

ABRAHAM LINCOLN ■ TWIN PEAKS ■ JERRY KRAMER ■ SPIDER-MAN

HERITAGE MAGAZINE FOR THE

INTELLIGENT COLLECTOR[®]

Winter 2015/16

\$7.99

SWASHBUCKLING HISTORY

Inside Tracey Goessel's Mission to Keep the Legend of Douglas Fairbanks Alive

Elite Collector Retreat
AMSTERDAM

TOP ILLUSTRATION LOTS OF THE YEAR

Leyendecker, Wyeth, Parrish, Rockwell

HOW MUCH IS A DOMAIN NAME WORTH?

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On the cover:
 Tracey Goessel in her Los Angeles home by Axel Koester.



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German Drawings from the École des Beaux Arts, Paris

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Albrecht Dürer, *Portrait of Frederick of Saxony*, n.d. Silverpoint and black chalk on light pink prepared paper, 17.8 x 14.0 cm (7 x 5 1/2 inches). École des Beaux-Arts, Paris.

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Keeping a Legacy Alive

Charles McCarty has spent a lot of time researching his grandfather's role in the early days of professional baseball.

Andrew Leonard arrived in the United States from Ireland in 1848 and began playing ball when he was 13. He later became one of the original "Boys of Summer" when he joined the 1869 Cincinnati Red Stockings, the first fully professional baseball team. Leonard's contracts from those early days are being offered in Heritage's Platinum Night Sports Auction scheduled for Feb. 20-21, 2016, in New York (see page 26).



Andrew Leonard (standing, far right) played for the Cincinnati Red Stockings' original lineup.

Of course, the documents are important pieces of baseball history. Which is why McCarty was taken aback by another aspect of Leonard's legacy. When McCarty visited the Boston cemetery where this sports legend rests, McCarty discovered his grandfather had an unmarked grave.

Parting with the family treasures and offering them to collectors isn't easy. But with the auction, McCarty tells me an important goal is keeping the legacy of his grandfather alive. A big part of that is making sure everyone knows who Leonard is and what he accomplished.

"If anything comes out of this auction," McCarty says, "my first commitment is getting an appropriate cemetery monument for my grandfather, for this first Boy of Summer. It's the least I can do to memorialize Andy and his life."

This past fall, *The Intelligent Collector* took home the Bronze Award for Best Print Magazine at the prestigious Pearl Awards. Winners were selected from nearly 500 entries from leading publishers and marketing agencies worldwide. We're proud of the honor. But more importantly, we're delighted that our colleagues believe you, our readers, are receiving a publication that is valuable and relevant to your collecting pursuits.



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

Hector Cantú, Editor & Publisher

Republican Senator Warren G. Harding is elected president in the first election in which women have the right to vote in all 48 states. The 1920 Summer Olympics open in Belgium, with the five-rings flag raised at an Olympic Games for the first time. Babe Ruth (below) is traded by the Red Sox to the Yankees for \$125,000, the largest sum ever paid for a player at the time. The Cleveland Indians beat the Brooklyn Dodgers (then known as the Robins) in the World Series, and the first organizational meetings to establish the National Football League are held in Ohio.



1920

POLITICAL

The 1920 Democratic National Convention resulted in the nomination of Ohio Gov. James M. Cox for president and Assistant Secretary of the Navy Franklin D. Roosevelt for vice president. The timing was not right for Roosevelt, and Democrats lost in a landslide to Republicans Warren G. Harding and Calvin Coolidge. A rare **"Cox Roosevelt Club"** Jugate Political Button realized **\$31,070** at a November 2011 Heritage auction.



ILLUSTRATION

James Allen St. John (1872-1957) is remembered for the illustrations he did for novels by Edgar Rice Burroughs, and today he is considered the "Godfather of Modern Fantasy Art." ***Thuvia, Maid of Mars*** is an illustration he completed for Burroughs' novel of the same title, published by McClurg and Co. The mixed media on board realized **\$21,510** at a March 2009 auction.



SPORTS

Bobby Jones (1902-1971) has been called the greatest golfer of his era, and perhaps the greatest ever. A medal he received at the 1920 **Western Golf Association Amateur Championship** realized **\$33,460** at a November 2011 Heritage auction.



COINS

With a mintage of 126,500, the survival rate of the **1920-S Ten-Dollar Gold Piece** has been extremely low, with the government systematically melting down gold coins in the late 1930s. Fewer than 125 pieces of this issue have been certified in all grades by PCGS and NGC combined. The finest-known 1920-S Indian Head eagle, graded MS67, realized **\$1.72 million** at a March 2007 auction.



Success in New York

HERITAGE'S INAUGURAL MODERN & CONTEMPORARY ART AUCTION
IN THE BIG APPLE SETS RECORD

Andy Warhol's *Endangered Species*, 1983, set a new world record when it sold for \$725,000 at Heritage's first modern and contemporary art auction in New York (see pages 12 and 14).

"New York's modern and contemporary art community gave Heritage Auctions a warm welcome," says Leon Benrimon, Heritage's New York director of modern and contemporary art. "We put together a strong selection – unique artworks you couldn't find anywhere else – and it's clear collectors respected the selection and the overall character of what Heritage can bring to market."

Robert Motherwell's *Untitled (Ochre with Black Line)*, 1972-73/1974, sold for \$965,000 in its auction debut following more than 40 years in a private collection. Another extraordinary find, *Surveillance Camera*, 2010, by famed Chinese dissident artist Ai Weiwei, sold for \$401,000.

"Ai Weiwei's works rarely come to auction and we were happy to give it the exposure it deserved," Benrimon says.

Heritage's spring Modern & Contemporary Art auction is scheduled for May 2 in New York, followed by a Modern & Contemporary Prints & Multiples auction on May 24 in Dallas.



Warhol's *Endangered Species* was among a complete set of 10 screen prints.

MAGAZINE WINS AWARD FOR EDITORIAL EXCELLENCE

Heritage Magazine for the *Intelligent Collector* has won the Bronze Award for Best Print Magazine at the Pearl Awards in New York City. Winners were picked from nearly 500 entries from leading brands, publishers and agencies worldwide.

"This award for editorial excellence reflects our commitment to providing our readers with quality journalism and photography," says Editor Hector Cantu.

The Pearl Awards are sponsored by the New York-based Content Council. Entries included publications from IBM, Bank of America, British Airways, FedEx, United Airlines, Marriott, Mercedes-Benz, Fairmont and Wells Fargo.

The magazine earlier was named a 2015 Folio: Eddie Awards finalist in the category of Best Custom Magazine.



TOURING FRANCE

Heritage Auctions Vice President Nick Dawes (left) recently led an educational "Belle Époque" tour through France, visiting the Lalique Museum and factory in Alsace, and public and private collections in Nancy and Paris. Joining him at Maxim's in Paris were program organizer Gayle Tilles, and fashion designer Pierre Cardin.



PEOPLE

MOYUN NIU has joined Heritage Auctions as consignment director for Asian art in Beverly Hills. She previously worked at I.M. Chait Gallery/Auctioneers, and her professional experience extends from consignment valuation and catalog production to developing and maintaining client relationships and providing specialist advice. Moyun is a USPAP-compliant appraiser.



NIGEL RUSSELL has joined Heritage Auctions as director of photographs in New York. Russel previously worked at as director of the photographs department for Sothebys.com, and at Christie's New York as a photographs specialist. He was a photography consultant for the National Council for Culture, Art & Heritage in Qatar, and worked as photography curator for the Qatar Museums Authority.



EVA VIOLANTE has been named director of fine jewelry at Heritage Auctions in New York. She is a trained gemologist with extensive experience working with diamonds, estate jewelry and timepieces. Her valuation expertise spans a wide range of brands, including Van Cleef & Arpels, Cartier, Faberge, Patek Philippe, Rolex and Vacheron Constantine. She is a GIA-licensed diamond and colored-stone grader.



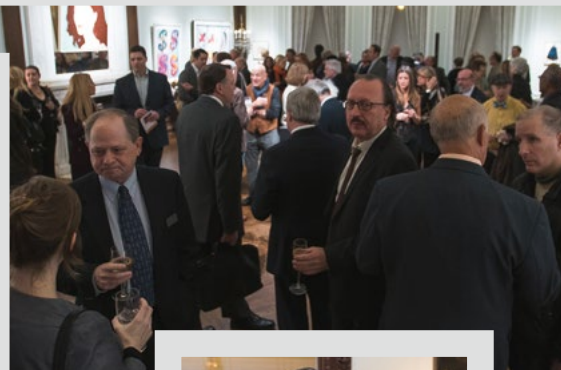
Modern & Contemporary Art Inaugural Auction Preview Night

HERITAGE AUCTIONS, FLETCHER-SINCLAIR MANSION, NEW YORK CITY

To kick off its inaugural modern and contemporary art auction in New York City, Heritage Auctions hosted a preview event at the Fletcher-Sinclair Mansion. "Heritage Auctions is increasingly attracting important modern and contemporary artworks, and the time has come to bring these auctions to the New York stage," said Leon Benrimon, director of modern and contemporary art in New York. "This auction reflected a carefully curated selection of works to perfectly capitalize on our recent New York and international expansions and capture collector attention in a very real way."



Photographs by
Chris Petruccio





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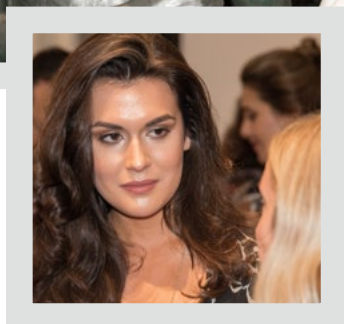
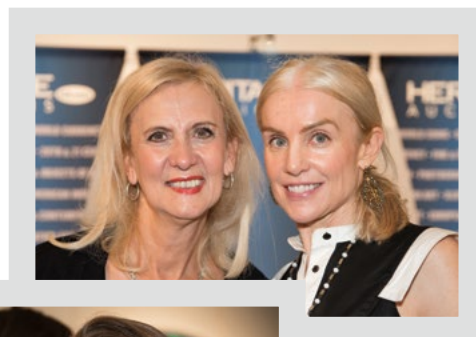
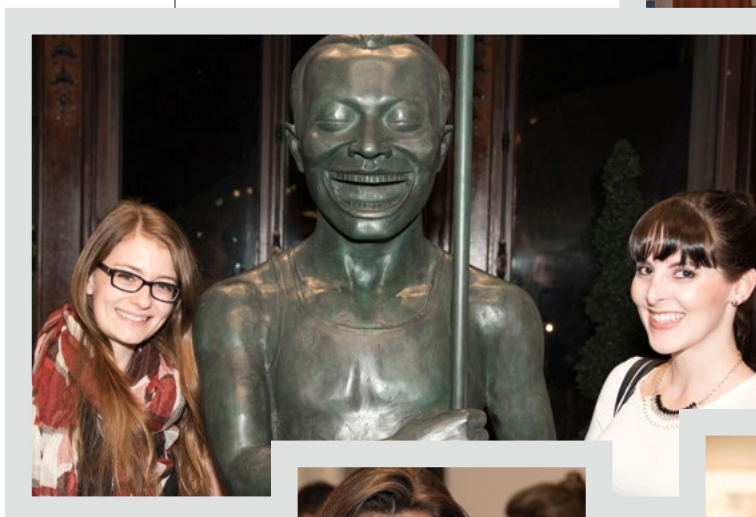
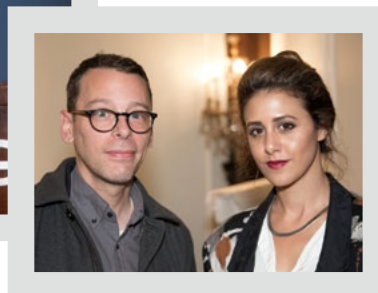
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Modern & Contemporary Art Auction

HERITAGE AUCTIONS, FLETCHER-SINCLAIR MANSION, NEW YORK CITY

Heritage Auctions' inaugural modern and contemporary art auction in New York City drew the attention of collectors worldwide, with spirited bidding for Robert Motherwell's *Untitled (Ochre with Black Line)* reaching \$965,000 (see page 17). Part I and Part II of the auction resulted in more than \$7.8 million in total prices realized.



Photographs by
Art Altman



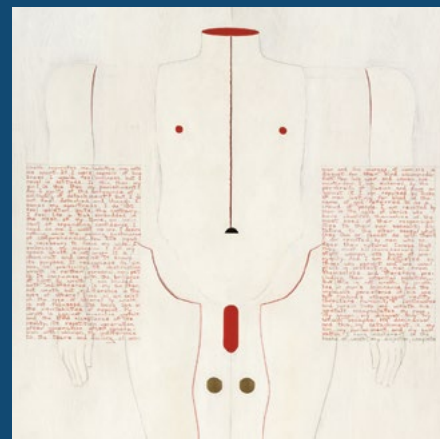
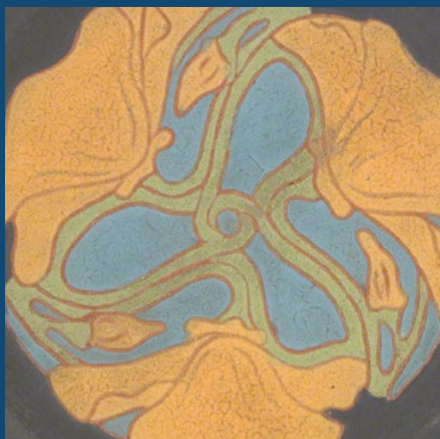
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Arts and Crafts Painter and Printmaker*

Of Cottages and Castles: The Art of California Faience

**ROBERT CREMEAN: THE BEDS OF PROCRUSTES
and THE SEVEN DEADLY SINS**



William Bragdon and Chauncey Thomas for California Faience, *Tile with Stylized California Poppies* [detail], 1920–1930. Earthenware, 5 1/8 inches diameter. Private Collection; William S. Rice, *Guardian of the Timberline*, 1924. Color block print, 12 1/8 x 14 3/8 inches. Collection of Roberta Rice Treseder. © Ellen Treseder Sexauer; Robert Cremean, *Ira (Wrath)* from *THE SEVEN DEADLY SINS* [detail], 2005–2007. Wood panel, 80 x 48 inches. Crocker Art Museum, gift of the Artist.

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By Eric Bradley

Vintage Movie Posters

A stash of rare movie posters discovered under a linoleum floor of a York County, Pa., home sold for a combined \$219,000 at Heritage's poster auction in November.

Among five never-seen-before posters was this Style D one-sheet for *Tarzan the Ape Man*, 1932, which realized **\$83,650**.

Robert Basta purchased the house, built in the late 1800s, at auction. He told *The Daily Mail* he planned to retire to the Philippines and open a restaurant.





Rare Minerals

Saved in one of the world's most esteemed private mineral collections, this 65.72 carat **Tsavorite Garnet** made its auction debut as part of the Rainbow of Africa Collection. It realized **\$324,999** at an October 2015 Heritage auction.



U.S. Coins

The creation of High Relief \$20 Gold Coins is one of the best-known stories in all of American numismatics. It was the collaboration of talented sculptor Augustus Saint-Gaudens and President Theodore Roosevelt that led to the extraordinary design of these legendary coins. This **1907 Saint-Gaudens Double Eagle**, graded an impressive MS66, sold for **\$71,675** in October 2015.



Fine Art

Robert Motherwell's **Untitled (Ochre with Black Line)**, 1972-73/1974, spent more than 40 years in a private collection. The extraordinary artwork is significant as an iconic representation of Motherwell's *Open* series, which itself was a crucial cultural lead in the Minimalism movement. It realized **\$965,000** at an October 2015 Heritage auction.



Vintage Photograph

A rare **Mammoth-plate Ambrotype of Canal Street** in New Orleans, circa 1858, attributed to Felix Moissenet, dazzled collectors for two reasons. Besides being an extremely rare and early street scene of New Orleans prior to the Civil War, the image is preserved on an 8¼-by-10 inch Mammoth-plate, a term used for any plate larger than Whole-plate (6½ x 8½ in.). It realized **\$55,000** at a November 2015 auction.



Sports Collectibles

- The personal collection of Hall of Famer Brooks Robinson — the greatest third-baseman to ever play the game — realized \$1.44 million (all of which will be donated to charity) and was led by his **1964 American League Most Valuable Player Award**, which sold for **\$155,350** at a November 2015 Heritage auction.

"With malice toward none; with charity for all; with firmness in the right, as God gives us to see the right, let us strive on to finish the work we are in; to bind up the nation's wounds; to care for him who shall have borne the battle, and for his widow and his orphan — to do all which may achieve, and cherish a just, and a lasting peace among ourselves, and with all nations"

Abraham Lincoln

Presidential Artifacts

Found in a 170-page autograph book belonging to the son of John Palmer Usher, President Lincoln's secretary of the Interior, and comprised of 13 lines of text and signature, this is Lincoln's handwritten final passage of his second inaugural address. The words are now immortalized on the memorial dedicated to the 16th president. This **Lincoln Autograph Manuscript, Signed** sold for **\$2.2 million** in November 2015.

Historical

Few events in history spark fascination and horror more than the April 15, 1912, sinking of the R.M.S. Titanic. This **Titanic Final Dinner Menu** not only survived that fateful night but is from the last meal ever served on the cursed ocean liner. It realized **\$118,750** at a November 2015 Heritage auction.



R.M.S. TITANIC RESTAURANT RECEPTION ROOM.



Decorative Arts

The market for the work of Louis Comfort Tiffany remains strong and this extremely rare and unusual **Opalescent Favrile Glass and Bronze Fire Screen**, circa 1905, quickly found a new home. It realized **\$75,000** in November 2015.

HERITAGE AUCTION PREVIEWS

Important Lots from Upcoming Auctions

THE RICHARD BASS COLLECTION

Texas businessman collected
paintings, prints, sculpture,
furniture and decorative art **28**

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ABRAHAM LINCOLN	24
ANDREW LEONARD	26



Theodore Wores (1859-1939), *Flower Seller*
Oil on canvas laid on panel, 28 x 22 in.
Estimate: \$15,000-\$25,000
From the Estate of Richard D. Bass

Heritage Auctions Offers Several Ways to Bid in Upcoming Auctions

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



INTERNET

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



EMAIL

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



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.



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*Patent No. 9,064,282



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CONSIGNING TO FUTURE AUCTIONS

As the world's largest collectibles auction house, Heritage Auctions provides superior collecting expertise, an unmatched client base, technical innovation and marketing prowess, ensuring you get the most for your treasures. Call the Consignor Hotline at 877-HERITAGE (437-4824) or visit **HA.com/Consign**. See page 107 for consignment deadlines.

EVENT

COMICS SIGNATURE® AUCTION 7124 is scheduled for Feb. 18-20, 2016, in Dallas and online at HA.com/7124. For information, contact Barry Sandoval at 214-409-1377 or BarryS@HA.com.

John Romita Sr. Original Cover

'LARGE' SPIDER-MAN ART FROM 1968
REFLECTS MARVEL MASTER AT HIS PEAK

With Marvel's Inhumans scheduled to headline their own big-screen movie, fans are eagerly snatching up related collectibles – especially those by legendary artist John Romita Sr.

"There's a reason John Romita is called a Marvel Master," says Heritage Auctions' Director of Operations for Comics and Comic Art Barry Sandoval. "While Steve Ditko and Stan Lee created Spider-Man, the look Romita gave the character is more familiar to most, and the definitive look in the minds of many."

Romita's clean, romantic style is on full display on this 1968 cover for *Amazing Spider-Man* #62, featuring Medusa of the prehistoric earthlings known as Inhumans. Related characters already have been featured on the TV show *Agents of S.H.I.E.L.D.*, with an Inhumans movie reportedly set for release in 2019.

"This 'large' cover art has been locked away in a personal collection for some three decades," Sandoval says. "Comic art collectors especially prize art done in the larger 13-by-18-inch size, also known as 'twice-up.' Around 1967-68, publishers switched to having their artists draw originals on a 10-by-15-inch image area. Romita took over the Spider-Man title in 1966, so only his first two years of covers are in the large size. Every collector seems to want one, and there aren't enough to go around."



John Romita Sr. (b.1930)
Amazing Spider-Man #62 (Marvel, 1968)
Cover Original Art
Estimate: \$150,000+

EVENT

**SPORTS COLLECTIBLES
PLATINUM NIGHT®
AUCTION 7155**, featuring
the Jerry Kramer
Collection, is scheduled
for Feb. 20-21, 2016,
in New York and online
at HA.com/7155. For
information, contact Chris
Nerat at 214-409-1615
or ChrisN@HA.com, or
Chris Ivy at 214-409-
1319 or Civy@HA.com.

The Jerry Kramer Collection

FIVE-TIME ALL-PRO AND MEMBER OF
LEGENDARY PACKERS TEAM MAKING
PERSONAL MEMORABILIA AVAILABLE TO FANS

By Will Levith



1965 Green Bay Packers World
Championship Ring Presented to
Jerry Kramer. Estimate: \$30,000+
From the Jerry Kramer Collection



1967 Green Bay Packers Super Bowl I
Championship Ring Presented to
Jerry Kramer. Estimate: \$100,000+
From the Jerry Kramer Collection



1967 Jerry Kramer Game-Worn Jersey
from Super Bowl I
Estimate: \$40,000+
From the Jerry Kramer Collection

When it comes to professional football résumés, Green Bay Packers legend Jerry Kramer's is nearly immaculate.

Known as a hard-hitting offensive lineman and prolific place-kicker during his 11-year career (1958-68), the 6 foot 3, 250-pound right guard was a five-time All-Pro and won an astounding five National Football League titles with the Pack, including the first two Super Bowls.

But despite all the accolades, Kramer has never gotten the nod from the Pro Football Hall of Fame. While the snub certainly puzzles the 79 year old, he's a glass-half-full type of guy. "Bottom line," he says, "the game has been good to me. I have been able, as a lineman ... to get a certain amount of press and differentiate myself and stand out, which is very unusual."

What makes his story that much more unique is how diligent he's been about making sure no one forgets it. A "Packrat" his entire life, Kramer tells *The Intelligent Collector* that he started with an early newspaper clipping and "saved almost everything since."

What got him reflecting on his NFL years and the mounds of Packers memorabilia stowed away in his



Kramer

Associated Press

garage was a package he'd gotten from the NFL in 1969. In it, he found a book celebrating the first 50 years of the league and discovered his name alongside gridiron greats like Red Grange and Bronko Nagurski. "It was nice to be a part of that company," he says. "I was the only guard selected in the first 50 years."

With help from Heritage Auctions' specialists, Kramer dug through trunk after trunk of memorabilia, and will put up for auction a trove of items – more than 50 lots – that hasn't seen the light of day in 40-plus years. "There was an awful lot of stuff in there that I'd forgotten about," he explains.

Kramer says the toughest pieces to part with were his championship rings, including one from the 1965 NFL championship and another from the Pack's historic Super Bowl I victory. Also included are five 1960s game-worn jerseys, including the green jersey he wore in Super Bowl I. Why sell now? "I'm aging, to put it delicately." He's hoping proceeds will help establish a trust fund for his grandchildren.

Heritage sports consignment director Chris Nerat expects high collector interest. "Kramer is widely considered the greatest player lacking Hall of Fame enshrinement, the sturdy foundation of the greatest era of dominance in NFL history," he says. "He's the epitome of the hard-nosed, take-no-prisoners Lombardi ethic."

EVENT

ENTERTAINMENT
SIGNATURE® AUCTION

7159 is scheduled for Feb. 20, 2016, in Dallas and online at HA.com/7159. For information, contact Garry Shrum at 214-409-1585 or GarryS@HA.com.

'Twin Peaks' Props

SURREAL, QUIRKY TELEVISION
DRAMA FIRMLY ENTRENCHED
IN POP-CULTURE HISTORY

Although it aired on ABC for only two seasons beginning in 1990, *Twin Peaks* is among the most influential and well-remembered dramas in television history.

Created by Mark Frost and David Lynch, the surreal, stylized drama followed the murder investigation of homecoming queen Laura Palmer (Sheryl Lee) by quirky FBI agent Dale Cooper (Kyle MacLachlan). After stewing in pop culture for nearly 25 years and achieving cult status, the show is scheduled to return with new episodes in 2017, or sooner.

"*Twin Peaks* was one of the top-rated shows of 1990," says Heritage Auctions consignment director Garry Shrum. "It captured a devoted fan base and today it's common to see references to the show in commercials, comic books, video games and films."

Props from the show, acquired from the estate of a show producer, are featured in Heritage's entertainment auction scheduled for Feb. 20, 2016. Included are two sock monkeys, one seen in Laura's room and the second belonging to a friend.

"It's amazing to be able to buy iconic props from *Twin Peaks*," Shrum says. "For the generation that watched this series 25 years ago, it's cool to have a piece of the mystery that will continue with the new *Twin Peaks* series."



"Who killed Laura Palmer?" was the question on everyone's mind in 1990.



Twin Peaks Sock Monkeys
Estimate: \$1,000+



Twin Peaks Black Dog Lamp
Estimate: \$1,000+



Twin Peaks Laura Palmer's Rose
Comforter and Pillow
Estimate: \$1,200+

REMEMBERING SINATRA

Heritage's upcoming entertainment auction includes personal hats, jackets, boots, awards, autographs, gold lighters, jewelry and golf clubs once belonging to legendary crooner Frank Sinatra (1915-1998). To view lots, visit HA.com/7159.



1860 Jugate Ribbons

RARE ITEMS FOR ALL CANDIDATES IN HISTORIC PRESIDENTIAL ELECTION



Stephen A. Douglas
Herschel V. Johnson

John Bell
Edward Everett

John C. Breckinridge
Joseph Lane

Abraham Lincoln
Hannibal Hamlin

1860 Jugate Ribbons with Mathew Brady photos. Estimate: \$30,000-\$40,000

EVENT

**THE MERRILL C. BERMAN COLLECTION
PART IV AMERICANA
& POLITICAL GRAND
FORMAT AUCTION 6147**
is scheduled for Feb.
27, 2016, in Dallas and
online at HA.com/6147.
For information, contact
Tom Slater at 214-409-
1441 or TomS@HA.com.

Four silk ribbons from the 1860 presidential election are featured in the last of four auctions of the Merrill C. Berman political memorabilia collection.

"These auctions have set record after record, but we have saved some of the best for last, including an iconic Cox-Roosevelt jugate button and superb ribbons from the 1860 election," says Tom Slater, director of Americana auctions at Heritage.

The election that year saw the political parties fragmented over the issue of slavery, and there were four separate tickets for the nation's highest offices. "The winners were, of course, Abraham Lincoln and Hannibal Hamlin," Slater says, "and their principal opponents were Lincoln's old Illinois nemesis, the 'Little Giant' Stephen Douglas, and his running mate Herschel Johnson."

All four ribbons feature photographic images taken by renowned photographer Mathew Brady (1822-1896), best known for his scenes of the Civil War. "Photographic images were just coming into wide use in the 1860 campaign, and Brady photographed most leading political figures and statesmen of the day, including all eight White House aspirants," Slater says. "No doubt, this election ranks among the most important elections in the nation's history."

Although the Lincoln-Hamlin has always been a collector favorite, the Douglas-Johnson is the real prize. "It's one of only three-known examples and to our knowledge the first ever to appear at auction," Slater says. Offered individually, the four ribbons are expected to realize at least \$30,000 total.

EVENT

CURRENCY SIGNATURE®
AUCTION 3541 at
 the Florida United
 Numismatists Show is
 scheduled for Jan. 6-12,
 2016, in Tampa, Fla., and
 online at HA.com/3541.
 For information, contact
 Dustin Johnston at
 214-409-1302 or
Dustin@HA.com.

\$2 1976 Federal Reserve Note, Serial Number 1

ORIGINAL BILL AND STARRED REPLACEMENT A COMBINATION
 RARELY PRESENTED TOGETHER AT AUCTION

Collectibles typically are defined as items created in quantity that have collector interest. While some items are unique due to attrition or stand out because of superior condition, there is an attribute of some collectibles that adds a fun dimension to collecting.

Serial numbers and their like are definitive identifiers for items like watches, artist prints and cars. “Numbered collectibles are closely tracked by aficionados,” says Dustin Johnston, director of currency auctions at Heritage Auctions. “They can reveal the dates the items were issued and can easily establish a pedigree of venerable owners.”

In the world of collectible currency, serial numbers are prominently displayed on most notes. “Just like the first Corvette that rolled off the assembly line, Serial Number 1 notes are highly sought after by numismatists,” Johnston says. “Records exist for certain notes chronicling their ownership over the years. This includes presidents, vice presidents and even cabinet members before the notes eventually find their way into important collections.”

While Serial Number 1 notes are not uncommon at Heritage, they abound in the upcoming currency auction at the Florida United Numismatists (FUN) Show in Tampa, Fla.

The lack of public acceptance of the \$2 bill resulted in much smaller printings than for other denominations. Still, Johnston says, “Most people have seen the \$2 Federal Reserve note of the last few decades, whether in a Christmas card as a child or as a novelty tip.”

The first \$2 note from the San Francisco Federal Reserve’s 1976 Issue is featured in the upcoming auction and paired with an unusual mate. “During every



Serial Number 1 Fr. 1935-L \$2 1976 Federal Reserve Note
 with BEP Serial Number 1 Label
 Estimate: \$25,000-\$35,000



Serial Number 1 Fr. 1935-L* \$2 1976 Federal Reserve Note
 Estimate: \$35,000-\$45,000

print run, notes that are misprinted are replaced before issuance with examples denoted with a star at the end of the serial number,” Johnston says. “Numbering of stars does not always begin with a Serial Number 1, but in the case of this San Francisco issue, the Serial Number 1 was used and quickly plucked from circulation, resulting in a pair that may be the most coveted in the history of modern-note collecting.”

Other Serial Number 1 notes in the auction include the first “Battleship” \$2 from the Cleveland District 1918 Issue, as well as a wide ranging offering of National Bank Notes boasting Serial Number 1. “Rarity and demand can push the values for the best of these notes well into the five and six figures,” Johnston says.

Andrew Leonard's Baseball Contracts

LEFT-FIELDER WAS PART OF 1869 CINCINNATI RED STOCKINGS TEAM
KNOWN AS 'THE FIRST BOYS OF SUMMER'

Charles McCarty kept paperwork in a lockbox for decades. But the realization that the documents were truly special only hit the retired federal executive when his niece saw a baseball card featuring his grandfather on a TV show.

McCarty knew his grandfather was an important figure in the development of professional sports in America. Andrew Leonard played for the 1869 Cincinnati Red Stockings, the first fully professional baseball team.

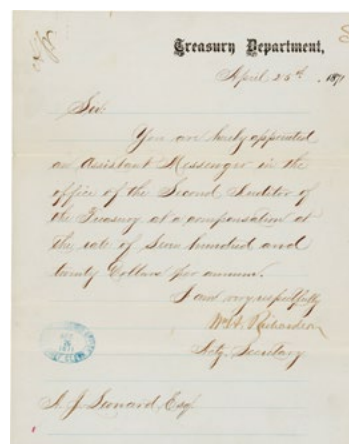
Leonard had arrived in the United States from Ireland in 1848 and began playing baseball when he was 13. By 1868, he had joined the Buckeyes, a Cincinnati amateur club. At about this time, Harry Wright founded the Cincinnati Base Ball Club, which would be known as the Red Stockings. Leonard was among the team's First Nine. "There is no doubt that Harry Wright is the father of professional baseball playing," Hall of Fame baseball promoter Henry Chadwick once wrote.

The Red Stockings won the league championship each year that Leonard played for them. He logged his final major-league game in 1880. After his death in 1903, Leonard's contracts covering seasons from 1871 to 1879, were passed on to his children. His youngest son, John, gave the documents to McCarty in the early 1950s. "My uncle said, 'These are what my father gave to me and I'm giving them to you.'"

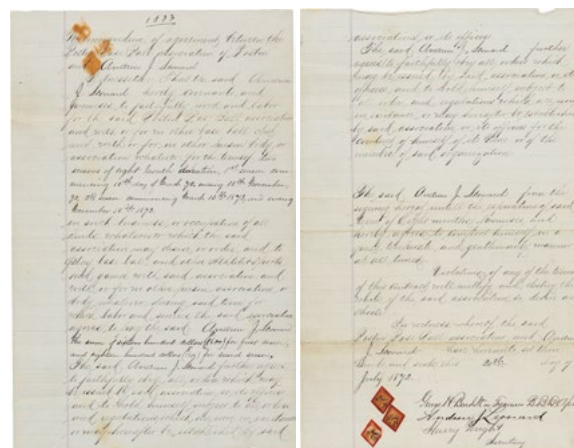
In early 2015, after seeing his grandfather's card on TV, McCarty showed his paperwork to a sports collectibles expert – and discovered their true rarity. "These are among the earliest known professional baseball contracts," Gutierrez says.

For the 1871 season, Leonard signed with the Washington Olympics, part of the National Association of Professional Base Ball Players (a predecessor of the National League). For compensation, Acting Treasury Secretary William Richardson appointed Leonard to an assistant messenger job. "The Olympics team was not paid by the baseball club, but by the government," says Heritage Auctions sports specialist and consignment director Mike Gutierrez. "So this is a baseball agreement, not just a Treasury letter."

There's also a handwritten agreement between Leonard and the Boston Red Stockings stipulating a



April 1871 Baseball Contract for Andrew Leonard, in form of Treasury Department Appointment as "Assistant Messenger" Estimate: \$20,000+



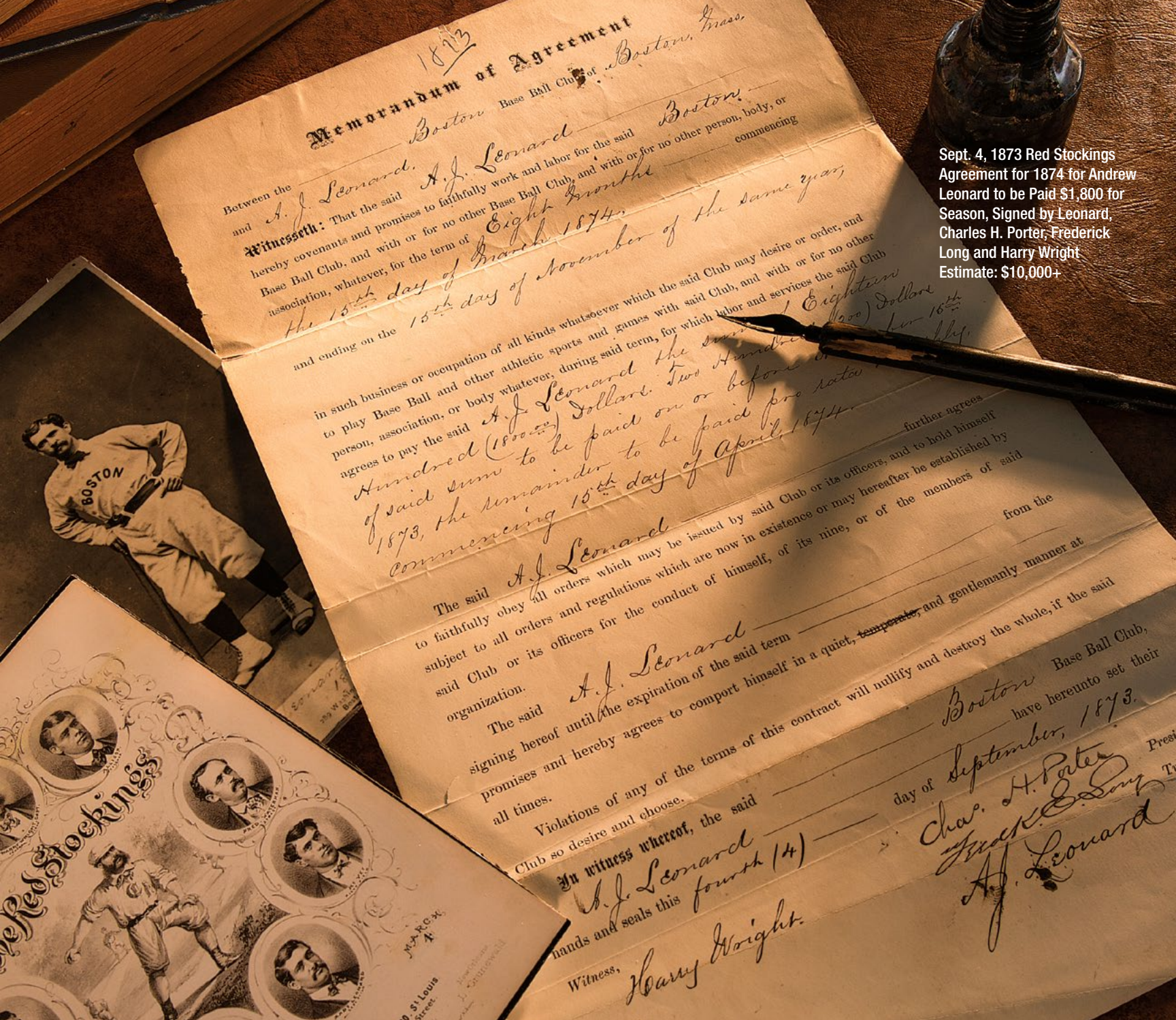
1872-1873 Handwritten Agreement Between Andrew Leonard and Boston Red Stockings, Signed by Leonard, George Bundt and Harry Wright. Estimate: \$30,000+



Andrew Leonard played for the first fully professional baseball team.



Andrew Leonard's 1874 Diary from Baseball's 1st World Tour Estimate: \$15,000+



Sept. 4, 1873 Red Stockings Agreement for 1874 for Andrew Leonard to be Paid \$1,800 for Season, Signed by Leonard, Charles H. Porter, Frederick Long and Harry Wright Estimate: \$10,000+

salary of \$1,600 in 1872 and \$1,800 in 1873, signed by Leonard and Wright.

"We are floored by what these contracts represent to the first years of professional baseball," Gutierrez says. "We are not aware of another cache of 1870s single baseball player agreements of this size that exists, particularly one who played with the 1869 Red Stockings."

Leonard's contracts are featured in Heritage's Platinum Night® Sports Auction scheduled for Feb. 20-21, 2016, in New York.

Included in the auction is a pocket diary Leonard kept during the Boston Red Stockings World Tour

in 1874 to promote baseball in England and Ireland. "The diary was given to my sister Alice by my mother," McCarty, 82, says. "You can see Andy's handwritten notes about where they were and scores all through the tour. That was the first overseas tour of professional baseball."

In the end, McCarty hopes the artifacts will help keep his grandfather's legacy alive. "The ideal situation," he says, "is for these to go to someone who loves the sport, who is deep into preservation, and someone who is willing to share them with the baseball community."

EVENT

PLATINUM NIGHT® SPORTS AUCTION 7155

is scheduled for Feb. 20-21, 2016, in New York and online at HA.com/7155. For information, contact Mike Gutierrez at 214-409-1183 or MikeG@HA.com.

The Richard Bass Collection

TEXAS BUSINESSMAN WHO REACHED SUMMIT OF
MOUNT EVEREST LIVED LIFE OF CURIOSITY

Richard “Dick” Bass was an oilman, globetrotting adventurer and collector.

During his accomplished life, he was an officer aboard the aircraft carrier *USS Essex* in Task Force 77 in the Sea of Japan. He co-founded the Snowbird resort in Utah. He reached the summit of the highest mountain on each continent. And he was a lover of art – filling his University Park home with his vast art collection.

Jim Bass told *The Dallas Morning News* that his father’s life was transformed by his fifth-grade poetry teacher, who gave him his love of poetry. “What she left with him was the sense that life is much, much more than the material. It is all about one’s endeavors into new things and learning and a love of the human condition.”

His art collection was another important part of his life, adds Heritage Director of Appraisal Services Meredith Meuwly. Bass often attended auctions to buy pieces of art for his homes and his ski resort. The collection includes American, European and Asian paintings, prints, sculpture, furniture and decorative arts.

“Richard Bass was a passionate art lover and added to his collections regularly from his travels all over the world,” Meuwly says. “In the early 1980s, he purchased an American Airlines lifetime pass that afforded him and a companion unlimited first-class travel. He took great advantage of this travel package



Snowbird Ski & Summer Resort

Richard Bass was the first person to climb the highest point on each of the seven continents.

and explored the world visiting museums and buying art that he liked.”

Bass passed away July 26, 2015, at the age of 85 surrounded by family in Dallas.

Property from the Estate of Richard D. Bass is featured in Heritage’s Estates Signature® Auction scheduled for Feb. 20-21 in Dallas. Among the pieces are paintings by Theodore Wores and George Morland.

Morland was born in London in 1763. His celebrated painting *The Inside of a Stable* resides at the National Gallery in London and was exhibited at the Royal Academy in 1791.

His stock in trade was the

depiction of tumbledown farmyards, harmless gypsies, happy peasants, bumbling farmers, fishermen and shipwrecks in the style of the highly popular Swiss painter Philipp de Loutherbourg.

Wores was born in San Francisco in 1859 and studied at the San Francisco School of Design and the Royal Academy in Munich. He came to know the city’s Chinatown as a child, when he walked home from his father’s hat business through the bustling Asian community. “His methods of painting and distribution were revolutionary,” Meuwly says. As an oil painter, Wores was inspired by his travels to Japan. He worked with the best available materials but without sketches, inventing as he worked. “The finished product often had the spontaneity and bravura of a Continental oil sketch.”



George Morland (1763-1804), *The Gipsies' Tent*
Oil on canvas, 32 x 42 in.
Estimate: \$15,000-\$25,000
From the Estate of Richard D. Bass

EVENT

**HERITAGE ESTATES
SIGNATURE® AUCTION
5239** is scheduled
for Feb. 20-21, 2016,
in Dallas and online
at HA.com/5239. For
information, contact
Meredith Meuwly
at 214-409-1631 or
MeredithM@HA.com.



Dave McGary (1958-2013), *Gray Hawk's Legacy*, 2000
Bronze, Ed. 32/40
Estimate: \$8,000-\$12,000
From the Estate of Richard D. Bass



Vic Payne (b.1960), *Thunder at Little Big Horn*, 1992
Bronze, Ed. 2/30
Estimate: \$3,000-\$5,000
From the Estate of Richard D. Bass

Upcoming Auctions

Visit **HA.com/Auctions** for details on all Heritage Auctions

EVENTS

January

WORLD & ANCIENT COINS
Signature® Auction 3044
New York International Numismatic Convention
New York – HA.com/3044

U.S. COINS
Signature® Auction 1231
Tampa, Fla. – HA.com/1231

CURRENCY
Signature® Auction 3541
Florida United Numismatists Show
Tampa, Fla. – HA.com/3541

WORLD CURRENCY
Signature® Auction 3542
Florida United Numismatists Show
Tampa, Fla. – HA.com/3542

WORLD COINS
Signature® Auction 3039
New York International Numismatic Convention
New York – HA.com/3039

February

U.S. COINS
Signature® Auction 1232
Long Beach, Calif. – HA.com/1232

LUXURY ACCESSORIES
Signature® Auction 5240
Dallas – HA.com/5240

COMICS
Signature® Auction 7124
Dallas – HA.com/7124

ESTATES
Signature® Auction 5239
Dallas – HA.com/5239

February

SPORTS COLLECTIBLES
Platinum Night® Auction 7155
New York – HA.com/7155

ENTERTAINMENT
Signature® Auction 7159
Dallas – HA.com/7159

AMERICANA & POLITICAL
Grand Format Auction 6147
The Merrill C. Berman Collection Part IV
Dallas – HA.com/6147

March

U.S. COINS
Signature® Auction 1233
ANA National Money Show
Dallas – HA.com/1233

WINE
Signature® Auction 5264
Beverly Hills – HA.com/5264

TEXANA
Grand Format Auction 6134
Dallas – HA.com/6134

MOVIE POSTERS
Signature® Auction 7125
Dallas – HA.com/7125

MUSICAL INSTRUMENTS
Signature® Auction 7127
Dallas – HA.com/7127

20th & 21st CENTURY DESIGN
Signature® Auction 5252
Dallas – HA.com/5252

April

MANUSCRIPTS
Grand Format Auction 6154
New York – HA.com/6154

RARE BOOKS
Signature® Auction 6155
New York – HA.com/6155

WORLD COINS
Signature® Auction 3046
Rosemont, Ill. – HA.com/3046

SILVER & VERTU
Signature® Auction 5261
Dallas – HA.com/5261

JEWELRY
Signature® Auction 5243
New York – HA.com/5243

LUXURY ACCESSORIES
Signature® Auction 5244
New York – HA.com/5244

ILLUSTRATION ART
Signature® Auction 5245
Dallas – HA.com/5245

U.S. COINS
Signature® Auction 1234
Central States Numismatic Society
Schaumburg, Ill. – HA.com/1234

CURRENCY
Signature® Auction 3543
Central States Numismatic Society
Schaumburg, Ill. – HA.com/3543

WORLD CURRENCY
Signature® Auction 3544
Central States Numismatic Society
Schaumburg, Ill. – HA.com/3544

PHOTOGRAPHS
Signature® Auction 5253
Dallas – HA.com/5253

May

MODERN & CONTEMPORARY ART
Signature® Auction 5258
Dallas – HA.com/5258

NATURE & SCIENCE
Signature® Auction 5241
Dallas – HA.com/5241

MUSICAL INSTRUMENTS
Signature® Auction 7133
Dallas – HA.com/7133

AMERICAN ART
Signature® Auction 5251
Dallas – HA.com/5251

SPORTS COLLECTIBLES
Auction 7123
Dallas – HA.com/7123

COMICS
Signature® Auction 7137
New York – HA.com/7137

AMERICANA & POLITICAL
Grand Format Auction 6153
Dallas – HA.com/6153

MODERN & CONTEMPORARY PRINTS
Signature® Auction 5267
Dallas – HA.com/5267

AMERICAN INDIAN ART
Signature® Auction 5254
Dallas – HA.com/5254

TEXAS ART
Signature® Auction 5255
Dallas – HA.com/5255

TIMEPIECES
Signature® Auction 5263
New York – HA.com/5263

*All dates and auctions subject to change after magazine goes to press.
All auctions subject to conditions as printed in catalogs.*

HIGH

HIGH MUSEUM OF ART ATLANTA



PARTY LIKE IT'S 1549

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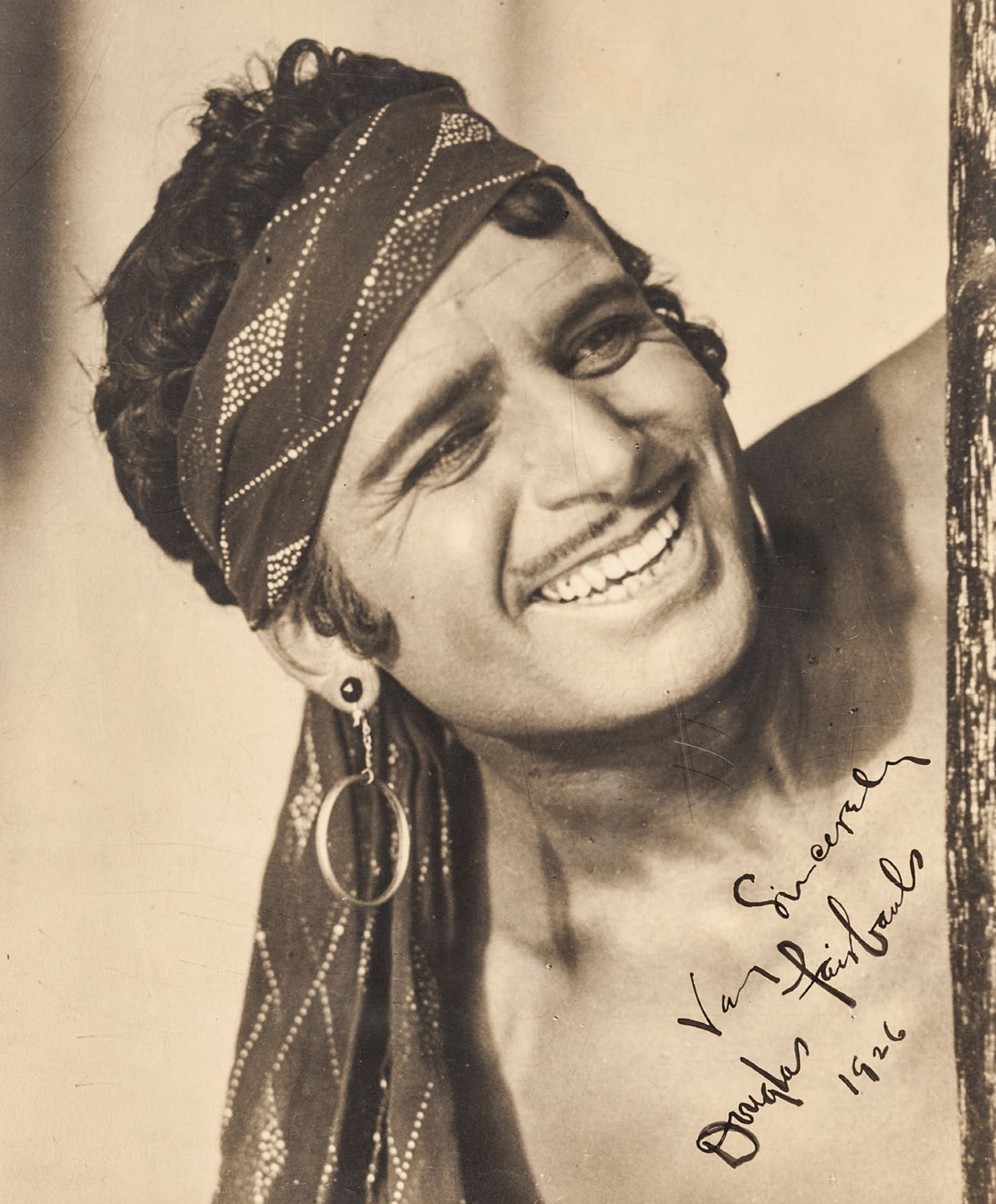
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Special thanks to Frances B. Bunzl, Barbara and Michael Kaufmann, Mr. and Mrs. H. Burke Nicholson III, Sharon and Chip Shirley, Joan and Richard Whitcomb, and Loraine Williams. This exhibition is supported by an indemnity from the Federal Council on the Arts and the Humanities, the Anne Cox Chambers Exhibition Endowment Fund, the Forward Arts Foundation Exhibition Endowment Fund, the Isobel Anne Fraser-Nancy Fraser Parker Exhibition Endowment Fund, and the Margareta Taylor Exhibition Endowment Fund.

IMAGE: Unknown Italian Artist, *All'Antica Burgonet of Archduke Ferdinand II of Tyrol* (1529-1595), ca. 1560, iron, gold, and silver, Kunsthistorisches Museum, Vienna, Austria.



Very Sincerely
Douglas Fairbanks
1926

Hollywood's First King

FOR **TRACEY GOESSEL**, COLLECTING DOUGLAS FAIRBANKS
MEMORABILIA IS ABOUT KEEPING A LEGEND ALIVE

Story by Lynn Morgan ■ Portrait by Axel Koester



"Most theater people and serious intellectuals looked down on the 'flickers.' Doug saw the potential for more and wanted to be a part of it," says Tracey Goessel, in her Los Angeles home.

FOR MOST MOVIEGOERS, THE IMAGE OF DOUGLAS FAIRBANKS IS DIM AND FLICKERING, FADING INTO OBLIVION ON SILENT, BLACK AND WHITE FILM.

His name is associated with the Roaring Twenties, flappers, bathtub gin, Hollywood's colorful but distant past.

In the home of Dr. Tracey Goessel, however, Fairbanks is a vivid and energetic presence. With the publication of her new book, *The First King of Hollywood: The Life of Douglas Fairbanks* (Chicago Review Press, 2016), the retired ER physician and eminent collector of Fairbanks memorabilia is his biographer as well.

The actor's extravagantly tanned visage smiles down from every wall in the Mediterranean style Los Angeles home Goessel shares with her husband, Robert Bader (who himself is an expert on the Marx Brothers). The couple bought the house because its abundant wall space provides plenty of room for displaying Goessel's collection of movie posters featuring Fairbanks' films. At the top of her "want list" are posters for *The Thief of Bagdad* (1924) and *The Good Bad Man* (1916). The latter is one of Fairbanks' "lost" films; there are no complete copies known.

In addition to the posters, Goessel has acquired personal photographs, props (a pair of battered brown suede boots worn by Fairbanks in 1922's *Robin Hood* decorate the fireplace mantle), and pieces of furniture from Pickfair, the legendary Beverly Hills estate Fairbanks (1883-1939) shared with Mary Pickford (1892-1979). Goessel uses the enormous steamer trunk that accompanied Pickford on several trans-Atlantic voyages as a coffee table.

"My 'gateway drug' was Lillian Gish," Goessel says of the screen star often called

the First Lady of American Cinema. "I was 12 or 13, and I saw a copy of her autobiography in an airport bookstore. I liked the cover. I bought it and read it on the plane, and I have never looked back since."

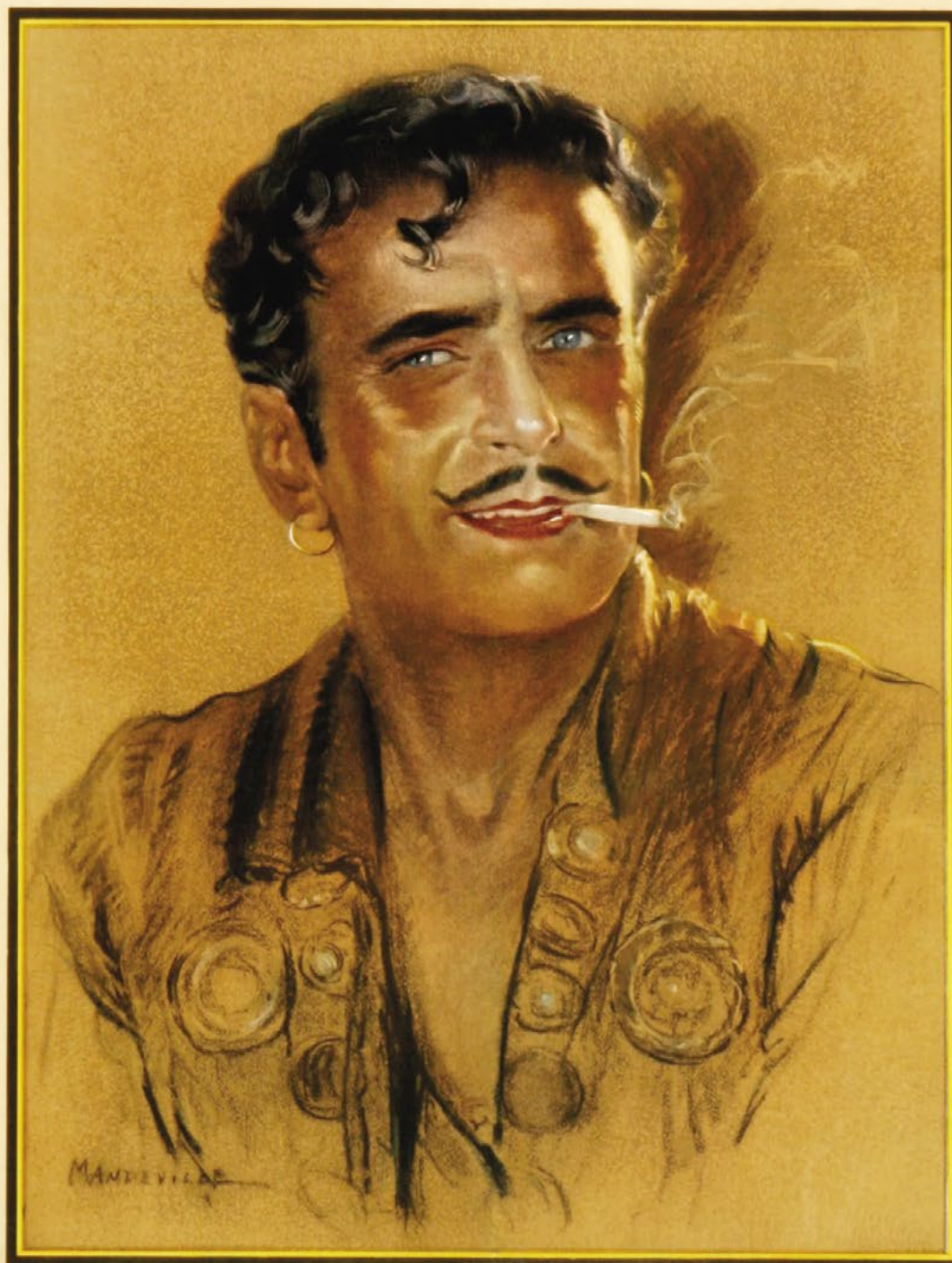
Goessel's fascination with Hollywood's early days expanded to include stars such as comedian Buster Keaton, Louise Brooks, Roscoe "Fatty" Arbuckle, Rudolph Valentino and Charlie Chaplin – men and women who were rapidly becoming little more than ghostly images in pearlescent black and white on rapidly deteriorating reels of unstable film stock.

"So much history has been lost," Goessel says sadly. "There was no serious effort to preserve the legacy of film until the '70s, and by then it was too late. Some of the old films got lost in fires, some of it was recycled to retrieve the silver content, and some of it was so badly stored and allowed to decay and it crumbled."

Today, Goessel runs a nonprofit foundation dedicated to finding, saving and restoring America's silent film heritage. She does detective work: locating lost films, piecing them back together from multiple sources if necessary, and preserving the restored prints. It is urgent work. Aging film stock is fragile and flammable. "Nitrate won't wait," Goessel says.

FROM ACTOR TO EXECUTIVE

Goessel's collection includes pieces related to early film stars such as the Marx Brothers and "Fatty" Arbuckle (1887-1933). She



Goessel acquired the one sheet for 1927's *The Gaucho* for \$14,950 in 2005. There are echoes of Fairbanks' suave charisma in stars like George Clooney, Denzel Washington and Pierce Brosnan.

" DOUGLAS FAIRBANKS
AS THE
GAUCHO "

- UNITED ARTISTS PICTURE -



The one
sheet for
1926's
*The Black
Pirate* is a
centerpiece
of Goessel's
collection.
Fairbanks
"shaped
our idea of
the hero to
fit his own
loopy mold,"
she writes
in her book.



Douglas Fairbanks AS "The Black Pirate"

Photographed by Technicolor Process



Collecting Lessons

HERE ARE FIVE CRITICAL THINGS Tracey Goessel says she's learned as a collector:

- The hunt is generally more fun than the win.
- We are the caretakers of these items. Then they move on to other people. Hopefully, someone 200 years from now will cherish these items and their history as I do, so I take good care of them.
- Some dealers will cheat you, and laugh about it later.
- Others will never cheat you.
- Wisdom comes from figuring out who is who.

proudly displays a coiled serpent headpiece worn by Theda Bara (1885-1955) in her signature role of *Cleopatra* (1917).

But her Fairbanks memorabilia overshadows them all.

"I read an article in 1971 or '72 by Richard Schickel," Goessel recalls. "It was all about Douglas Fairbanks and his legacy. He sounded so fascinating."

Fairbanks was indeed fascinating, as readers of Goessel's book will discover. She spent eight years meticulously peeling back layer upon layer of entrenched Hollywood legend and intransigent self-mythologizing to get to the facts beneath an artfully constructed glossy illusion.

"It was very important to Doug to be seen as an uber-WASP," Goessel explains. "He took great pains to obscure the fact that his father was Jewish. In the late 19th century, to be Jewish meant occupying a very low rung on the social ladder. Only people of color faced more discrimination."

As a result, Fairbanks painted a picture of a perfect, upper-middle class, even aristocratic, background. "He told everyone his mother, Ella Adelaide Marsh Fairbanks Wilcox, was a transplanted Southern belle, and his father, whose real name was H. — for "Hezekiah" — Charles Ulman, was a lawyer and a successful businessman," Goessel says. "That was sort of true, but Doug left out the part about his father being a bigamist. He hadn't divorced his first wife when he married Ella. He abandoned his *second* family when Doug was 5."

Ella changed the family name to Fairbanks in 1889, and Doug expunged his father from his personal history.

Fairbanks also told people he had gone to Harvard. It wasn't true. He began his acting career while still in high school and never went to college at all. He also embellished

his early theatrical history, making it seem both elegant and effortless, even when making himself the butt of gently self-deprecating humor. "Doug was a fabulist," Goessel explains, putting a kindly spin on Fairbanks' shameless self-invention. "He was a great storyteller, and he wanted to control his own narrative. He had a very specific, well-defined vision of himself, and how he wanted to be seen, so he art directed his own image."

That image, in many ways, became the template for American leading men, then and now.

There is something of Fairbanks in the personae of stars that came immediately after him, legends like Cary Grant and Clark Gable. Errol Flynn seems to have shoplifted his screen presence completely from Fairbanks, down to the signature role they both played: Robin Hood. There are echoes of Fairbanks' suave charisma in stars like George Clooney, Denzel Washington, Pierce Brosnan and Will Smith. Fairbanks virtually *invented* swagger.

His image permeates popular culture in more subtle ways as well: When Jerry Siegel and Joe Schuster created Superman in 1934, they drew him in the iconic fists-on-hips pose inspired by the heroic posturing of Fairbanks. When Batman retreated to the Batcave to strategize, it is because creator Bob Kane got the idea from *The Mark of Zorro*, which hit movie screens nearly 20 years earlier. French actor Jean Dujardin based his character in the acclaimed 2011 film *The Artist* on Fairbanks, and won an Academy Award for it. We wouldn't even have movies in Technicolor, Goessel notes, if Fairbanks hadn't intervened and saved the color film processing company in its infancy.

"Doug saw the *possibilities* of movies early on," Goessel says. "He was appearing on Broadway and enjoying success there,

but he understood something other actors didn't: The movies were about to become the dominant force in entertainment. Most theater people and serious intellectuals looked down on the 'flickers.' They thought they were just nickel entertainment for immigrants and working-class people. Doug saw the potential for more and wanted to be a part of it."

Typically, Fairbanks was less than truthful about breaking into the movies. As he told it, it was effortless, almost nonchalant. He actually campaigned for three long years before landing his first movie contract in 1915.

The camera loved him. Fairbanks was surprisingly short, standing about 5 feet 7 inches, with a gymnast's build: broad shoulders, a trim waist, impressive biceps. His olive complexion tanned deeply in the California sun. Along with Coco Chanel, he helped launch an international craze for suntans. His slender mustache framed a smile that lit up the screen.

He was stunningly athletic. There are thrilling clips of his fearless, hyper-physical acting available on YouTube. Fairbanks was unstoppable: running, leaping, climbing and vaulting his way through scene after scene, like an early version of the training discipline known as parkour. Fairbanks made the image of a man running towards catastrophe with a smile, and emerging, winded, but laughing on the other side, uniquely his own.

AN ARDENT ROMANCE

Fairbanks and Pickford were married to other people when they met and fell in love. The potential for scandal was enormous, and professional ruin was a real threat.

"Actors were still seen as less than respectable," Goessel explains. "Middle America was horrified by the rumors that were coming out of Hollywood. Doug and Mary were both essentially Victorians. They believed in discretion and propriety. Mary, especially, saw herself as a role model, a standard bearer for the entire industry. She didn't want to be seen as the 'other woman.'"

Taking great pains to keep their relationship secret, they quietly divorced their respective spouses and married a short time later, becoming Hollywood's first superstar couple. Almost a century after they were written, Goessel purchased a collection of the couple's love letters at auction, and that acquisition led to *The First King of Hollywood*.

"Several dealers were interested [in the letters]," Goessel recalls. "They wanted to break up the collection and sell the letters one at a time. I couldn't stand the thought, so I just kept bidding!"

Fairbanks' letters to Pickford are now carefully preserved in elegant black leather albums. Extensively quoted in Goessel's book, they reflect a love that was extravagant and ardent. It was clearly a great romance.

"Doug bought Pickfair for Mary," Goessel says. "It had been a hunting lodge. In 1919, Beverly Hills was still a rural community of bean fields and orange groves."

Hollywood historian Marc Wanamaker, author of *Early Beverly Hills* (Arcadia Press, 2005) knew Pickford toward the end of her life, and he visited Pickfair many times. "They really put Beverly Hills on the map," he explains. "They gave the city its identity as a glamorous place where the rich and famous lived and played. Fairbanks and Pickford entertained lavishly, and they entertained people from the arts, politics and world leaders. Charlie Chaplin was

By 1928, Fairbanks and Pickford were Hollywood's first superstar couple.



ALEXANDER KORDA'S MEISTERWERK



Don Juan

MIT DOUGLAS FAIRBANKS

UNITED
ARTISTS

D. HAUSER & CO.
GES. M. B. H.



Mr. Robinson Crusoe (1932) and *The Private Life of Don Juan* (1934, Austrian three sheet, left) were Fairbanks' last two films.

Doug's best friend and he moved next door. Pickfair was very much the center of the social universe in the 1920s."

Sadly, the house was demolished after Pickford's death. Only the original gates and swimming pool still stand. "Tour guides go up there and tell people 'This is Pickfair,' but it's really not," Wanamaker says.

CONSERVING A LEGACY

Goessel has collected numerous artifacts from the original Pickfair. A dainty French chair upholstered in pale yellow silk, and the sea green dining room chairs. One of Goessel's prize discoveries was a music box that plays melodies from the comic opera *The Mikado* that Fairbanks gave to Mary as a 10th anniversary gift. It was found in an abandoned storage container and carefully restored. She also displays a sterling silver vanity set, another anniversary gift to the actress.

Together, Fairbanks and Pickford were the ultimate power couple. They were formidable business people, and negotiated contracts that made them the highest-paid stars in Hollywood. They built their own production facilities, and with their friends Charlie Chaplin and director D.W. Griffith formed the first independent film studio, United Artists.

Their most important legacy, however, must be the creation of the Academy of Motion Pictures Arts and Sciences, and its annual awards ceremony.

Fairbanks and Pickford separated in 1933. He made his last film, a "talkie" called *The Private Life of Don Juan*, in 1934. Time and chain-smoking had taken a toll on Fairbanks' body. The film was not a hit. He and Pickford divorced in 1936, and a few

months later, he married English model and actress Sylvia Ashley (1904-1977). On Dec. 10, 1939, he had a heart attack. Two days later, he died at home in Santa Monica, and began to vanish from memory.

Goessel and collectors like her are making sure Fairbanks doesn't slip into complete obscurity.

"Tracey is an extraordinary collector," says Grey Smith, director of vintage movie posters at Heritage Auctions. "She is well-educated. She knows what she is looking at, and she is very focused on her specialty."

Hollywood memorabilia has enjoyed steady growth in recent years. Examples with impressive provenances, like major Oscar statuettes or iconic props or costumes, not only command high prices, they also make headlines. On Nov. 24, 2014, a poster from 1927's *London After Midnight*, the notoriously "lost" Lon Chaney film, sold at Heritage Auctions for \$478,000, making it the most valuable movie poster in history.

Goessel has little interest, however, in watching the monetary value of her collection escalate. "I didn't buy them so they would appreciate," she says. "I bought these things because I appreciate them."

Rather than a savvy investor, Goessel sees herself as an educator, sharing her knowledge and love of early Hollywood, and as conservator of an important legacy that she intends to pass on intact.

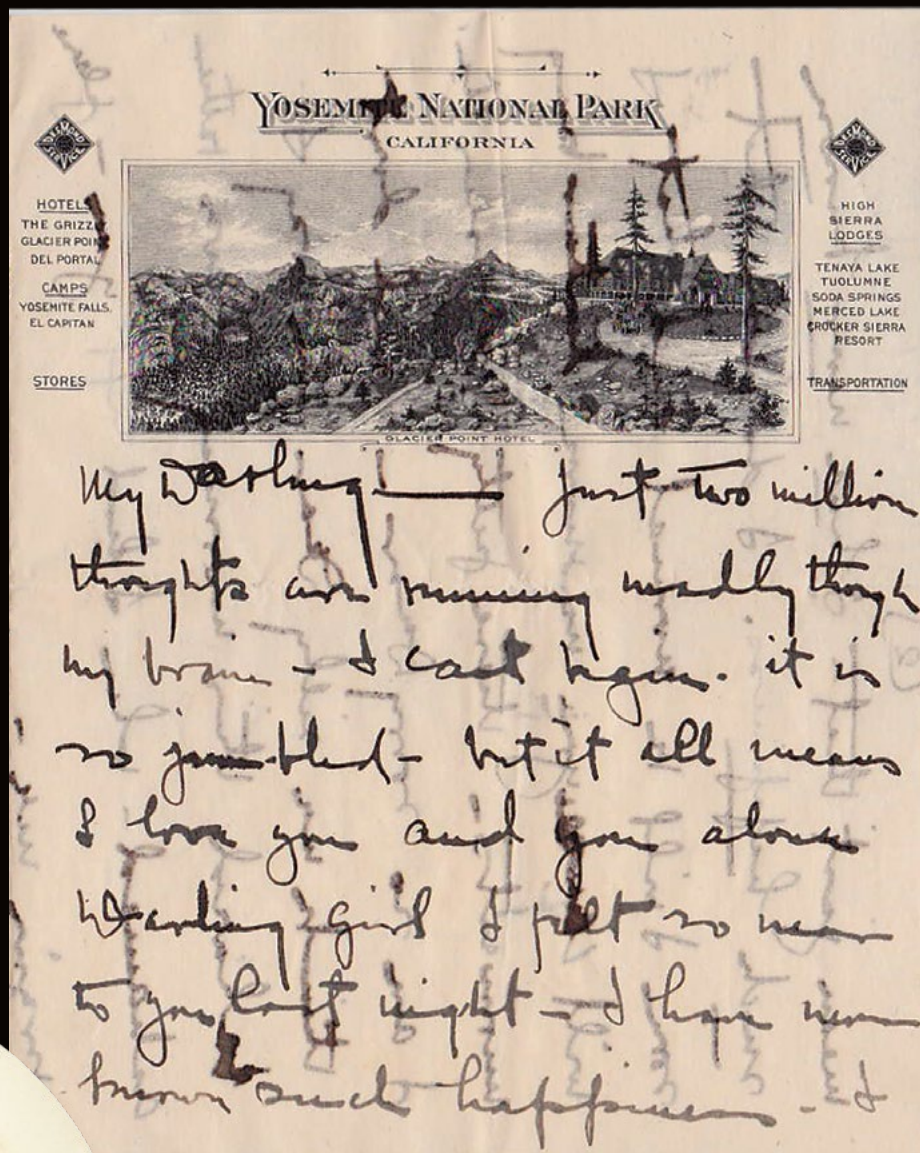
"When you build a collection," she reflects, "you don't really *own* it. You become its temporary guardian, and then you hand it over to the next caretaker."

LYNN MORGAN is a Los Angeles journalist.

To Mary From Douglas

Almost a century after they were written, Goessel purchased at auction a collection of love letters between Fairbanks and Pickford, including this 1917 missive on Yosemite National Park stationary. The acquisition led to *The First King of Hollywood* book.

"My Darling - Just two million thoughts are running madly through my brain - I can't begin. It is so jumbled - but it all means I love you and you alone. Darling girl I felt so near to you last night - I have never known such happiness - I..."



(2)

mean just that - I have never known
such happiness. I do hope that
soon I will be normal and that I
will ~~cause you~~ no more disturbing
moments - these petty jealousies etc.
I am so sorry Dear - and don't
think me silly Dear the way I
behaved this morning - I was rather
ashamed - when I had left you - please
forgive me -

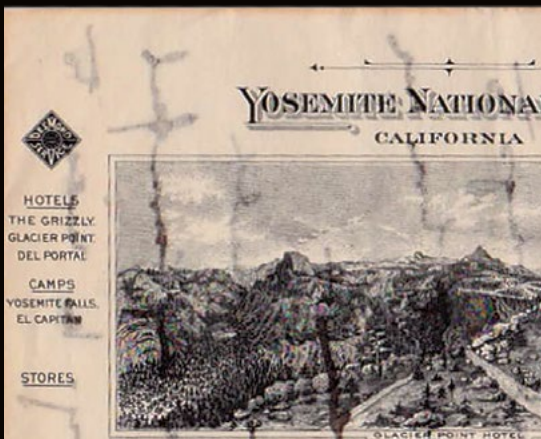
I am so utterly miserable and
lonesome for you tonight - I can't
think - I want to tell you many
things - but I can't seem to collect
myself - perhaps you would like
me with a bit more poise - I can't help
it - really honey I am indulging
entirely in self pity tonight and
rather enjoy it - I have just

"...mean just that -
I have never known
such happiness. I do
hope that soon I
will be normal and
that I will cause you
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moments - these
petty jealousies etc.
I am so sorry Dear -
and don't think
me silly Dear the
way I behaved this
morning - I was
rather ashamed -
when I had
left you - please
forgive me -

I am so utterly
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I can't seem to collect
myself - perhaps you
would like me with a
bit more poise. I can't
help it - really honey I
am indulging entirely
in self pity tonight
and rather enjoy it -
I have just..."

"...read over this letter and it is not a practical [sic] the way I want it - can't you understand don't you feel Dear - what I want to tell you - you seem so many miles away my heart aches - I feel so desolate. You must never leave me again it is not right - the rest of the world means nothing to me - here I am in the midst of one of God's most beautiful gardens and it means nothing to me without..."

read over this letter and it is not a practical the way I want it - can't you understand don't you feel Dear - what I want to tell you - you seem so many miles away my heart aches - I feel so desolate you must never leave me again it is not right - the rest of the world means nothing to me - here I am in the midst of one of God's most beautiful gardens and it means nothing to me without



Mary - my Mary - you just you I want - some say that memories are sufficient in our loneliness but it is not true - I must be with you my own and when you die I wish to go to - you have so completely taken possession of me - I cannot

"Mary - my Mary - you just you I want - some may say that memories are sufficient in our loneliness but it is not true - I must be with you my own and when you die I wish to go to [sic] - you have so completely taken possession of me - I can not..."

live without you - ⁽²⁾ I feel sure Darling
I can make you happy - do write
me often - if you feel it - do
think of me - know that I love you
only - believe me my soul belongs to
you Mary and you must love me
in return before heaven -

please take care of yourself
go to bed early - and be very careful
of your food - don't worry - be nice to

your mother - work hard - and
think of me once in a while because
every beat of my heart is for you
My dear and forever and ever

Good night

Douglas

"...live without you -
I feel sure Darling I
can make you happy -
do write me often - if
you feel it - do think
of me - know that I
love you only - believe
me my soul belongs
to you Mary and you
must love me in return
before heaven -

Please take care of
yourself & go to
bed early - and be
very careful of your
food - don't worry -
be nice to your dear
mother - work hard -
and think of me once
in a while because
every beat of my heart
is for you my Dear
and forever and ever

Good night

Douglas"

Douglas
Fairbanks'
1920 film
*The Mark
of Zorro*
popularized
the idea
of heroic
characters
nearly two
decades
before
Superman
and Batman.



DOUGLAS FAIRBANKS IN 'THE MARK OF ZORRO'

DIRECTED BY FRED NIBLO
FROM THE "ALL STORY WEEKLY" NOVEL
"THE CURSE OF CAPISTRANO"
BY JOHNSTON MC CULLEY



Passion, Bravado, Romance

GOESSEL'S BOOK EXPLAINS HOW FAIRBANKS INSPIRED SUPERMAN, REVOLUTIONIZED THE MOVIE BUSINESS, AND EMBODIED AMERICA'S CAN-DO SPIRIT

By Tracey Goessel

DOUGLAS FAIRBANKS deserves our attention because although we do not recognize it, he is still here.

When we settle in once a year to watch the Oscars, it is because he cofounded the Academy of Motion Picture Arts and Sciences. When we see the latest release from United Artists, it is because he formed the distribution company that gave independent producers a venue to sell their works. If we enjoy *The Wizard of Oz* or *Gone With the Wind*, we likely don't realize that the man who directed those films got his first chance as a director from Douglas Fairbanks. When we drink in the glories of Technicolor, we do so because his intervention saved the company. When we think of Beverly Hills as the place for the rich and famous, it is because he bought and remodeled a hunting lodge and moved into it when the area was nothing more than scrubby hills. When celebrities navigate the depths and shoals of fame with grace, it is because he and his equally famous wife established the pattern. When we try to get tan in the summertime, it is because he made being dark fashionable in an era when paleness was a virtue. When we see Superman put his knuckles on his hips and assume the hero's stance, it is because the young artist who first drew him based the character's bearing on that of his hero: Douglas Fairbanks. When Batman goes to the Bat Cave, it is because the creator of the comic strip drew his inspiration from Fairbanks's *The Mark of Zorro*. When we see Mickey Mouse (particularly in the early years), it is because his creator wanted a mix of Douglas Fairbanks and Doug's best friend, Charlie Chaplin. Walt Disney

even stipulated that he wanted Prince Charming in *Snow White* to be modeled after Fairbanks, although it is hard to argue that his animators got very close. Prince Charming was bland. But there was nothing bland about Douglas Fairbanks. He made all the leading men of his era look sick.

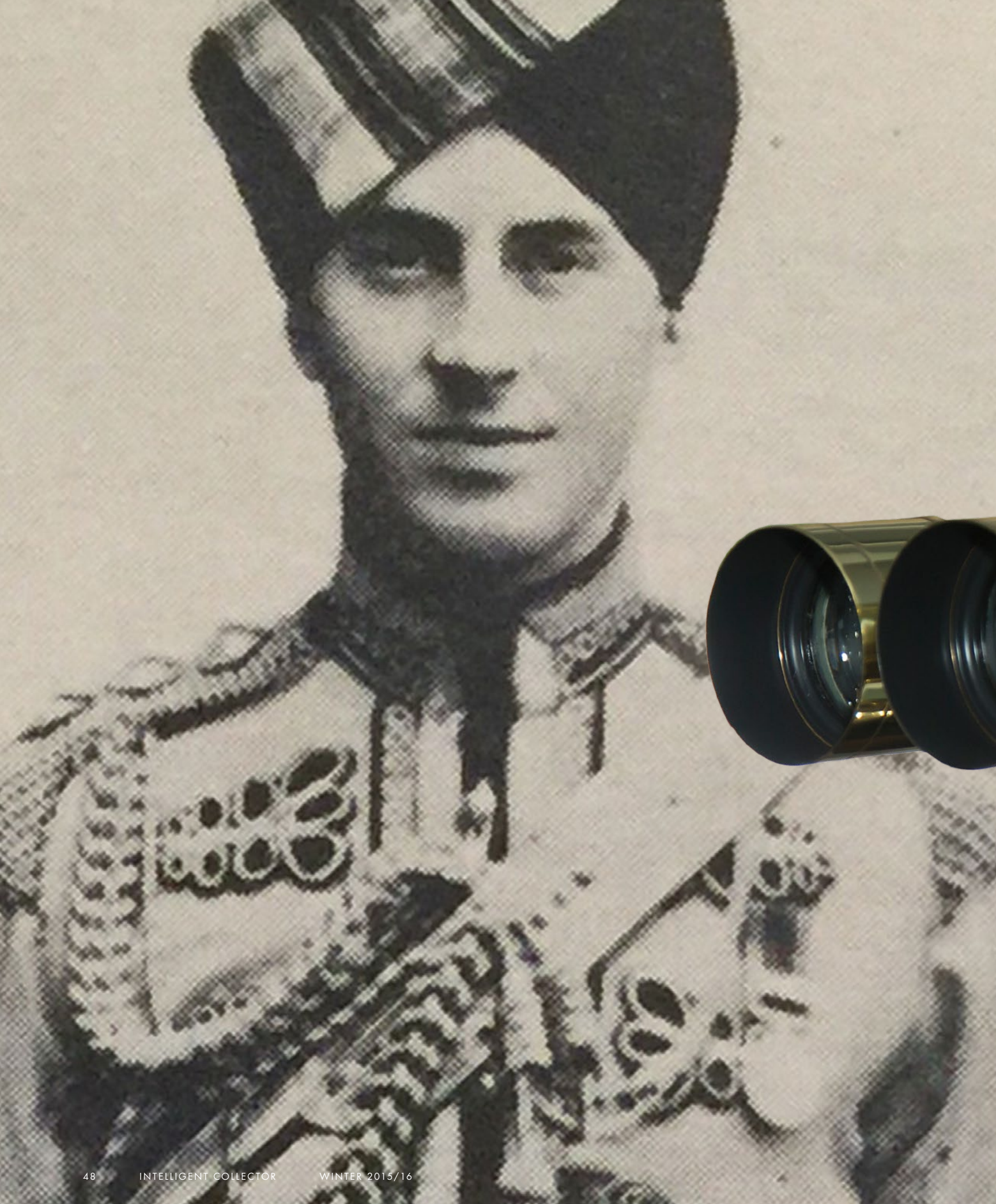
He was the top male star of his generation for a reason. He was a lot of fun. He was engaging, creative, visually witty, and a force to be reckoned with. He shaped our idea of the hero to fit his own loopy mold, and it has never been the same since. He married the most famous woman of his generation, herself a powerhouse of formidable dimensions. Together they were called the King and Queen of Hollywood. This was hyperbole, of course, but only just. When his untimely death came, real kings and queens sent their condolences.

His story is also the story of the birth of an industry – the transition of the movie business from a nickel novelty to a worldwide phenomenon. He was not merely an actor in this scene; he was a producer, a distributor, a theater owner. His influence was prodigious.

And he did these things as the product of a bigamous marriage who was raised in a household deserted by its breadwinner when he was a mere 5 years old. He never finished high school. But he was the winner of the genetic lottery, having a healthy body that would respond to rigorous training; a handsome, amiable face; an intelligent determination; and an affable, good-humored, resilient nature. On top of it all, he had perhaps the most disarming smile in history.



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GENTLEMAN COLLECTOR

'He Brought History Alive for Me'

MANHATTAN GALLERY OWNER **NICHOLAS BRAWER'S** CHANCE
MEETING WITH A BRITISH OFFICER SPARKED A FASCINATION
WITH MAN'S MORE ADVENTUROUS PURSUITS

By Suzanne Gannon | Portrait by Aydin Arjomand



Nicholas Brawer and his sporting
antiques have been featured in *Super
Yacht World*, *Departures*, *Forbes* and
Town & Country magazines.

MANY COLLECTORS FIND A MENTOR IN AN OLD MASTERS SCHOLAR. BUT FEW HAVE BEEN SCHOOLED BY A DECORATED OFFICER IN THE INDIAN ARMY'S SKINNER'S HORSE REGIMENT,

formed in 1803 as one of the many British Empire cavalries that patrolled the farthest reaches of the Indian subcontinent well into the 20th century.

Count Nicholas Brawer among those few.

The rare mentor/student relationship kicked off a career that today spans decades of expertise Brawer has filed away in a mind filled with drawers of dense detail. His command of this compendium has resulted in an array of pursuits – authorship of a definitive illustrated history of British campaign furniture, traveling the British countryside amassing collections of furniture and colonialist weaponry, stints at prestigious museums, and the opening of an immaculate gallery on New York's East 72nd Street, in the shadow of the Ralph Lauren townhouses.

His gallery is a narrow space stocked with what he calls “sporting antiques,” gleaming objects suitable for men with deep pockets and a taste for shiny things such as the complete series of chrome-plated “Flying Goddess” hood ornaments designed by pin-up artist George Petty. They were commissioned by George Romney of American Motors for use on Nash automobiles from 1951 to 1955. The ornaments go for \$3,500 each.

Visitors to the Nicholas Brawer Gallery will also find a cocktail shaker in the form of a shrapnel shell with four hand-blown glasses (\$8,000), and a unique cut-glass and sterling silver cocktail shaker in the shape of a World War II-era British hand grenade

(\$12,000). Brawer adds that it is “to be filled with marginally less deadly contents.” There are model cars, sailplanes and boats — and a 1962 Martin Baker Mark II pilot's ejection seat with an 80-feet-per-second ejection gun that was removed from a Royal Air Force Strategic Nuclear Bomber. Adding this item to your collection will set you back \$28,000.

Featured in *Elite Traveler*, *Super Yacht World*, *Departures*, *Forbes* and *Town & Country*, Brawer's merchandise has been browsed by some of *Architectural Digest's* Top 50 interior designers and architects, including David Easton and the late Charles Gwathmey, as well as various rappers and music moguls, yacht-owners and titans of real estate, finance and technology.

“Nick Brawer is truly a gentleman and a scholar, and comfortable in any of the last three centuries,” says Nicholas Dawes, vice president-special collections at Heritage Auctions. “His eye for quality pierces the darkest corners of our collecting world. Who else could find such beauty and elegance in a Victorian lance?”

'I'M AN OBJECT GUY'

In the late 1990s while Brawer was in London researching a book, he met the man who would have a profound influence on him: Lieutenant-Colonel Douglas “Duggie” Gray, who in 1932 was posted to the prestigious Skinner's Horse regiment, alternately



“I spent four years with Duggie and it changed my life,” Brawer says of his mentor, Douglas “Duggie” Gray, an officer in the 1st Duke of York's Own Cavalry, a British regiment that dates to the mid-18th century.



Nicholas Brawer's Manhattan gallery has been browsed by various rappers, music moguls and finance titans.



Photographs by J. Gold & Co.



Clockwise from top left: Long-range binoculars on original mount and tripod made for the Imperial Japanese Navy by Nippon Kōgaku Kōgyō Kabushikigaisha (Japan Optical Industries Corporation) in 1943 ■ 12-inch gas-powered model of the famous 2-litre Ferrari 500 Grand Prix racer, made by Modelli Volante, Milan, Italy, 1955 ■ 30-inch, gas-powered tethered hydroplane model with custom-built engine, circa 1960 ■ Hand-made cut glass and sterling silver mounted novelty cocktail shaker in the form of an oversize British WW II-era Type 36 Mills hand grenade ■ 22-inch cocktail shaker and server in the form of an 18-pounder shrapnel shell, first advertised in 1915, Gorham Manufacturing Company ■ Martin-Baker Mark II fully automatic cartridge-powered pilot's ejection seat from a Royal Air Force Canberra nuclear strike bomber, circa 1955.

known as both the 1st Duke of York's Own Cavalry and the 1st Bengal Lancers.

On a weekday morning at his gallery, the dealer and collector passionately elaborates on his mentor's milieu. Consisting largely of British officers and their local recruits, regiments like Gray's reflected the belief that a multi-ethnic army could find solidarity in warfare against common enemies during colonial exploits through modern-day India, Pakistan, Burma and elsewhere.

"I spent four years with Duggie and it changed my life," Brawer says. "He brought history alive for me. He was a man of personal charm and warmth, a linguist who had a commanding presence and great confidence. My time with him sparked an interest that has not waned."

Over the course of many visits to the officer's home in Hampshire, over pots of tea at the House of Lords, perusals of family photo albums featuring elephant rides, polo matches at Tidworth, and marching in the Old Comrades Day parade in a bowler, Brawer says Gray played a role in many of his career moves — to the British Empire and Commonwealth Museum in Bristol; to the Victoria and Albert Museum; to the Katonah Museum of Art; and in his becoming a safari outfitter.

Gray, who died in 2004 at 94, was a Victorian to the core, one of many in the battalions of festooned prancers who were at times more keen to indulge in extracurriculars like pig-sticking and polo, claret and cricket, than participate in military maneuvers.

The uniforms the cavalymen wore varied in color and style but not in complexity. Highly polished black riding boots were topped with kurtas cinched with ornate cummerbunds and belts, and embellished with gold lace and buttons, gilt pouches and military braids. Mustard-yellow and black were the colors for Gray's regiment, and handlebar mustaches and turbans were common.

But the accessory that captured Brawer's attention was their weapon: a nine-foot bamboo

shaft with a leather or rope grip that was sharpened to a deadly point — the "business end" — of armor-piercing steel. Beneath it flew the regiment's pennants. (Gray skewered a boar with a spear like this in 1934 and won the Kadir Cup; he later had the tusks made into a hood ornament.)

"I'm an object guy," says Gray's mentee, waving a hand at his Manhattan inventory.

Eventually, Brawer's interest in the Bengal Lancers landed him an invitation to a luncheon near Hyde Park. "They asked me to leave the room," he says. "When I was called back in, I

"I spent four years with Duggie and it changed my life. He brought history alive for me. My time with him sparked an interest that has not waned."

was given an honorary membership in the Indian Cavalry Officers Association." He was the only American to get the nod.

Because they are hard to find, regimentally stamped lances from the Victorian and early Edwardian periods are the most coveted, Brawer says. "Original condition is preferred. Dried blood is quite rare indeed. Usually, surviving pennons are a century or more old."

If they can be proven to have been used in a significant battle or a cavalry charge such as Balaclava in the Crimean War or Omdurman in the campaign in Sudan, lances from these periods can sell for between \$8,000 and \$10,000.

"A piece comes alive and it's fascinating. It's the hook that tells the best stories. For generations the sun never set on the British Empire."

Proper display consists of a crossed pair mounted on a wall, flags unfurled, or in an arrangement like an unfolded fan. Brawer owns 12 lances made in 1915 for the Government of India. He found them 20 years ago in the English countryside, and they now hang as decorations above each of his 12 dining chairs.

"I'm the guy deciding which lance has historic value," he says. "It's the quality and handling, the feeling of the weight. The flags must conform to the pattern book."

THE MAGIC OF HISTORY

At the time he met Gray, Brawer was in the middle of a seven-year journey through the United Kingdom on a mission to publish *British Campaign Furniture: Elegance Under Canvas, 1740-1914*, which chronicles the origins, apex and decline of the portable furniture British officers brought into battle to set up camp. More often, the furniture was carried by the servants who catered to the officer, as many as 100 pieces for a single military family. Brawer published the book in 2001.

"I don't follow trends," Brawer says. "Trends come and go. But knockdown furniture is timeless. It's much more beautiful than Georgian,

Regency or Edwardian furniture and it's the only English furniture that tells a story."

Brawer marvels at the wizardry of the traveling cabinet constituted by parts like 12 mahogany dining chairs with inlaid brass that fold into a box. "It's the original Ikea," he says.

Though signed English furniture is not as easy to find as signed Scandinavian pieces, he says, provenance can originate out of the English officer who used it.

"A piece comes alive and it's fascinating. It's the hook that tells the best stories. For generations, the sun never set on the British Empire. They ruled a quarter of the earth and maintained their lifestyle while doing so. These pieces set the old military social hierarchy."

But after the Boer War, the collector says, much of the "domestic" equipment of the Victorians' portable empire became impractical. Artillery was eclipsing the cavalry.

Collectors should look for pieces, usually made of mahogany, teak or oak, signed by a maker and that include the name of an officer who used it, he advises. By far, the most extraordinary maker was the Irishman Gregory Kane, who reached his apogee between 1829 and 1865 and displayed his works at several Royal Dublin Society Exhibitions, inspiring awe with portable houses that contained sofas, sideboards, loungers, chairs, card tables, pier glasses, toilets, beds, wardrobes, curtains, cooking ranges and zinc roofs that rolled up. One such model accommodated a family of six, fit into eight boxes, and when assembled, had the appearance of a brick cottage with stained-glass windows.

"If you owned his 'Travelling Cabinet' and his 'Portable House,' you probably didn't need anything else in life," says Brawer, who, with his wife, uses their portable furniture every day. "We live with it – we have chairs and a bookcase and a chest of drawers as part of our house. It's usable today because it was meant to withstand warfare."



Clockwise from top left: Lockheed Shooting Star Model, 9-inch wingspan, English, circa 1955 ■ Nash Motors chrome-plated flying goddess hood ornament designed by George Petty, 1952 ■ Vintage Ferrari steering wheel, Italian, circa 1957-1967 ■ 36-inch diesel-powered powerboat modeled after 1935-1938 Chris Craft Custom 19-foot Runabout, English, circa 1938 ■ Child's cavalry lance (center) bearing the stamp of the Indian armorer of the 4th Cavalry, with matched pair of half-size (child's) cavalry lances, unmarked, both circa 1900 ■ Original painted-wood scale model (30-inch wingspan) of "Heron" single seat, competition gull-wing sail-plane, designed by Hans Jacobs and made by the German Research Institute for Sailplane Flight, 1937 ■ One-of-a-kind silver-plated equestrian group (height: 28.75 inches) depicting a Corporal-Major of the 1st Life Guards in full dress uniform with sword astride his horse, English, circa 1910 ■ One-of-a-kind hand-made Mercedes W196 R Streamliner gas-powered Grand Prix Race Car, 16¼ -inch length, English, circa 1956.

"I don't follow trends. Trends come and go. But knockdown furniture is timeless. It's the only English furniture that tells a story."



British campaign furniture, like this piece from the Brawer collection, was used for more than 150 years beginning in the mid-1740s.

Brawer is tipped off to a fake (or what he calls an "innocently doctored but misperceived" chest of drawers) when its feet are something other than the original, screw-on "buns" that would have been placed in oil (while in camp) to deter ants. "The feet must be flush," he says, "so that they could be packed flat and folded into the ship. Post World War II, some of these chests were cut in half and affixed with brass fittings out of nostalgia."

INSATIABLE CURIOSITY

His third interest these days marks a departure from the British Empire and its colonial ambitions but concerns another nation's history of warfare. Adding a new sheen to his shop are high-powered binoculars manufactured by Toshiba, Nikon, Minolta and Olympus and mounted on Japanese battleships in World War II.

"I've sold about 40 for penthouses just in this neighborhood," he says, tracing a circle in the air with his index finger. Once painted in drab military colors, the binoculars have been restored to their metallic gleam and then treated with a

proprietary coating Brawer says is neither powder coat, paint nor lacquer and that must be meticulously applied by hand over the course of a minimum of six months.

"I feel like a free man now that I no longer have to polish."

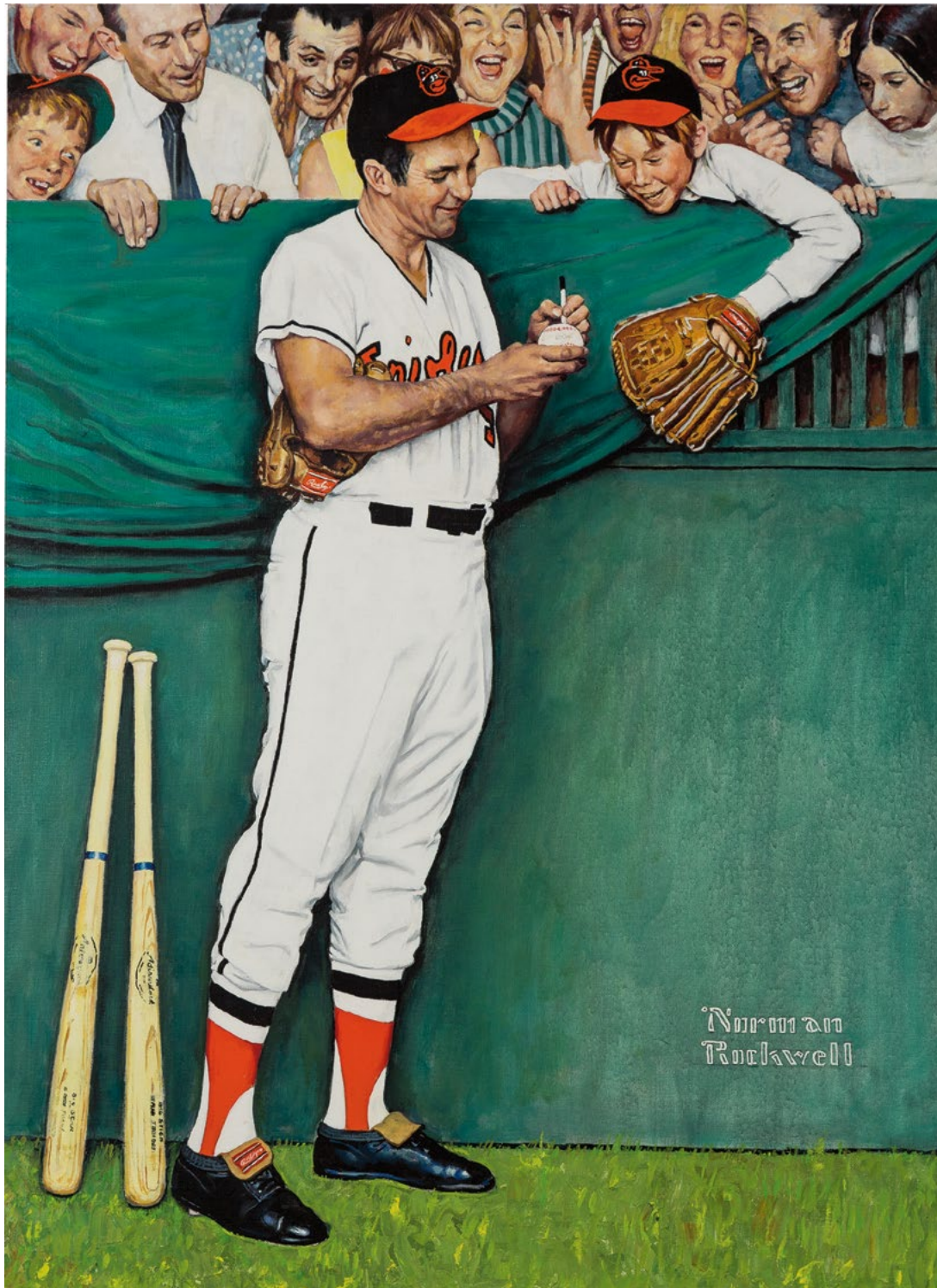
He says the binoculars range in price from about \$15,000 to "many multiples of that."

Brawer possesses an insatiable curiosity and a zealous, comprehensive knowledge of his subjects. But he also owns an imagination intoxicated with romance that, through fact and fantasy, transports him back to an earlier time. Whether peering through binoculars to find a ship awash in the splash of a torpedo or examining an entire drawing room housed in a pine box only one foot deep and three feet wide, he pays homage to those he's brought to life in his mind.

He's more than just an object guy. Thanks to his mentor, Brawer today is master of an era — or two.

SUZANNE GANNON is a New York writer whose work has appeared in *The New York Times*, *The Wall Street Journal*, *Town & Country* and *Art + Auction*.

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HERITAGE
AUCTIONS





LEGENDS LEADING THE WAY

**PARRISH, WYETH, LEYENDECKER TOP THE
BEST-PERFORMING ILLUSTRATION LOTS OF THE PAST YEAR**

Norman Rockwell, Maxfield Parrish, N.C. Wyeth and J.C. Leyendecker remained the masters of illustration art this past year.

Auction results in the 12-month period ending October 2015 bear that out, says Heritage Auctions Senior Vice President Ed Jaster: "We set new Heritage records for Parrish and Wyeth, and a new world auction record for J.C. Leyendecker."

But it wasn't just the masters of American illustration getting collector attention. The year also saw growing interest in illustrations from the 1960-1990 era, Jaster says. "H.R. Giger of *Alien* fame made our list, and prime examples by Patrick Nagel and LeRoy Neiman consistently brought \$100,000 or more."

While these masters no doubt will continue receiving attention in the years to come, Daniel Zimmer, editor and publisher of *Illustration* magazine, says collectors are also fascinated by what he calls "underground sexy artists" like Paul Rader (1906-1986), Bruce Minney (1928-2013) and Robert Bonfils (b.1922). Their risqué images, often done for erotic paperback novels and men's adventure magazines, were published from the mid-1960s to early 1970s.

"Some collectors are really into that stuff," Zimmer says, "I guess because it was always under the counter and rare, even when it was new, so the stuff is *really* rare today. Finding some of these things is a real challenge, and I think collectors like things that are genuinely obscure and hard to find."

MAXFIELD
PARRISH

Smithsonian magazine once deemed Maxfield Parrish the “common man’s Rembrandt.”

In fact, during the Great Depression, a Parrish illustration was displayed on the walls of one out of every four American homes, notes the book *Worlds of Enchantment: The Art of Maxfield Parrish*. His romantic, richly colored images of winsome maidens and far-away places continue to appeal to modern audiences. *The Little Peach* appeared in the March 1903 edition of *Ladies' Home Journal*, illustrating a poem from the children’s book *Poems of Childhood* by Eugene Field. The oil on stretched paper realized \$515,000 at a November 2014 Heritage auction.



T H E L I T T L E P E A C H



W.D.

1 6 2 8 1 9 2 8
T H A N K S G I V I N G

J O S E P H C H R I S T I A N L E Y E N D E C K E R

J.C. Leyendecker (1874-1951) painted numerous covers for *The Saturday Evening Post*'s Thanksgiving Day issues, which often reinforced themes of American bounty, hard work and traditional family celebrations. This piece – titled *Thanksgiving, 1628-1928: 300 Years (Pilgrim and Football Player)* – appeared on the magazine's November 24, 1928, cover. It realized \$365,000 at a May 2015 auction, a new world record for the artist.

NEWELL
CONVERS
WYETH

Newell Convers Wyeth (1882–1945) achieved fame and greatest commercial success from his work for *Scribners' Illustrated Classics*. This 1927 oil on canvas, titled *When He Was Fourteen, Michael Strogoff Had Killed His First Bear, Quite Alone*, realized \$269,000 at a May 2015 auction.





G I L E L V G R E N

Over the past 10 years, Gil Elvgren (1914-1980) has pulled away from the pack as the greatest artist of America's pin-up age. His 1962 oil on canvas *Bear Facts (A Modest Look; Bearback Rider)*, completed for the Brown & Bigelow calendar company, sold for \$209,000 in October 2015.

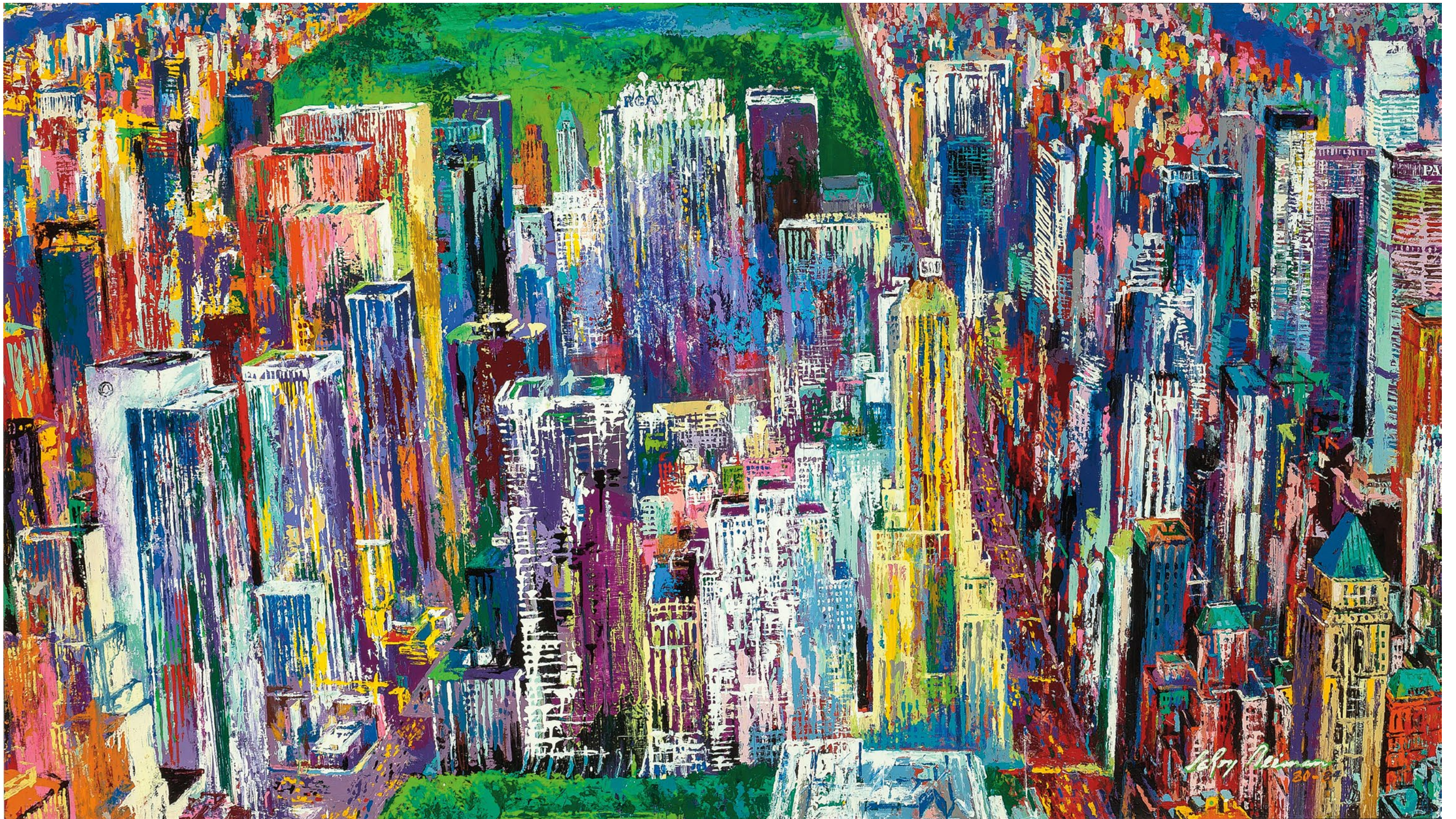
P A T R I C K
N A G E L

Patrick Nagel (1945-1984) created some of the most popular images and graphics of the 1980s, with his work appearing in *Playboy* magazine and on the cover of pop group Duran Duran's best-selling album *Rio*. His 1982 acrylic on canvas *Mirage* sold for \$131,000 in May 2015.



Patrick Nagel (1945-1984), *Mirage*, 1982, acrylic on canvas, sold for \$131,000 May 2015

THE INTELLIGENT COLLECTOR TOP ILLUSTRATION LOTS OF 2014-15



LeRoy Neiman (1921-2012), *Manhattan Panorama*, 1980-1984, oil on board, sold for \$137,000 May 2015

THE INTELLIGENT COLLECTOR TOP ILLUSTRATION LOTS OF 2014-15

L E R O Y
N E I M A N

LeRoy Neiman (1921-2012) was one of the most recognizable contemporary artists in the world, best known for his depictions of cafe society, cocktail culture, sporting events and portraits of sports icons. His oil on board *Manhattan Panorama, 1980-1984*, realized \$137,000 at a May 2015 auction.

N O R M A N R O C K W E L L

Norman Rockwell remains one of America's most beloved illustrators. Many of his classic paintings are featured in an exhibit running through Feb. 13, 2016, at Brigham Young University's Museum of Art. "Rockwell's contributions to our visual legacy, many of them now icons of American culture, have found a permanent place in our national psyche," the museum boasts. *Choosing Up (Four Sporting Boys: Baseball)*, a 1951 preliminary piece for Brown & Bigelow, realized \$125,000 at a November 2014 auction.





H . R . G I G E R

Swiss artist H.R. Giger (1940-2014) created the terrifying creature in director Ridley Scott's 1979 horror classic *Alien*. His designs for the film won him an Oscar in 1980. His 1984 acrylic on paper *Future-Kill* sold for \$93,750 in May 2015.

J E S S I E
W I L L C O X
S M I T H

In 1915, Jessie Willcox Smith (1863-1935) signed a contract to paint covers for *Good Housekeeping* magazine. Her work later appeared in *Ladies' Home Journal*, *Harper's*, *Century* and *Leslie's Weekly*. Fifty-six years after her death, she was inducted into the Society of Illustrators Hall of Fame, the second woman to be so honored at the time. Her mixed media on board titled *Building a Sand Castle*, for the July 4, 1924 cover of *Good Housekeeping*, realized \$71,875 in November 2014.





THEODOR
S E U S S
G E I S E L

Before launching his career as the wildly popular children's book author Dr. Seuss, Theodor Seuss Geisel (1904-1991) was an ad man and editorial cartoonist. In the years after he published *Horton Hears a Who!*, *The Cat in the Hat* and *How the Grinch Stole Christmas!*, Geisel in 1964 completed this watercolor on paper, *Six Bird Atomic Reactor*. It realized \$60,000 at a May 2015 auction.

From Brooklyn to Famed Illustrator

SAMSON POLLEN'S WORK APPEARED ON THE MOST POPULAR PULP AND ADVENTURE MAGAZINES

By Nick Dawes

On walking into Samson Pollen's Manhattan apartment, set your watch back to about 1950. His studio, converted long ago from that rare Manhattan luxury (an extra bedroom), is a time capsule of American illustration, lovingly preserved by Samson and his wife Jacqueline.

Pollen was born in 1931 in the Bronx and grew up in Brooklyn, where his New York accent and artistic talents developed together. "I started by copying comic books during long waits for the iceman on Saturday mornings. When I started selling work, my mother converted our living room into a studio."

His was the storied Brooklyn of stickball and pickle barrels, Ebbets Field and ethnic sections, a pre-gang paradise patrolled by night-stick cops and the occasional switchblade tough, captured and sitting quietly in Pollen's studio, waiting to come back to life.

Like Kurt Vonegut's Rabo Karabekian, Pollen was lucky. His talent was recognized in high school, and he spent much of his teenage years at the National Academy of Design in Harlem, the youngest student ever at the famed New York institution. Before he was 20, Pollen was turning out covers for pulp-fiction classics, paperbacks and adventure magazines such as *Stag*, *Male*, *True Actions*, and *For Men Only*. It's

a career that spans five decades. He was never out of work.

If you ask, Pollen will gladly share information about his impressive career:

He served in the U.S. Coast Guard in the 1950s and painted murals for the St. George Coast Guard base on Staten Island.

He never signed his work.

He never joined the Society of Illustrators. ("Those guys drank all day and worked all night," he says.)

Many of his favorite early works, retained by his publishers, are now missing. He would like them back.

His favorite patron and editor was Mario Puzo, who, before penning *The Godfather*, wrote for magazines and pulp titles such as *Male*, *True Action* and *Swank*.

Pollen was invited to Iraq during Operation Desert Storm to paint a tank battle scene. ("I don't know where it is now... the Army owns it.")

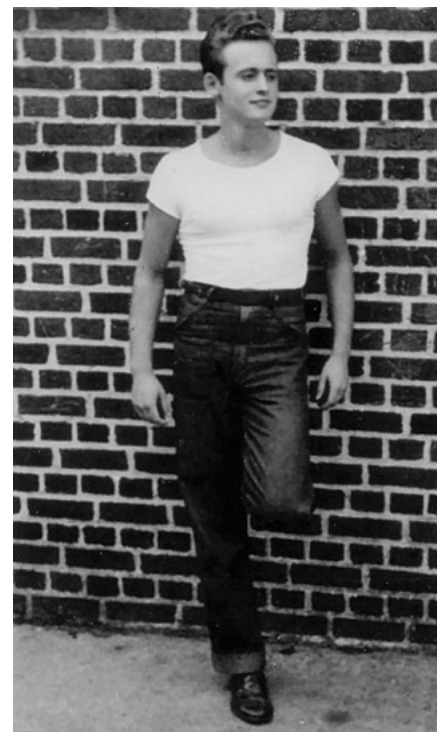
And if you are wondering about the ravishing, raven-haired siren who drew you into the countless paperback covers Pollen illustrated, she welcomes visitors into Pollen's apartment... his beautiful wife Jackie.

Select original works by Samson Pollen are often featured in Heritage's illustration art auctions (HA.com/Illustration).





Pollen completed *I Touched the Heart of Teenage Terror* for a magazine article by detective and crime-fiction novelist Benjamin Appel in the early 1950s. It was Samson's first published piece upon his return from the service.



Pollen grew up in Brooklyn, taking time at age 17 for this snapshot. Within three years, he was producing covers for paperback and magazine covers.



Pollen often turned to wife Jackie as a model.



The Noord waterside district sparkles with all-night dance parties, houseboats and cavernous warehouses filled with ateliers.



ON THE TRAIL OF ART AND ADVENTURES IN ONE
OF EUROPE'S MOST INTRIGUING DESTINATIONS

Adoring Amsterdam

By Edward Kiersh

T

he cast-iron statue looms high above the pulsating Rembrandtplein square in the center of wild, charming and always surprising Amsterdam. It's a regal, dominating presence, one that seemingly changes expressions in the play of lights from the surrounding restaurants, bars, the spectacular Pathé Tuschinski cinema and numerous art nouveau cafes.

Wearing a roguish-looking cap, a long and flowing cape and knee breeches, the immortal Dutch painter of *The Night Watch* and *The Jewish Bride* sometimes seems to be scowling, annoyed by the clamor from the ceaseless revelry.

But there are moments when this figure seems to be smiling in appreciation of the beautiful young people bicycling towards the nearby lush Vondelpark. Rembrandt could also be admiring the nearby Museumplein, which boasts three exemplary art museums, including the magnetic and comprehensive homage to Vincent van Gogh. Or that smile might have a more libertine interpretation, an approval for the neighboring Jordaan boutique and restaurant district. A picturesque and fashionable hotspot dotted with artisanal businesses and hidden cafes, this is the area where Anne Frank spent the last years of her life.

These expressions of Amsterdam's patron saint may be confounding. But this blend of exuberant, well-heeled living and exasperating grittiness makes this 1,000-year-old city with 90 islands, 1,500 bridges, more than 70 miles of canals and 179 nationalities one of the most intriguing destinations in Europe. "Compact with edgy art galleries, music and top restaurants concentrated in a small area, Amsterdam makes it easy for collectors to enjoy themselves," says Jacco Scheper, managing director of Amsterdam-based Heritage Auctions Europe, created last year after Heritage joined forces with MPO Auctions.



The Holland Media Bank

Rembrandt's statue stands watch in Rembrandtplein, surrounded by hotels, cafés and entertainment venues.



The Holland Media Bank

The Pathé Tuschinski is considered one of the most beautiful cinemas in the world.



Vondelpark is a 120-acre public park founded in 1865 in the borough of Amsterdam-Zuid.



Avel Koester

MPO Auctions has served European collectors for more than 20 years and now as Heritage Auctions Europe, it offers discreet, personalized service in 40 auction categories.

“Sailors came ashore to let loose, and that ‘go for it’ spirit is still felt,” says Scheper, invoking the Dutch Golden Age in the 17th century when the city was a center of world trade. “Exciting, even a little crazy, Amsterdam is about good times and enjoying life to the fullest, especially when it comes to walking along canals, having fun and buying art.”

Make like one of those sailors and “live dangerously” as you dodge the endless stream of bicyclists. Amble along crooked, cobbled streets past restored, gable houses and newly opened designer studios in the red light district. Here, money, haute cuisine and rising real estate prices are leading to far less louche shop displays. Enjoy the Oude Kerk, the 14th century church where Rembrandt’s wife is buried. Visit the quirky, artist-run W139 space, rare book stores, and the 5&33 art gallery with sculpture, street art and video performances.

Found in the sleekly designed Art’otel (art hotel), where the dominant concept is “art fused with life,” the radically improvisational 5&33 gallery is a social venue complete with flowing Bloody Marys and Mediterranean-flavored stuffed squid and lamb cutlets. Linger here or hang with the fashion crowd in Restaurant Anna. Or head for Mata Hari, a hamburger bar for preening, gallery-hopscotching millennials. Collectors passionate about stamps or coins can visit the nearby Postzelmarkt, a lively scene just behind the Palace on the Dam square where the trading recalls an era when the Dutch ruled a vast colonial empire.

Long renowned in the world of rare objects, MPO Auctions is an even more inviting option for discovering treasured collectibles. This Dutch auction house served European



Avel Koester

“Amsterdam makes it easy for collectors to enjoy themselves,” says Jacco Scheper, managing director of Amsterdam-based Heritage Auctions Europe.



Kers Gallery

Kers Gallery recently featured works by Chikako Watanabe. Gallery owner Annelien Kers focuses on developing young artists, and often hosts workshops for young collectors.



The Holland Media Bank

Looking like a cross between a floating iceberg and flying saucer, the EYE Film Institute cinema complex and museum is an institution that puts Amsterdam on the cinematic map alongside Brussels and Paris.

collectors for more than 20 years and now, as Heritage Auctions Europe, it offers discreet, personalized service in 40 auction categories. “What makes us unique is our honesty,” Scheper says. “Our prices are authentic. Nothing is inflated. Our people have worked in museums, leading institutions, and they’ve noticed that the market is becoming Americanized. Collectors are opting for condition rather than rarity. They want coins in slabs. That’s a very big change.”

Finding 18th century medals, Napoleonic Era banknotes and exquisite leather-bound books at Heritage Auctions Europe certainly offers exhilarating pleasures. Scanning its catalogs or previewing various art objects means savoring golden eras of culture and world history.

But Amsterdam is not just about old empires, trade routes and Classical Europe – a city reputed for its oldest profession, labyrinthine alleyways crammed with herring stalls, flower markets, and such smoke-stained, 17th century brown cafés as Café Hoppe and Café Chris. The capital of the Netherlands is also a dynamic, expect-the-unexpected art mecca. Boasting hundreds of contemporary galleries and performance spaces, this city has a unique eclectic verve, ever celebrating emerging and barrier-breaking artists in numerous mediums.

“Collectors quickly realize that Amsterdam is discovery, youth, openness,” insists Gerhard Hofland, owner of a gallery specializing in abstract and figurative art. “So many institutions stimulate provocative artwork.

“It’s great to spot these trends in galleries and to see who might become collectible,” Hofland continues. “But savvy collectors shouldn’t overlook places like the [art schools] Rijksakademie, de Appel and de Ateliers. These learning institutions have artist-in-residence programs. They are magnets, breeding-grounds for the experimentation that will drive the market tomorrow. Go there to see who will be hot.”

Youth is certainly served at the Kers Gallery on Lindengracht. Owner Annelien Kers wants “to keep innovating” to help artists break through – and to realize that goal, she stages workshops for young collectors. “I like being approachable,” she says. “Along with music and performance art, I always have teacher-pupil exposition so my art remains affordable.”

MODEL FOR RECLAMATION

Noord is another vibrant hub of creativity. This waterside district sparkles with all-night dance parties, houseboats serving as work spaces, and cavernous warehouses filled with ateliers where the art of the future is being created.

To enjoy this ultra-hip hot spot, just step behind the Central Station and take a free ferry ride across the IJ lake. Once the city’s forgotten “other side,” a place known for abandoned shipyards and dilapidated housing, Noord is now an inspirational model for urban reclamation.

The most spectacular symbol of this transformation is the soaring EYE Film Institute. Looking like a cross between a floating iceberg and flying saucer, this art house, cinema complex and museum is clearly meant to be a playground – an institution that puts Amsterdam on the cinematic map alongside Brussels and Paris.

Then comes sheer madness: Noord’s scream-a-second spin on adventure travel. That’s the newly renovated, 22-story A’Dam (or Amsterdam Dance and Music tower). Scheduled to open in spring 2016, it will offer a revolving restaurant, pioneering



The Holland Media Bank

Amsterdam’s historic canals draw more than 5 million international visitors annually.



Located on the canal Prinsengracht, Anne Frank's house reigns supreme as a tourist attraction and lasting memory.

dance companies and a swing set that sends thrill-seekers in safety harness flying over the building's edge.

"My big risk-taking artists certainly reflect the city's audacious spirit," says Juliëtte Jongma of Galerie Juliëtte Jongma. "I take risks, too, but no way am I getting into a swing. To distinguish myself, I started my own record label and music performance program. Collectors in Amsterdam love radical, what's fresh and high spirited. Music is so tied to art [that] you see bands playing during my exhibitions."

Jongma's rollicking festivals on the city's south side are always crowded. But before falling under her spell, try another Amsterdam staple: the Dutch gin known locally as *genever* or *peket*, a juniper-flavored liquor. Then stroll along the Herengracht (Lords' Canal), Keizersgracht (Emperor's Canal) and the city's most opulent canal, the Prinsengracht (or take a "gentleman's launch" cruise through these waterways in a classic, European salon boat with a teakwood interior, full bar and hostess).

Amid the luxe hotels and pricey boutiques lining these broad, architecturally charming canals, Anne Frank's house reigns supreme as a tourist attraction and lasting memory. That means long lines. So be smart and book your visit in advance. And be prepared. This poignant return to the Holocaust Era can be unsettling, even transformative.

Rembrandt's House is not as emotionally moving. Guides certainly detail the master's triumphs, the glories associated with his iconic self-portraits and paintings of his

contemporaries. But instead of enduring another sorrowful tale (his wife's death, bankruptcy and burial in an unmarked grave), discover the seductive charms along the Prinsengracht (Prince's Canal).

One delight is best appreciated by standing on a bridge. While the "narrow house" architecture is enchanting, admiring the stream of bicyclist is even more captivating. Just be careful. No one stops for a pedestrian.

EMERGING, PROVEN ARTISTS

If dead-set on the past, the five-star Pulitzer Hotel with seven gables, all ornamented with pictures of red deer, dates to the 17th century. Nearby are the Houseboat Museum, and Café Molenpad, distinguished by a canal-side terrace.

These souvenirs of another age evoke images of the rich merchant class that once led the mighty Dutch East India Company. When these traders weren't plotting to dominate Asian trade (or collecting art), they relaxed at Café Papeneiland, the oldest café in Amsterdam (built in 1641), famous for its apple pie.

Taste treats abound in the nearby, maze-like Jordaan. Explore this upscale neighborhood on your own, or take Eating Amsterdam's cruise into decadence, which involves an hour-long boat trip through canals and three hours' worth of tastings in 12 restaurants. If more intent



This salon boat, or gentleman's launch, has preserved many of her distinctive authentic features. With a maximum capacity of 40, the Proost van Sint Jan is one of the larger classic canal boats capable of cruising through the historic city center. Boarding place is the Hilton Hotel.

Historic Hospitality

WHETHER MODERN HOTEL OR STATELY LODGING, AMSTERDAM OFFERS AN ARRAY OF CHOICE ACCOMMODATIONS

In a city where opulent and majestic architectural masterpieces have been converted into elegant hotels, it's wonderfully ironic that one of Amsterdam's most seductive – and chic – five-star addresses is The Dylan.

Located behind a “secret” gateway alongside the lulling Keizersgracht Canal within the fashionable and extremely charming Nine Streets shopping district, this intimate, 40-room boutique hotel is pure contemporary comfort – 300 years removed from when this building was the city's “Old and Poor People's Office.”

A place to linger, The Dylan offers the Michelin-rated, French-inspired restaurant Vinkeles, and the more casual Brasserie Occo. Another delight is the signature High Wine, based on British High Tea, featuring four “amuse-bites” and four sommelier-selected wine pairings. Not to be missed is the veal sirloin with turnip in “Mooie Nei” IPA beer, served with a cabernet franc from an exemplary Loire Valley vineyard.

An equally memorable experience is savored at the nine-room Seven One Seven on the Prinsengracht Canal. It too celebrates

afternoon tea, has an outdoor terrace and is an oasis apart from the city's frenetic rhythms.

The minimalist Conservatorium was once a university music school that has been transformed into a stylish retreat two minutes from the Museumplein. It's perfect for long afternoons viewing Van Gogh or Rembrandt, and then collapsing in one of the hotel's cavernous rooms.

Once a 15th century convent, then the headquarters of the Dutch Admiralty, the five-star Sofitel Legend offers another eye-catching conversion that transports guests into a world of fine dining at Restaurant Bridges, a courtyard garden, and 52 luxury suites with butler service and a spa.

The maritime-influenced, 165-room Grand Hotel Amrâth flaunts its own brand of wellness with a pool, while the Pulitzer, an archipelago of 25 buildings, is dedicated to sweeping guests back into time. This gem has its own canal boat, sumptuous baroque furnishings and gardens. So enjoy the glorious journey.

Edward Kiersh



The 40-room Dylan (top) is nestled along the Keizersgracht Canal, while its rooms (middle) reflect its fashionable Nine Streets shopping district. The intimate Seven One Seven offers suites (bottom) that look out over the 17th-century Prinsengracht Canal.



The Holland Media Bank

The Noordermarkt (Northern Market) sits in the Jordaan neighborhood, a picturesque and fashionable hotspot dotted with artisanal businesses, hidden cafes and outdoor markets.

on the cerebral, this district features enough contemporary art galleries for collectors to enjoy numerous exhibitions in a single afternoon.

"The Jordaan is a visual feast, very cool, but the rents are climbing ... making it hard for galleries to exist," laments Emiel van der Pol, gallery manager at Torch. "This is still a great time for Americans to visit Amsterdam to discover emerging and proven artists. The art market in Europe is still recovering, and that means prices are very good for visitors. Americans can go on a shopping spree, get very interesting, quality work from even well-known artists, remarkably for less than 5,000 Euros."

Buying wisely is still a challenge, mainly because there's such a profusion of intriguing work. "Amsterdam was a wasteland for young artists in the 1980s, but now there's so much happening, collectors should visit several galleries, see what's out there, for knowledge is power," insists Ellen de Bruijne, a former museum curator who owns the Ellen de Bruijne Projects gallery.

De Bruijne features a wide spectrum of young and much-heralded performance and installation artists, including Venice Biennale exhibitors Dora García and Lara Almarcegui. Almarcegui specializes in turning ruins and excavation sites into gripping art.

Perhaps even more intent on cultivating young, unproven talent, the long-respected Fons Welters gallery has developed a "Playstation" platform – or exhibition space – that it

says nurtures possibilities and experimentation. Welters' "urgency of now" means risks for collectors. Yet after lauding the "mesmerizing, removed from time" sculptress Femmy Otten (a Rijksakademie graduate who creates centaurs and other mythological creatures to fashion a seductive imaginary world), Welters gallery director Laurie Cluitsman says, "Of course it is a gamble to buy something from unproven artists. But we help them develop, and that reduces the risks [for clients]. Even if it doesn't work out financially, Otten's world is still fun."

Three other Jordaan galleries offer exciting and illuminating works. The Andriess-Eyck Gallery celebrates an exemplary cast of internationally known artists in sculpture and photography, including Gianni Caravaggio, who does "striking metaphysical" photos, and Richard Struth, applauded for his jolting but still compelling *Grazing Incidence Spectrometer Max Planck* sculpture.

Showcasing its own willingness to be daring, the Annet Gelink Gallery further studies the relationship between art, time and space. Here, the widely exhibited British sculptor Roger Hiorns, known for studying the "tension between construction and destruction, the living and dead," is celebrated, particularly his BMW car engine stunningly sheathed in blue copper sulphate crystals.

Gelink has also promoted fine, contemporary photography. But arguably the best source for finding an intriguing mix of vintage and modern photos is Kahmann Gallery. "I work with 30 internationally respected photographers, have over 10,000 vintage prints," says collector, publisher and gallery owner Ray Kahmann. "Why should collectors come here? The secret is my getting information, my being surrounded by beautiful images that give me energy. My four people search out the best material, photos – from such people as Albert Watson, Dutch national treasure Gerard Fieret and Sanne Sannes – that thrill clients."

Immersing oneself in this encyclopedic, thought-provoking array of art can be taxing. As gallery owner Annelien Kers recommends, "There are so many surprises, so many mysteries, it's best to step back at times to determine what's worth pursuing, at what cost."

Relaxing along the Jordaan's fairy tale canals is another sensual treat. There are numerous convivial cafes (Bar Brandstof, 't Smalle, and Struik), and scores of equally inviting restaurants (Cinema Paradiso, Daalder, Proeverij 274, and Balthazar's Keuken).

AVOID IMPROMPTU PURCHASES

To fully appreciate all of Amsterdam's enticements, it's best to stay at least three days, which allows collectors to study the market and avoid the risks of impromptu purchases. "Love-at-first-sight buying is fun at art fairs, but if you want to build a serious collection, establish relationships with gallery owners, look at catalogs, just take the time to understand the artist's mentality," advises Lumen Travo Gallery owner Marianne van Tilborg. "This is a good time for Americans. The dollar is high against the Euro."

Insisting there are no great trends in the current market, that socially minded artists are "very individualistic in their statements about society," Tilborg daringly shows photographers and painters who stoke controversy. "Iranian Shirin Neshat, one of my most prominent artists, bravely does photos and videos of ... women, prostitutes victimized by violence. Wonderfully combining light and shade to make poetry, her photos have been terrific investments. Selling for \$600 not long ago, one recently sold for \$24,000."



Sculptress Femmy Otten is the type of artist the Fons Welters gallery promotes. "Otten's world is fun," says gallery director Laurie Cluitsman.

Located close to the Heineken Brewery, Lumen Travo is a five-minute walk from the city's famed Museumplein, and next door to another showcase for evocative and exploratory exhibitions.

Known for overlapping media, such as combining video installations with performance art or sculpture, Galerie Akinci typically features ascending and internationally recognized artists described as "idealistic activists with strong agendas."

"Worried that technological advances cause alienation, video artist and photographer Melanie Bonajo is certainly representative of my gallery's focus on social/political issues," Leyla Akinci says. "Very sensual, highly emotive sculptor Stephan Balkenhol makes equally strong statements. His wood, expressionless statuary of non-idealized 'every man, every woman' is very prized by collectors."

While always fascinating, the swirl of images in these two galleries is so provocative and relentless that it sometimes makes sense to rediscover the glories of traditional art – a calming escape where the visuals are less frenetic and ambiguous.

That's the Museumplein and its three preeminent institutions: the Rijksmuseum, Van Gogh and Stedelijk museums. At the Rijks, such fabled Rembrandt works as *The Night Watch*, *Son Titus in a Monk's Habit* and *Jeremiah Lamenting the Destruction of Jerusalem* certainly command most attention. Just don't overlook works by Dutch masters Johannes Vermeer, Franz Hals and Pieter de Hooch. They too are compelling.

The Stedelijk offers a playful romp with Andy Warhol, Ray Lichtenstein and other modernists. While next door, it's possible to trace the fortunes of Van Gogh (and his friends Monet, Rodin and Gauguin) through his classic *Sunflowers*, *Wheatfield with Crows*, and *The Bedroom*.

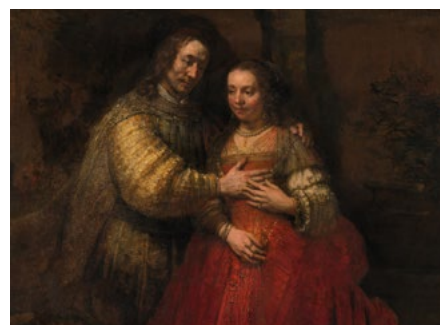
Yet this triumvirate of stellar art institutions offers more than gripping works. These museums drive Amsterdam's creativity – and they are inspirational cornerstones for tomorrow's talent.

"I like enjoying life's normal moments with Vermeer and Van Gogh," says Femmy Otten, who will soon be exhibiting at the Istanbul Biennial. "It's very important for young artists to see a lot of work, to get inspiration in these museums. I should go to them more often. The calm there lets me dream about what comes next."

EDWARD KIERSH, who collects first-edition books and gold coins, has written for *Cigar Aficionado*, *Vogue* and *The New York Times*.



The Holland Media Bank



The Rijksmuseum is home to masterpieces by Van Gogh (left) and Rembrandt.



Gert Jan van Rooij

Broekman's *Good and Evil* is a Jacquard-woven tapestry completed for Amsterdam's Palace of Justice, the city's courthouse that's been redeveloped as a commercial and residential space.



Gert Jan van Rooij

Broekman's *Tribute to Life* is a 79-foot collage that shows sick and healthy cells along with images of relatives who've been afflicted with cancer.



On Victorian and Oriental Women no. 3 (Meteyard) is an 8.5-foot printed canvas, painted, that hangs at the Antoni van Leeuwenhoek Hospital.

Thinking Big

BARBARA BROEKMAN'S JARRING YET INTIMATE WORK
MAKES HER ONE OF AMSTERDAM'S MOST PROVOCATIVE ARTISTS

Insisting that artists must be provocateurs, confronting people with difficult subjects and stirring them to reflect on their privileged position, Barbara Broekman looks proudly at *Open Mouths*, one of the many canvases lining the walls in her spacious Amsterdam atelier.

A combative, no-holds-barred depiction of women as "lustful objects" dominated by men's societal supremacy, the 10-by-50-foot *Open Mouths* is a compelling woven cotton tapestry of 45 photo images of women's faces.

Even if a bit jarring, it's still intimate and ennobling. As the artist says, "Textiles have a great human dimension. They epitomize the incredible creative power of mankind." It's certainly reflective of her stances against militarism, blatant sexism and anti-immigrant fervor in Europe.

"I need to be engaged, not to shock, but to provoke, to seduce people to think," says Broekman, who typically does huge, complex textile works to confront "women's submission," the angst of people facing war and genocide, and the beauty of loving mother-child relationships.

"*Open Mouths* is about porno in society, sexuality, even about fashion photography," says Broekman, noting that the piece has received criticism and newspaper attention. "But I don't want to be 'in your face.' I want to connect with people, celebrate the power of art, and that's to be inspirational."

While willing to energetically question ruling shibboleths and prejudices, the Amsterdam-born Broekman, who attended the California College of the Arts ("America," she says, "helped me find a new vision"), is no outsider struggling to

find an audience in the city's competitive art scene.

Despite her outspokenness, numerous elite institutions have commissioned monumental, three-dimensional works from her. "I am good in huge scale. I have statements to make," she laughs, puffing incessantly on cigarettes and admitting "all artists struggle. Every time I do a new piece, I get the creeps, I get anxiety, wondering am I still capable? Am I still good enough?"

She's certainly been talented enough to win a commission from Amsterdam's new Palace of Justice. In those august surroundings there's her Jacquard-woven tapestry depicting "Good and Evil" (she's just received another commission to picture justice in Biblical times, the Greek and Roman era, and during the Middle Ages from the University of Amsterdam's Faculty of Justice. It will be 110-feet high).

The city's Central Tax Building displays seven of her tapestries. Over 2.5 million visitors to the Amsterdam Museum have seen her *My Town*, a patchwork carpet exploding with colors celebrating the city's diversity of nationalities, and P&O North Sea Ferries prominently showcases her series of two glass wall mosaics.

But arguably her most evocative piece was done for the Dutch Cancer Institute. Called *Tribute to Life*, this 79-foot-long work is essentially a photo collage of a thousand interlaced photographs — shots of body cells, sick and healthy, along with portraits of relatives who've been afflicted with the disease, including four images of her mother. Like many of her layered compositions, it can be seen as an emotional



"I am good in huge scale. I have statements to make," says Barbara Broekman.

purging, and also a stirring affirmation of inner strength.

Describing her mother's battle with uterine cancer for two years, and how she honored her by weaving pictures of her throughout this *Tribute* collage, Broekman says, "Doctors came up to me and said, 'It's wonderfully all about people,' and that's how I want to connect with the world."

"But best of all, a woman going through radiation told me the collage gave her hope, lots of hope. I was so proud, for that's the whole point of my work, my mission, to be inspirational to people."

Edward Kiersh

My Favorite Things

FOR 'ANTIQUES ROADSHOW' APPRAISER **KATHLEEN GUZMAN**, THE MOST MEMORABLE TREASURES ARE OFTEN THE PEOPLE SHE MEETS

Over the years, I have auctioned more than 1,500 sales with over 500,000 objects valued at more than half a billion dollars. I've seen countless fantastic items – and met scores of fascinating people – as an appraiser on PBS's *Antiques Roadshow*. So it's hard to select the five most remarkable artifacts I've handled. This is an ever-changing business, with great treasures taken to auction every day. So ask me again in a few months... and don't be surprised if my list has changed.



Colonel Sanders' Trademark Suit and String Bow-Tie

You would think that after being on *Antiques Roadshow* for 20 years, I would have sold a lot of great property that I saw on air. But most people who have something of value decide to keep it. One item I *did* sell had a great story. As a teenager in the 1970s, Mike Morris and his family lived next to legendary Kentucky Fried Chicken restaurateur Harland Sanders. Morris asked to borrow Colonel Sanders' iconic suit as a Halloween costume. Sanders was so impressed, he gave Mike the suit. They became fast friends, and I learned a little-known fact that Sanders actually *did not like eating chicken!* The suit realized **\$21,510** at a June 2013 auction.



Vivien Leigh's Period Dress from 'Gone With the Wind'

Sometimes the best part of my job is getting to know collectors as friends. I met Jim Tumblin, the consignor of the *Gone With the Wind* Collection, over 30 years ago. Being able to assist him with the auction of his wonderful museum collection was one of the most rewarding experiences for both of us. This dress, which Vivien Leigh wore as Scarlett O'Hara in four pivotal scenes of the classic 1939 film, sold for **\$137,000** at an April 2015 auction.

KATHLEEN GUZMAN is *Heritage Auction's* New York managing director. She can be reached at Kathleen@HA.com.



Bryan Buchanan



Annie Oakley's 16-Gauge Parker Brothers Hammer Shotgun

One of the most charming ladies I have met on *Antiques Roadshow* was Bess Edwards – the grand-niece of folk hero Annie Oakley. Bess regaled me with memories of sitting on Annie's lap and hearing stories about Buffalo Bill's Wild West Show. It was truly exciting to hold Annie's favorite Parker Brothers shotgun. It realized **\$293,000**, which helped Bess settle comfortably into her new assisted living home.



'The Boxtrolls' Winnie Portley-Rind Animation Puppet

I love being an auctioneer. There is no better place to take the pulse of a market, especially when it comes to truly unique items like this puppet from the 2014 stop-motion animated film *The Boxtrolls*. Looking back, however, it was a lovely young woman bidding on this item who made the sale memorable. As the price rose, she announced to the competing bidder next to her that she was a wrestler and if he did not stop bidding, she would have to sit on him! After the auction, she told me she identified with Winnie – often cosplaying the feisty character at comic conventions. Needless to say, she was the winning bidder, paying **\$16,730** at the February 2015 auction.

Mikhail Klodt's 'Riverside Farmstead,' 1858

Nothing illustrates the power of remote bidding better than this lovely piece by Russian painter Mikhail Klodt (1832-1902). Throughout the exhibit, Russian oligarchs flew with their entourages to Dallas to preview the work. But it was a lone phone bidder from Moscow, who I imagine was in his pajamas and slippers on his computer in the middle of the night, who was the lively successful bidder, paying **\$1.31 million** for this oil on canvas by the 19th-century landscape master.





DANIELLE ARNET
writes a nationally
syndicated column on
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Michael Jantze

Thwarting Thievery

PAPERWORK IS YOUR BEST FRIEND WHEN IT COMES TO PROTECTING YOUR TREASURES FROM UNSCRUPULOUS PARTIES

By Danielle Arnet

There is one sure thing guaranteed to strike terror in the heart of a serious collector, and it is the idea that a beloved item may be lost, or even worse, swindled away. The mere possibility will send any collector into absolute shock.

No one wants to think that anything untoward or larcenous might happen to their precious and lovingly gathered collection or inheritance. Certainly, not after they hand it over in good faith to be sold.

Yet for the unwary and unprepared, deceit is a real possibility. One notable episode still unspooling as we write involves multiple lawsuits against a New York art dealer accused of pocketing proceeds of works entrusted to him by clients. The case involves pieces by

Picasso, Canaletto, Magritte, Chagall, Gauguin and van Gogh. In some instances, this person was not even authorized to sell the works.

Assets amounting to more than \$10 million have been frozen while courts in the United Kingdom and United States unravel charges leveled by individuals and family trusts. In at least one case, people who received works without clear title from the accused dealer have also been sued.

The accused dealer's actions and the resultant flap are not unique, nor is the precipitating motive. Larceny often happens because a high-flying seller/advisor gets into a financial bind, then uses available merchandise as a way of climbing from the hole.

Within the past decade, the long arm of the law has reached out to touch the former board president of a prestigious American museum, plus a museum curator who acted with a family member to allegedly pocket client monies. And there are more. Not all were crimes against individuals; some were against trusts and institutions.

All sorts of flimflams are possible after you release a valuable item to what you believe is a trusted party. Make sure you do your due diligence. In most cases, experts say, chicanery is easily preventable.

"Many major art deals happen on a handshake and a promise, and that comes from a tradition in the art world," says Mark Prendergast, Heritage Auctions' director of trusts and

estates. A handshake deal does not have legal documentation to support it and often does not serve the consign- or well.

Pennsylvania-based expert Robert Wittman has seen the seamy side of art fraud. Formerly a special agent for the FBI who investigated art theft and fraud, he worked undercover throughout the world to recover stolen property. After 20 years with the bureau, Wittman became an art security consultant. "There are things any good collector should do, whether they are selling their goods or not," says Wittman, author of the book *Priceless: How I Went Undercover to Rescue the World's Stolen Treasures*.

Always collect paperwork, he advises. Intelligent collectors save receipts from purchases and make notes on provenance, condition and pertinent dates. And they keep them current. As years pass, be sure to note any new information. Also track market results or changes related to the piece.

Keep a dossier on every item. When the time comes to sell, you'll have valuable facts at hand.

As Prendergast puts it, "You have to make informed decisions so that you can form expectations on selling when the time comes."

When the day to let the item or collection go arrives, review those dossiers. Then examine every contract

offered. Ask questions if you do not understand something. Solid contracts make for fewer issues throughout the sale process.

Going further, Prendergast advises to include wording on what-if contingencies, such as limiting time in a consignment agreement. As an example, insert language stating that the seller may hold the property a specific time before selling. That ensures that your treasure cannot languish in a dusty corner for just the “right” sale. Selling through a major auction house defines the sale period and ensures the timeline for possible sale.

Contract language can include contingency for a slow payer or what happens if the item does not sell. If the seller will list the item again, language is needed on how long he or she can hold an item before trying again.

"Paperwork is the key," Prendergast emphasizes. Without proper forethought, "Financial issues start snowballing." Yes, prep can be tedious. But regrets last forever.

He summed it up this way: "If you're selling real estate, would you simply hand it over to a real estate agent?" Anyone who has plowed through multi-page selling agreements for land or a house will get the point.

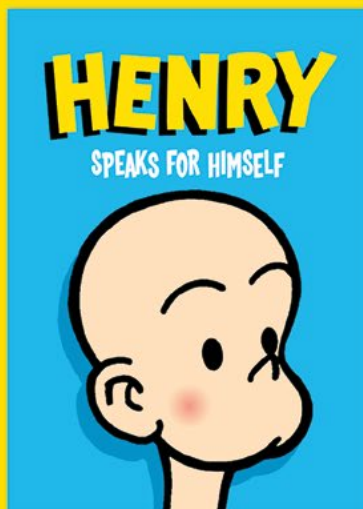


"I've got you on the waiting list, but I think it's for a Birkin bag."

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What Is Internet Real Estate Worth?

THERE ARE SEVERAL TOOLS TO DETERMINE HOW MUCH
URLs WILL BRING ON THE OPEN MARKET

By Aron Meystedt

Several factors should be considered when estimating the value of a domain name. They include traffic, advertising costs, the age of the domain name, the extension (.com, .org, etc.), comparable sales, advertiser competition in the category, industry growth and overall marketability.

To give you an idea of which types of domains sell for eye-popping amounts, here are a few of the top domain sales as reported by Domaining.com:

- ▶ Hotels.com sold for \$11 million to Hotels.com GP, LLC in September 2001
- ▶ FB.com sold for \$8.5 million to Facebook Inc. in September 2010
- ▶ Casino.com sold for \$5.5 million to Mansion Limited of Gibraltar in November 2003
- ▶ Loans.com sold for \$3 million to Bank of America in January 2000
- ▶ Investing.com sold for \$2.45 million to Fusion Media Limited in November 2012

Numerous companies have acquired an exact match domain name for their market. These companies have determined that an investment in a premium domain asset helps increase customer awareness and retention:

- ▶ A&W Restaurants Inc. owns RootBeer.com
- ▶ Barnes & Noble Inc. owns Book.com and Books.com
- ▶ The Clorox Company owns Bleach.com and Grease.com
- ▶ Burlington Coat Factory owns Coat.com
- ▶ Kraft Foods Group Inc. owns Dessert.com and Dinners.com

So how do you arrive at an estimated value for a domain name?

It is important to understand that free valuation tools are available on the Internet. While valuations can vary drastically, they do offer a good, quick test to determine if a domain name has great value.

Two free domain valuation sites are Estibot.com and DomainIndex.com. As an example, let's get an estimate for RunningShoes.com. The EstiBot value is \$718,000, while the DomainIndex value is \$721,000. The values

RECENT DOMAIN AUCTION RESULTS

Cute.com	\$230,000
Luxe.com	\$173,000
Classic.com	\$173,000
Tie.com	\$130,000
Meal.com	\$120,000
Animation.com	\$112,000

Source: Heritage Auctions

are similar, but this is likely because RunningShoes.com sold in 2011 for \$700,000. Both Estibot and DomainIndex use past sales history to generate their data.

If we estimate the value of a name that has not been sold recently, such as Tablets.com, we see that estimates vary drastically. Estibot places the value at \$143,000, while DomainIndex values it at \$575,000. These valuation tools generally use a mix of criteria to determine value, including the search volume of a particular word in Google, length of the domain name, the extension (.com, .net, etc.), age of the domain name, and past sales of the name in question.

Free tools will give you a general idea of domain name value, but nothing can replace human analysis. It is important to note that all domain names are unique. No two are the same. Because of this, there are no identical comparable sales and there isn't a standard valuation method. Many one-word .com domain names have sold for \$1 million, while others have slipped through at a fraction of this price. In fact, most domain names sell for what a buyer is willing to pay. Since there can only be one owner per domain name, if an entity decides that a particular name is something they strategically must own, the sales price tends to be significant.

COMPARABLE SALES

Just like with physical real estate, it is smart to seek out comparable sales in the virtual real estate world.

One great tool for this is NameBio.com. This site compiles domain sales data based on your selections of domain extension, length and keyword. If we enter our sample domain, RunningShoes.com, NameBio tells us it sold for \$700,000 in 2011. It also notes that KidShoes.com has sold for \$38,610, OfficeShoes.com for \$17,000 and LadyShoes.com for \$4,599.

Another resource for finding top reported domain sales is DNJournal.com. Every week, DNJournal publishes the top domain sales as reported by domain brokers and domain marketplaces. DNJournal also publishes the top sales of each year, dating to 2004. A recent weekly sales chart showed that short acronyms and one-word .com domains such as NL.com and SIE.com sold for impressive amounts.

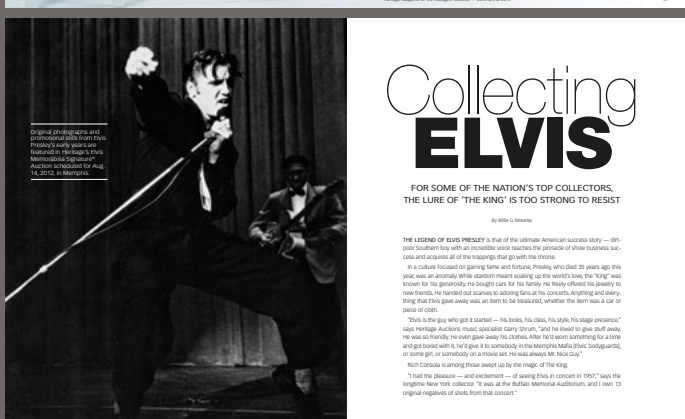
Checking the volume of searches in Google for a specific keyword is another smart way of establishing demand for a particular domain name. Using Google's Keyword Planner tool, you can determine the volume of searches in Google using keywords of your choice. For example, "running shoes" has a higher search volume than "best running shoes" – showing that RunningShoes.com would be more attractive than BestRunningShoes.com.

DomainIndex.com also shows search volume statistics when they appraise a domain name. However, DomainIndex combines Bing, Google and Yahoo searches, while the Keyword Planner only lists Google searches.

If you own a domain name, it's useful to know its value. If you have a short and memorable name, chances are you're sitting in a good position. Real words that name a product, service or location are in high demand. Domain names with a high volume of Google searches and advertiser competition are typically high-value domain names as well. Additionally, as of 2015, there is no substitute for the .com extension. Although hundreds of new extensions are rolling out – such as .doctor, .lawyer and .buzz – .com continues to be the extension of choice with Fortune 500 companies.



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Parental Prudence

JEFF FIGLER'S MOM NEVER THREW OUT HIS BOYHOOD CARDS, HELPING TO KEEP A COLLECTING TRADITION ALIVE

By Pamela Y. Wiggins

Collectors reminiscing about “what ifs” often lament childhood possessions kicked to the curb after they left home. When it comes to guys, those reflections frequently lead back to a big box of baseball cards mom couldn’t wait to toss.

They imagine going through them one by one years later reliving memories of great Hall of Fame players like Mickey Mantle, Stan Musial and Willie Mays. Oh, what they might have been worth.

If you’re a lucky guy like Jeff Figler, who grew up to be a bona fide sports memorabilia expert, you can count rediscovering a boyhood baseball card collection as one of the fortuitous turns in your life. Figler jokingly says his mother, Millie, now 96, will tell you she had a premonition way back that those cards would be valuable someday. “In reality, there were bags of cards and I think she just never got around to throwing them out.”

By the time his collections resurfaced, Figler’s own son was about 8 years old, and the fun began all over again. Together, father and son pored over the cards, procured price guides and enjoyed figuring out how much each was worth. The value of some of the rare examples, however, never exceeded the good times they shared studying those old collections and starting new ones.

Figler’s son, now 28, still has an interest in sports memorabilia all these years later. When he was young, the collecting duo visited trade shows looking for things of interest while thoroughly relishing the time they spent together.

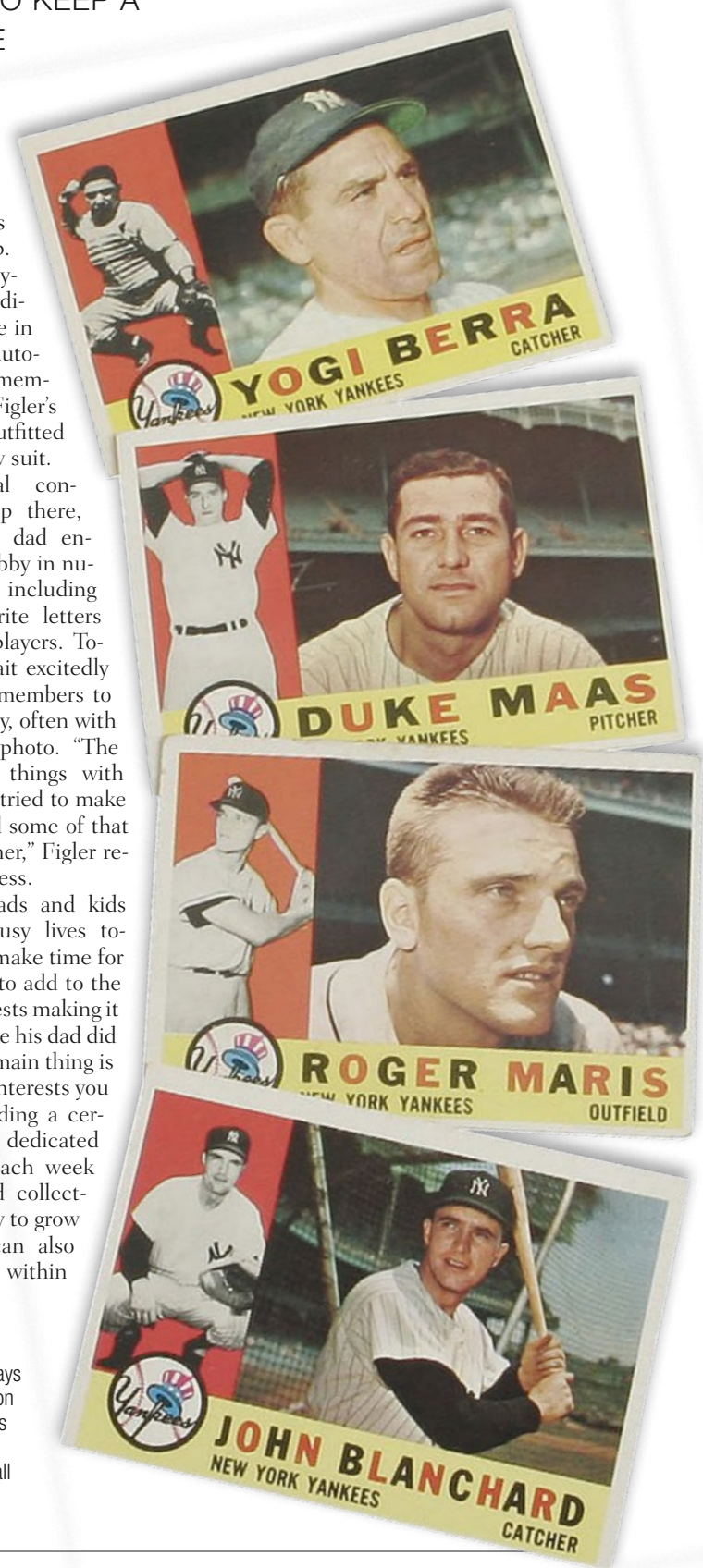
Recalling those good times makes Figler think back to how his own father helped him get started collecting in his hometown of St. Louis. Even as a kid, good fortune came his way when his dad got to know a number of baseball players through his work in

a specialty men’s clothing shop. His favorite players on the Cardinals would come in and share an autograph or other memorabilia with Figler’s dad while he outfitted them with a new suit.

The personal contacts didn’t stop there, though. Figler’s dad encouraged his hobby in numerous ways, including helping him write letters to his favorite players. Together they’d wait excitedly for those team members to send back a reply, often with a nifty signed photo. “The key was doing things with my father as he tried to make sure that we did some of that collecting together,” Figler recalls with fondness.

With both dads and kids leading such busy lives today, it’s hard to make time for something new to add to the mix. Figler suggests making it a priority, just like his dad did with him. “The main thing is to collect what interests you the most. Spending a certain amount of dedicated time together each week on that focused collecting is a good way to grow a hobby. You can also learn to work within your budget.”

Author Jeff Figler says a tangible connection to one’s childhood is a motivating factor to collecting baseball memorabilia.



"Spending a certain amount of dedicated time together each week on that focused collecting is a good way to grow a hobby."

Jeff Figler
Author, *Picker's Pocket Guide — Baseball Memorabilia: How to Pick Antiques Like a Pro*



Figler still encourages young collectors to write those old-fashioned hand-written letters to players if they're really inspired by them, but that method of collecting memorabilia is decidedly not as common as it was decades ago. Players now know their autographs have the potential to become valuable, so they frequently charge a fee for signing a photo or baseball at sports shows. That doesn't mean getting a signature is beyond a kid's budget.

"Most players are not superstars, so autographs might be \$10 to \$20 each," Figler adds. At that price point, saving allowance or chore money to visit a sports show with an adult mentor can easily lead to bringing home a collectible for many youngsters. Attending a spring training game of a favorite team, if that's feasible, also offers an opportunity to get photos or baseballs signed by favorite players.

In his book, *Picker's Pocket Guide — Baseball Memorabilia: How to Pick Antiques Like a Pro* (Krause Publications, \$14.99), Figler asserts that baseball cards are still a great option for starting a collection. They hit their peak of popularity in the late 1990s and early 2000s when values were going through the roof. But Figler notes that even though they haven't bounced back in

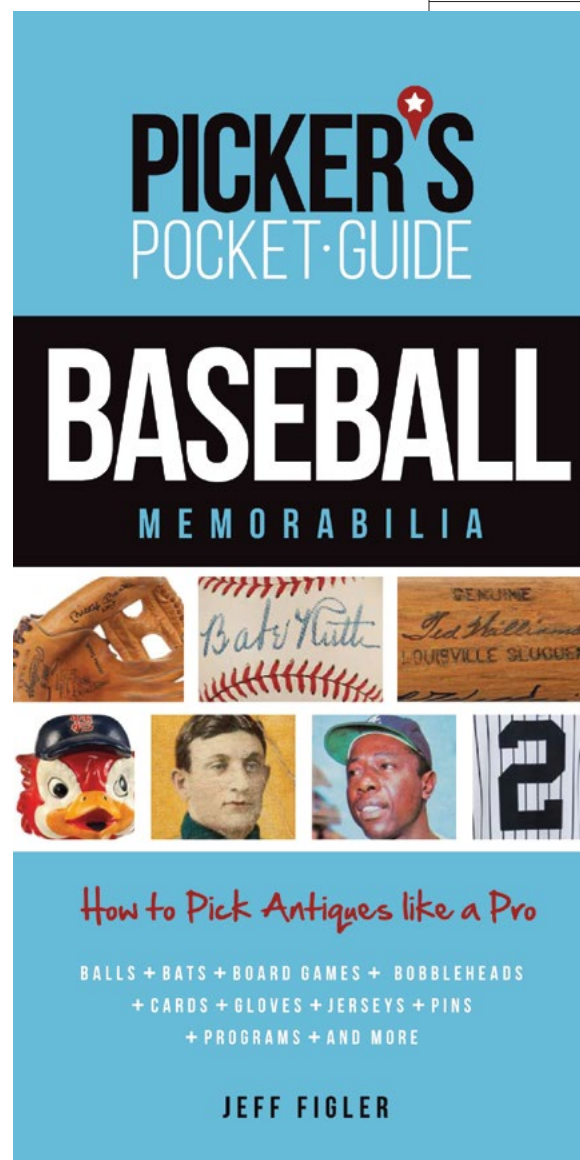
value to those levels, they're still as neat to collect as ever. Complete sets are available each year as well as individual packs. Once the packs are open, the cards are often sold individually, and quite affordably, at shows.

Kids can still have a great time trading cards with their friends, too, just as Figler did when he was young. Buddies on little league teams can trade cards with one another, and there are even online forums for trading sports cards that can be useful with the guidance of an adult. Trading cards is also a great way to narrow a child's focus so that collections are more manageable.

"If you don't focus on teams and players that interest you the most, you end up getting burned out," says Figler. "The sheer volume of memorabilia available today can be overwhelming."

So what else is available beyond photos, cards and baseballs?

In his book, teaching "how to pick like a pro," Figler includes chapters on different baseball memorabilia that might appeal to a kid. From bobbing head dolls and statues to pennants and posters, the book covers all the major categories along with a few fun things young enthusiasts might overlook, like jewelry and board games. This pocket-sized book focuses on everything from dream-find rarities to reasonably



priced lots previously sold through various sources, including Heritage Auctions.

It's also interesting that "a tangible connection to one's childhood" is at the top of Figler's list for main motivations to collect baseball memorabilia. "I listed the connection to childhood first because after interviewing scores of collectors over the years, that's the dominant theme that comes up time and again," he shares in the book.

So even if mom didn't save your baseball cards, it's never too late to start another collection. Just don't forget to follow Figler's lead and encourage a young person to join you in your collecting pursuits. Oh, the fun you'll have.



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

Parisian model Fanny Inanga artfully holds Nicki Marx's chicken-feather and deerskin breastplate in this photo by Phillip Dixon used for the cover of Heritage's 20th and 21st Century Design Auction catalog. The breastplate realized \$1,250



Undiscovered Treasures

STORY OF FEATHER ARTIST NICKI MARX IS ONE OF MANY WAITING TO BE TOLD

By Katie Nartonis

I can describe many unique experiences over the years which have occurred while searching out those living artists and designers who have defined the West Coast art scene. One of the most interesting is the marvelous story of the rediscovery of Nicki Marx.

It was spring 2014, and I was hiking Mount Tamalpais in Northern California. I had stopped for a break on a beautiful wooded ridgeline. From my perch, I could see the hills of Marin County, the Golden Gate Bridge and even the city of San Francisco. Hiking alone, I had tucked one of my favorite books into my backpack for company.

The book was *The Craftsmen Lifestyle: The Gentle Revolution*. This out-of-print work, published in 1976,

details the wave of California artists and craftsmen who were living up and down the coast during the 1970s. This publication (and the ongoing curated art show that inspired it, "California Design") was produced under the direction of Pasadena Art Museum curator Eudorah Moore (1918-2013).

This unique reference book has in some ways become my self-designed "California Design" course study book. Over the last decade or so, I've tried my best to meet as many of the artists featured in its pages as possible. On that sunny day, sitting on the peak of Mount Tamalpais, I just happened to flip open the book to the chapter on West Coast feather artist Nicki Marx.

By the 1970s, when Marx was

featured in *The Craftsmen Lifestyle*, Nicki was splitting her time between studios in Santa Cruz, Calif., and Taos. Marx was raised in Los Angeles and Palm Springs, but moved to New Mexico full time in 1985 after spending 15 years living in the Southwest part-time. I was immediately struck by an overwhelming desire to meet Nicki and to see her feather works in person. How, I asked myself, had I not yet connected with her work before?

I have spent a lot of time in Northern New Mexico over the years, and yet I was unaware that there was a respected feather artist from the 1960s still living and working in the Taos area. Marx's work is deeply connected to Northern New Mexico and is rooted

“Life is a door, to a door, to a door...”

— Eudorah Moore, California Design Curator

in that spiritual place. She told *Arizona Living Magazine* that “the colors, the visuals, the total sensual experience that is New Mexico is inseparable from my work. It is my life force, and is constantly exerting influence in one form or another.”

Her work resides in that rare intersection of art and fashion, and has a wonderfully evocative counter-culture vibe. I was hooked. As I closed the book, I thought I’d like to meet this woman. This is where the story gets a little bit weird.

Back in Los Angeles, just a few weeks later, I received a call out of the blue. It was Nicki Marx on the line.

A mutual friend, Los Angeles artist Larry Bell, had suggested that Nicki give me a call. Larry and I had become friendly when we had done a lecture event together in Los Angeles during the 2010 Pacific Standard Time Getty initiative. Since the 1960s, Larry has split his time between Venice Beach and Taos, where he has a large, airy studio. Larry understands that I have a passion for the work of the West Coast scene and he realized that Nicki and I may be a good fit. After this first phone call, and at my first opportunity, I headed out to visit Nicki in her New Mexico studio.

Nicki and I connected immediately. We talked at length about the goosebump moment when we both realized that we had sought each other out, at virtually the same time. I continue to be amazed by the synergy that drew us together. Then we got down to work.

Her studio walls were covered with stunning feather wall works, both vintage and newly made. But it was not until she started pulling out her vintage feather wearable pieces that I started to really get excited. As an auction specialist with a desire to introduce her work to auction, I knew I had to get inspired. It takes passion, as well as academic rigor, to make an airtight historical case. I realized that these evocative early pieces were the anchor from which we could construct a case for her larger career and, indeed, importance.

Nicki and I agreed to work together towards an auction presentation and before I left, I purchased a magnificent vintage piece from 1973 (see photo). A feather wearable made of chicken

and pheasant feathers, I brought it back to Los Angeles and started wearing it out to art openings and galleries. I found that everywhere I went, the piece attracted attention. I could not take a step into an art event without being stopped and asked what I was wearing. I loved sharing Nicki’s work and her story, and the circle started to grow.

The full story of her career needed to be told before the work was ready to present at auction. Back in Los Angeles, I brought Nicki to the attention of gallerist Gerard O’Brien of Reform Gallery. O’Brien has a great understanding of the West Coast art scene and he was immediately receptive. He was intrigued by Nicki’s work and her fascinating story. But it was the mountain of gallery and museum shows and early press clippings from her early career that sealed the deal. The result was “Marx Rising,” a one-woman show of Marx’s vintage and new pieces held in late 2014. The show and her work were subsequently covered by national magazines. The gallery experienced strong and steady sales of Marx’s work. Curators at the Los Angeles County Museum of Art then purchased a vintage Marx for the museum’s permanent collection. I knew we were on to something.

It was another twist of fate that connected Nicki’s work with fashion photographer Phillip Dixon. Dixon is a well-known fashion photographer who has shot campaigns for brands such as Leon Max and Yves Saint Laurent. A mutual friend and fellow photographer Faria Raji was generous enough to share Nicki’s work with Dixon. Dixon was intrigued and asked to see the work in person. A photo session soon followed. On a cool, foggy November day, we spent an afternoon shooting at Dixon’s stunning Venice Beach, Calif.,

compound. The resulting photos have been published nationally in both *The LA Fashion Magazine* and *Ornament Magazine*.



Nicki Marx’s vintage chicken and pheasant feathers wearable, circa 1973, purchased by the author directly from the artist. Photo courtesy of Nicki Marx.

As consignment director for 20th and 21st Century Design at Heritage Auctions, I was thrilled to place the last unpublished image from that shoot on the cover of Heritage’s fall auction catalog. At that October auction, savvy bidders from around the globe scooped up Nicki’s wearable feather art.

Heritage specialists are indeed a part of building the art record. There is more fun and adventure to bringing auction property to auction than you might imagine. There is nothing more interesting to me than the challenge of framing the unique stories that surround the living and breathing 20th and 21st century. We are out in the field, with our ears to the ground, and if we are lucky, we are able to discover more buried treasure that enriches the historical record.

The story of Nicki Marx is just one of the many stories out there waiting to be told.



KATIE NARTONIS is consignment director for 20th and 21st Century Design at Heritage Auctions. She is founder of the Nartonis Project, which is dedicated to telling the stories of the West Coast art scene.

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U.S. Coins Signature® Auction 1234

Auction dates: April 27-May 2, 2016

Consignment deadline: March 14, 2016

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Auction date: May 13, 2016

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Auction date: March 26, 2016

Consignment deadline: Feb. 2, 2016

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Auction date: May 6, 2016

Consignment deadline: March 15, 2016

Contact: Isaiah Evans, Ext. 1201

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Auction date: June 4, 2016

Consignment deadline: March 28, 2016

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HISTORICAL

Americana & Political Grand

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Auction date: Feb. 27, 2016

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Auction date: March 12, 2016

Consignment deadline: Jan. 20, 2016

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Auction date: April 5, 2016

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Consignment deadline: March 25, 2016

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1

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of this style C three-sheet printed for Universal's 1931 classic film. It realized \$358,500 at a March 2015 auction.



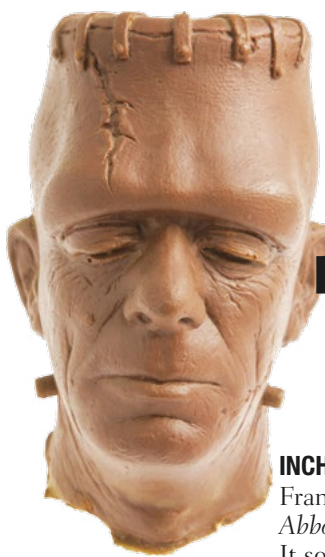
8.5

CGC GRADE for *Frankenstein Comics* #1 (Prize, 1945), with story, cover and art by Dick Briefer. This copy realized \$3,346 at a February 2015 auction.



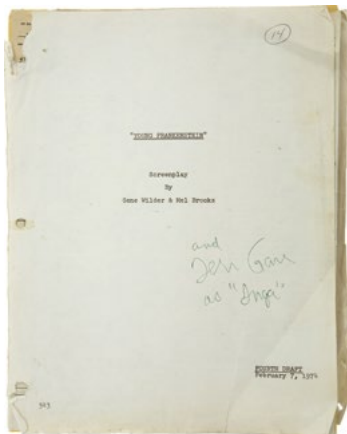
10

INCHES IN HEIGHT of Vulcanized-rubber Frankenstein head used in 1948 film *Abbott and Costello Meet Frankenstein*. It sold at auction for \$4,780 in October 2007.



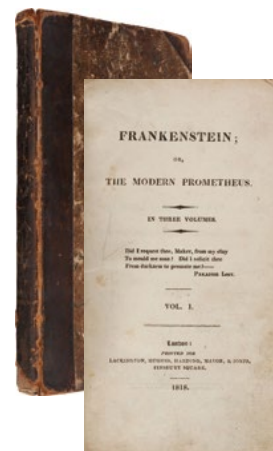
134

PAGES of *Young Frankenstein* script belonging to Teri Garr, who played Inga in the 1974 Mel Brooks comedy. It sold at auction for \$1,673 in October 2008.



1818

YEAR Mary Shelley's *Frankenstein; or, the Modern Prometheus* was published in London. A first edition of Volume I printed for Lackington, Hughes, Harding, Mavor, & Jones realized \$11,250 at an April 2014 auction.



32

AGE of Elsa Lanchester when she starred in the 1935 sequel *The Bride of Frankenstein*. This promotional still realized \$4,780 at a March 2009 auction.



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