale, she learned that there had been no money transfer. The deal evaporated (or never was), and Roberts was left with a cruise ticket and her Tiffany clock.

Stymied, Roberts approached a large auction house where, by luck, similar Tiffany clocks had sold successfully. Best of all, the seller's premium was

reasonable and Roberts trusted the decorative arts specialist she talked with.

After doing her homework, Roberts was ready to auction her clock.

"I wasn't having any luck selling," she explains. More significantly, Roberts had learned that where you live is not necessarily the best place to sell your item. She was comfortable knowing she had checked out the auction house beforehand, and she trusted the specialist there. In the end, Roberts says, "the whole thing went very smoothly."

Relying on her auction house contact, she followed his directions on shipping her delicate treasure, solving one potential headache. Roberts advises auction novices to "keep an open mind. I realized that experts know how to handle things."

At auction, the clock brought over \$5,000.

Do Your Research

Mark Prendergast, director of the trusts and estates department at Heritage Auctions, says the best time to think about preserving a treasure is the moment it falls into your lap. "You never know about the market," he advises. It goes up, it goes down, and do we need to mention that tastes and trends change? Just in case, keep collections in ship shape with proper storage. If or when the market for an item rises, you'll be ready to sell.

Prendergast also suggests that you learn about your item before consigning. Not everything is fodder for a successful sale at auction, let alone a potential bonanza.

Intelligent collectors begin their search on Google. As example, say you've been left a signed baseball. First, search the Internet to learn about the player. Then key him on auction-result sites such as LiveAuctioneers.com, which shows when and where items sold, plus the price realized. Also check the Auction Archives on HA.com to learn if similar items sold there (you get access to the database with your free Heritage membership). For fine art, use AskART.com.

If what you learn through Internet digging seems promising – keeping in mind that random sites on the Internet can be wrong – it might be worthwhile to pay for short-term use of a sales-results database, especially if you have a larger collection. The online price guide WorthPoint.com covers years of eBay sales and is useful for a certain strata of merchandise. But remember, many auctions houses will give you an auction estimate free of charge.

All that research – buck up, it can be done in one sitting – will tell you if what you have is special.

This is a good time to add a valuable caution from Prendergast.

"Similar does not mean the same," he warns. A perfect example is the leaded lampshade. Not all leaded shades are Tiffany, though to watch home shopping channels one might think so.

When all research leads you to believe that you have something that might be valuable, it's time to choose the proper way to sell. Auction results are often called true-market value for a reason. Many sellers swear that putting an item on the block for the world to see is the only way to determine what it's truly worth.

When you've decided to auction your treasure, submit inquiries to several auction houses. Most have online forms for doing so, including space to upload images.

For Roberts, consigning her clock to an auction house known for successful sales of decorative arts was an intelligent idea. She realized that her hometown was no place to get top dollar for that particular clock. Handing over the piece and letting the auction house handle marketing, selling and collecting

money after the auction was worth any costs she incurred.

Not that she went into that aspect blind.

She made sure that possible results warranted stated costs. And the auction house ensured that all fees were itemized in writing before she consigned.

Roberts was also smart when she selected the correct venue for selling. Responsible houses offer live bidding during the sale, effectively raising worldwide exposure for goods sold at auction. Shopping the clock to other auction houses, she knew that costs (such as photo fees for the catalog and insurance while in their care) vary depending on the house. Some auctions impose even more charges, and some categories incur higher fees. Prendergast notes that some auction houses will negotiate their fees if the consignment surpasses a \$100,000 auction estimate.

Once her clock was shipped, all Roberts had to do was hope for a successful sale and wait for her check to arrive.

Because she monitored critical steps along the way ("I like to know what's coming," she says), Roberts had a successful experience. You wouldn't dream of selling a car without due diligence, would you? Same here.



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.



"My weakness is collectible porcelain ponies."

On her *Cash & Cari* TV show, Cari Cucksey visits estate sales, flea markets, attics, garages, antique fairs and vintage shops in search of obscure pieces to restore or flip for profit.



Alli McWhinney Photography

Nurturing the Passion

TV HOST CARI CUCKSEY BELIEVES ESTATE SALES PROVIDE LESSONS FOR CHILDREN AND THEIR OLDER SIBLINGS, TOO

By Pamela Y. Wiggins

CARI CUCKSEY IS a self-proclaimed “antiques matchmaker.” As star of the Great American Country network’s *Cash & Cari* TV show, she believes “everything was once worth something to somebody, and it can be again.” At 39, with more than a decade of trash-to-treasure rehab behind her, how did she learn so much about antiques and collectibles? The answer is simple: She started young.

Cucksey has been as a buyer, seller and trader of old stuff since she was 12, but her passion for amassing things of interest started even before that when she was first drawn to coins and stamps. “My grandfather would drag me around shopping with him, and I went with my mother to flea markets and auctions,” Cucksey says. “My father was an influence as well. He had a great workshop and was always bringing things back to life.”

She started out with coins not only because they were fascinating to learn about, but because her dad told her that they would always be worth at least their face value, and that made good sense even at a young age. She also collected Garfield and Holly Hobby items, and other things that were popular when she was a girl, proving that nurturing the passion of a wee collector doesn’t have to be complicated or expensive.

Today, Cucksey searches for items to sell and refurbish as she prepares homes for estate sales on her *Cash & Cari* TV show. She otherwise spends her time running RePurpose Estate Services and the RePurpose Shop in Westland, Mich., where she refurbishes just about anything she can get her hands on. Her tastes are eclectic when it comes to what she keeps for herself. Her stash ranges from Fiesta dishes she uses every day to varied vintage pottery pieces, and even “funky” kitchen implements. “I tend to keep those items I’m not going to see again for a very long time,” she adds.

Acknowledging she probably wouldn’t be where she is today without her childhood collecting adventures, Cucksey thoroughly believes it’s never too young to start. She’s convinced that the earlier children are introduced to the fun, the more likely it is that they’ll take up the hobby in earnest at some point in their lives. “I love it when people bring kids to my estate sales,” she says. “Not as many come as I would like, but I do see a lot more people bringing their kids along for the ride now.”

What’s so hip about taking kids to estate sales? “You get to learn something new every time you go out,” Cucksey says. “It teaches them how this old stuff was made and the



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

history behind it. And then there's that really cool treasure that hooks them."

Of course, Cucksey suggests following some basic rules when shopping with children at estate sales and other venues where fragile items are being marketed. She encourages teaching what to touch and what not to touch early on. Better yet, have a child ask for permission before touching collectibles or sitting on old furniture to teach the importance of being respectful. That even goes for toys that might look like amusing playthings to a child, but which can be quite costly and easily broken.

Another valuable lesson to teach youngsters when they're shopping at estate sales is that all purchases are final. That means thoroughly inspecting each item before making a buy to avoid expensive mistakes. "These things have someone else's love. They've been used, so learn to be an antique detective," encourages Cucksey.

'Listen to Your Gut'

Show children how to inspect glass and other breakable items for chips and cracks. Make sure all parts and pieces are included with games or toys. Look for excessive wear and anything else that might keep an antique or collectible from being categorized as mint or excellent condition. Emphasize that any condition issue means paying top dollar isn't a good idea in all but the rarest of instances.

Prepared shoppers also know that visiting a restroom just before hitting an estate sale might be necessary to avoid "emergencies," especially if you'll be standing in line with a child waiting to get in. Not all old homes have working bathrooms, and some owners specifically request that those areas not be used by customers.

With a little forethought, however, you'll do just fine and enjoy your shopping time together.

It's not all about the little ones, however. Teens can have a great time estate-sale shopping as well. Cucksey finds her own teenage step-daughters being drawn to the vintage clothing and accessories she frequently offers for sale. She often gets requests these days from others in this age group collecting "vintage vinyl" records and eight-track tapes along with turntables and other old stereo equipment.

Teens are also fascinated by mid-century modern collectibles and home furnishings from the 1950s and '60s, proving the generation gap can indeed be bridged by visiting estate sales together. It just takes a nudge in the right direction. Cucksey notes that budget-conscious young adults enjoy looking for household items and decorative accessories for use in college dorms and first apartments, too.

Of course, there are times when people who haven't quite defined their passion will ask Cucksey where to start when it comes to collecting at estate sales. "Buy what speaks to you, and listen to your gut," she tells them. That goes for guiding children as you shop with them. Find out what interests them and encourage what fits their age group and budget.

She also suggests visiting a local library with children you're mentoring to see what books are available on collecting topics. Just paging through a value guide can spark an interest or give a child an outlet for learning more about things that interest them the most. Answer their questions thoughtfully, and help them do further research when appropriate.

Hours spent collecting together will make memories that last a lifetime, and they can even lead to a fantastic career like Cucksey's.

Cari's Guide to Estate Sales

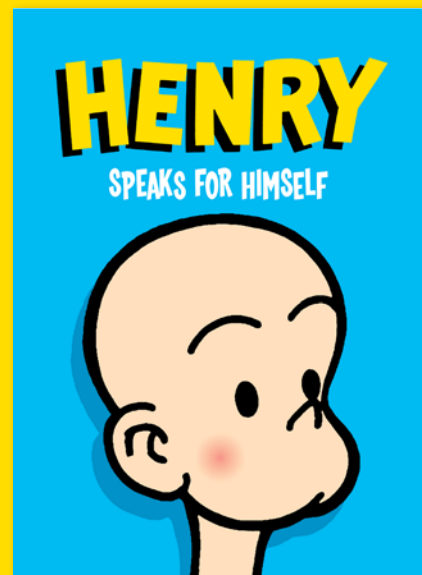
Don't hesitate to take kids with you, but be prepared to supervise them while shopping. Here are tips from the TV host:

- **Be careful.** Encourage children to look but not touch, and to always ask permission before sitting on furniture being offered for sale.
- **Inspect.** Teach the importance of being an "antique detective" to look for flaws in items before making a purchase.
- **Link to history.** Use the visit as a learning opportunity. Answer a child's questions to teach them about the history and craftsmanship of items they find interesting.
- **Don't forget older kids.** Teens often find cool items at estate sales, too, so encourage them to come along.

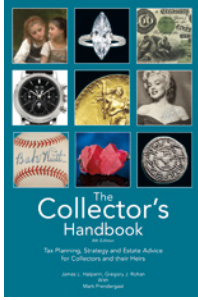
DON'T LET US TELL YOU!

HENRY SPEAKS FOR HIMSELF

A collection of the forgotten "kid's comic" masterpiece by John Liney, edited by Heritage Auctions comic expert David Tosh, with a foreword by Kim Deitch.



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A lengthier version of this article appears in the newly updated 2014 8th edition of *The Collector's Handbook: Tax Planning, Strategy and Estate Advice for Collectors and their Heirs*, available on Amazon.com or HA.com/Handbook.

To Donate or Not to Donate?

MUSEUMS MAY OR MAY NOT HAVE THE DESIRE TO DISPLAY YOUR BELOVED COLLECTION. CONSIDER THE OPTIONS

From *The Collector's Handbook*

THE NOTION OF preserving one's legacy for future generations, alongside other treasures of the world, in the protected confines of museums, libraries and archives, is a nice altruistic concept. Unfortunately, the reality of what actually may happen to your beloved collection upon donation could be far afield from your intent and expectations.

Museums and non-profit institutions may or may not have the need or desire to display or care for your beloved collection. In order for the collector to receive the maximum tax benefits of a donation, the receiving entity must have "related and like use" of the items. Even if accepted for donation, the item may find its way to the storage racks, never to see the glory of public display. A collector's perception of the importance of his or her works of art or collectibles may not be shared by the current or future curator. The mission and direction of a museum can change over the years and see once displayed items again gathering dust in the storage stacks.

Also, the financial needs of the institution may often require that items be deaccessioned and sold. Museums are a consistent source of material in the auction market. Whether sold to assist with the wider capital campaigns, supporting the fiscal plant or to fund future acquisitions, institutions generally have a more pressing need for liquid funds rather than amassing objects. In many cases, it is much preferred for an institution to receive a cash donation over someone's collection. Selling items or a collection through auction with the specific catalog notation that the proceeds benefit a certain charitable entity holds the added possible benefits of tax exemptions for the buyer, which will generate more interest from bidders and higher sale prices.

In addition, donating the proceeds of the sale of an item doesn't carry the same concerns of IRS scrutiny as does an appraised valuation. In many, if not most instances, auction sale is the very definition of fair market value – which is what charitable donation valuation must reflect. Past abuses, including outright fraud and tax evasion, have led to very strict requirements for acceptable charitable donations and donation appraisals.

Many institutions will not accept donations that are bound by stipulations of permanent holding or display. In the end, most non-profit institutions have more use for monetary gifts than tangible assets. Only a very small percentage of donated items actually get displayed. Furthermore, when a particular painting or artifact becomes especially valuable in the market, the decision may be made to sell it in order to obtain the monetary funds which could support much more important endeavors than filling up part of a wall in a museum. Quite often, museums, finding themselves in desperate need of funds, end up in court disputing the very agreements they signed with long-deceased donors decades earlier.

If the institution is requesting the gift or donation from you, it probably has a much better chance of regular exhibition – though there is never a long-term guarantee. If the donated item is in fact something of enough importance and interest to



Items donated to museums can be auctioned to provide for other needs. This Kenyan Painted Wood Dance Shield from the Toledo Museum of Natural History realized \$30,000 at a September 2012 auction.

be regularly displayed, it will usually have acknowledgement of the source of the donation on the wall plaque and in any published literature. You can receive the same recognition, which also benefits the item, by loaning items for periods of time or considering a fractional gift. Including art or collectibles as part of a museum exhibitions adds to the provenance or history of a piece, which will make it that much more desirable and valuable to the market.

The thought of parting with a beloved collection may seem initially unwelcomed and unthinkable, but "letting go" is an inevitable part of a collector's life. The question is how and when. With proper planning, making a wise decision about your sale, gift or donation can lead to greater after-tax monetary reward, family harmony and fulfilling charitable objectives.

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Alissa Ford

AFTER STUDYING WITH NOTED ART HISTORIAN BILL GERDTS, DIRECTOR OF CALIFORNIA ART FOUND PATH TO THE AUCTION BUSINESS

ALISSA FORD BEGAN painting as a child and kept painting well into her college years. "I found my art teachers to be some of the most inspirational people in my life," she says. "It was in my last year of high school that I took an advanced art history course, which opened a new door to the art world."

Today, Ford is director of California Art at Heritage Auctions. But she's also handled coins and paintings from the Gold Rush era, hung a Renoir, inspected Dorothy's dress from *The Wizard of Oz*, and sipped rare wines from around the world. "When you are person who loves history," she says, "everything you touch is a unique and special gem."

She routinely counsels clients on the importance of working with a reputable expert who can offer advice on buying privately and from dealers and auction houses. "It is also essential that you buy a painting because it speaks to you rather than buying solely for investment purposes," she says. "When you find that special piece, be sure it is properly hung and cared for so that future generations have the chance to enjoy it as well."

Did you collect anything as a child?

I grew up in the high desert of Southern California, so I have always loved and appreciated breathtaking landscapes. As a child, I was fascinated with the geological structures that surrounded us, which turned into an obsession with rocks. I remember one particular cross-country family vacation, when I was about 5 years old, where I somehow managed to collect a sizable container full of interesting rocks. My parents also fed my habit, buying me polished souvenir rocks from the kitschy roadside tourist shops.

Where did the interest in art come in?

I have always had a deep love for painting and I knew early on that art would be my lifelong journey. By the time I was 4 years old, I had my first set of watercolors and a pottery wheel. As a teen in Lancaster, Calif., I assisted with a

mural for our town's Aerospace Walk of Honor. From watercolor, acrylic and oil to pen and ink, sculpture and installation, I wanted to understand all media in art.

How did your love of art turn into working in the world of auctions?

Upon completing my art history degree, I began wondering where the world of art would lead me. I realized that no matter what endeavor I was about to embark on, I needed another degree to get me there. After a visit to the Beverly Hills Sotheby's office, I realized the auction business was an intriguing option. I left for New York, where I studied at Sotheby's Institute of Art, focusing my attention on American fine and decorative art. It was during this time that the fast-paced, stimulating environment of the auction business left me with no doubt that this was where I needed to be. After studying California paintings with [art historian] Bill Gerdts, I knew I wanted to specialize in historical California art.

How did you come to work at Heritage Auctions?

I was working as an art dealer and running a side business as an auctioneer for local non-profit organizations. One day, I received a call from a producer who wanted me to audition for a role on an ABC show called *The Great Big American Auction*. I was selected as an appraiser on the show. The other appraisers were from Heritage Auctions and the show was being filmed at their Beverly Hills office. It was during this time that I met the executive team and the experts with whom I immediately clicked. Several months after production, I was happy to announce that I was part of the Heritage family.

What trends do you see coming around the corner fine art?

Modern and contemporary art are the current trends and we are continuing to see strong results in the Western art market, particularly with the contemporary

JW White/Phocasso



Western artists. The post-1950 Bay Area figurative market is one that I foresee gaining more attention as scholarship continues to broaden in this niche.

What do you enjoy most about dealing in fine art?

As a professional treasure hunter, it is fulfilling to help collectors find a specific painting that will build or complete their collection while providing consignors with financial security. To discover a painting that is rare and historically significant is exhilarating! Throughout history, these eternal treasures have exchanged multiple hands, been admired by numerous collectors and have hung in various homes all over the world. It's like holding a time machine in the palms of our hands.

Auctioneering runs in Alissa Ford's family. Her grandmother presided over charity auctions in the 1940s. "True to my roots," Ford says, "I still work charity auctions to benefit important world-wide causes. Of course, I conduct numerous auctions every year for Heritage."

THE WIZARD OF OZ

DOROTHY AND THE MUNCHKINS FIRST APPEARED ON MOVIE SCREENS 75 YEARS AGO. A LOOK AT RELATED LOTS FROM THE HERITAGE AUCTIONS ARCHIVES



1

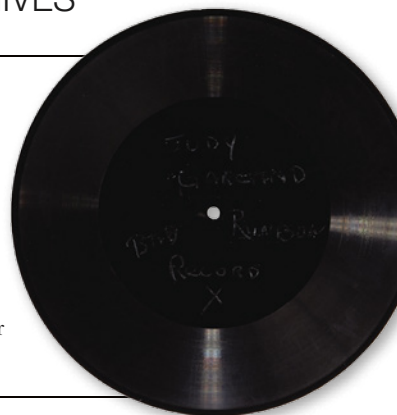
NUMBER OF LIGHT BULBS ON END OF CREATURE'S TAIL

John R. Neill drew this illustration circa 1913 for L. Frank Baum's book *Tik-Tok of Oz*. It realized \$8,962 at a March 2009 auction.

2

FULL VERSIONS OF SONG "OVER THE RAINBOW" APPEARING ON ACETATE RECORDING

Recorded on the MGM soundstage to preview what would become the movie's signature song, this Judy Garland recording sold for \$5,676.25 in April 2008.



4

CAST AUTOGRAPHS IN FRAMED DISPLAY

Includes signatures of Judy Garland, Jack Haley, Ray Bolger and Bert Lahr, framed with a color photo of the quartet on the yellow brick road. It sold for \$1,912 in November 2010.



17

ORIGINAL COMIC ART PAGES FROM MARVEL AND DC'S 1975 ADAPTION

Featuring pages 6 through 75 of MGM's *Marvelous Wizard of Oz* #1, plus the final splash page of "Coming Oz-tractions," this art by John Buscema sold for \$3,340 in May 2006.



22

WIDTH IN INCHES OF ORIGINAL MOVIE POSTER HALF SHEET

A very good/fine "Style A" poster with charming portraits of the leading characters, accompanied by a partial press book, sold for \$71,700 at a July 2013 auction.

112

NUMBER OF ORIGINAL SHOOTING SCRIPT PAGES

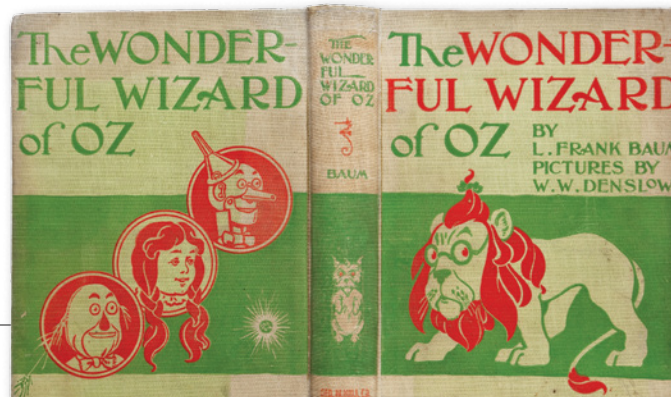
A complete shooting script, dated Oct. 7, 1938, and signed by script clerk Wallace Worsley Jr., realized \$16,730 at an April 2010 auction. The lot included a production breakdown booklet, which detailed plans for every day of shooting.



1900

YEAR L. FRANK BAUM'S "THE WONDERFUL WIZARD OF OZ" WAS PUBLISHED

A first edition, first-state copy sold for \$9,375 at an April 2012 auction.





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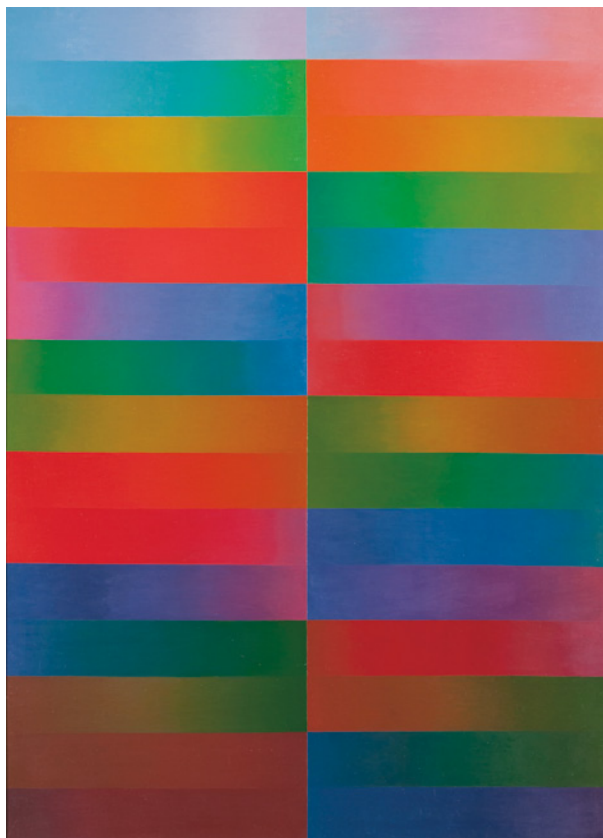
January 31, 2015 – May 10, 2015

Phyllida Barlow

May 30, 2015 – August 30, 2015

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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Left: Alan Parker, *Double Boustrophedon*, 1981, oil on canvas. MMA Acquisition Fund Purchase in honor of June Braucht © 2014 Estate of Alan Parker. Right: Jules Tavernier (French, 1844–1889), *A Balloon in Mid-Air* (detail), 1875, oil on canvas, private collection.

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