

THE BEATLES ■ HAL FOSTER ■ ABRAHAM LINCOLN ■ JUDITH LEIBER ■ ROD McKUEN

# HERITAGE MAGAZINE FOR THE INTELLIGENT COLLECTOR®

Fall 2015 \$7.99

## Sylvester Stallone

OFFERS HIS ICONIC  
MEMORABILIA TO  
FANS WORLDWIDE

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Sylvester Stallone and his 1990 painting *Never Up By Noon, Leading Man*.  
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# HERITAGE MAGAZINE FOR THE INTELLIGENT COLLECTOR®

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*Heritage Magazine for the Intelligent Collector*, Vol. 9, No. 1, is published four times a year by Heritage Auctioneers & Galleries Inc., 3500 Maple Ave., 17th Floor, Dallas, TX 75219-3941. ISSN 1941-1790. Subscriptions are \$31.96 for four issues. Send subscription orders to Heritage Magazine for the Intelligent Collector, 3500 Maple Ave., 17th Floor, Dallas, TX 75219-3941. If you have questions about your subscription, or for address change, please call 1-866-835-3243. Back issues are available for \$15 each. Call 1-866-835-3243 to order. Postage paid at Dallas, TX, and additional mailing offices. POSTMASTER: Send address changes to: Heritage Magazine for the Intelligent Collector, 3500 Maple Ave., 17th Floor, Dallas, TX 75219-3941. Copyright ©2015 by Heritage Auctioneers & Galleries Inc. All photographs by Heritage unless otherwise noted. All rights reserved. Reproduction in whole or in part is prohibited without written permission. Printed in the U.S.A. HERITAGE MAGAZINE FOR THE INTELLIGENT COLLECTOR® and INTELLIGENT COLLECTOR® are trademarks of Heritage Capital Corporation. All auction prices indicated are subject to variation. Before making decisions to buy or sell, consult the latest information. Grading of collectible memorabilia is subject to interpretation, and opinions can vary. Any value estimate or past auction price may have little relevance to future transactions. Such factors as changing demand, popularity, new discoveries, strength of the overall market, and economic conditions are influences.



# Inspired by Stallone

I HAD THE rare pleasure of interviewing Sylvester Stallone for this issue's cover story on the action star's upcoming auction.

For an international celebrity, Stallone is an incredibly humble, thoughtful and charming man. Those traits—along with a crazy ability to kick a little butt—are certainly among the reasons Stallone is an admired icon around the world.

It's a journey that began innocently enough in suburban Philadelphia, where Stallone attended school, did some acting and played football. He spent two years instructing at the American College of Switzerland in Geneva before returning to the United States and studying drama at the University of Miami. In 1974, he was cast in *The Lords of Flatbush*, receiving his first writing credit for additional dialogue in the film. He left New York for Hollywood, where Rocky was born in a script Stallone wrote longhand.

The rest, as they say, is history.

Now, fans worldwide have an opportunity to own incredible pieces of history from across the actor's legendary career. "Stallone – The Auction" is scheduled for Oct. 14-15, 2015, in Los Angeles (see page 54).

In the auction, fans will find the actual red Mead notebook that Stallone used to craft his rags-to-riches American Dream story of Rocky Balboa. Keeping in line with my impressions of the Academy Award-winning actor, writer and director, Stallone is donating a portion of his auction proceeds to military charities. "These fellows are so underappreciated for what they do and the sacrifices they make," Stallone told me. "Having played military characters, I just feel there's a natural bond there, and I'm going to try and do something nice for them."

Rocky, it turns out, is not the only hero who continues inspiring people worldwide.

AS ALWAYS, DROP me a line at [HectorC@IntelligentCollector.com](mailto:HectorC@IntelligentCollector.com) to share your stories. I remain interested in your discoveries.



**Hector Cantú**, Editor & Publisher



**NORTH KOREAN FORCES** capture Seoul in the opening phase of the Korean War. President Harry Truman sends military personnel to Vietnam to aid French forces. In Washington, Sen. Joseph McCarthy claims large numbers of communists and Soviet spies have infiltrated the government and Hollywood. Small appearances in *The Asphalt Jungle* and *All About Eve* draw attention to starlet Marilyn Monroe (below). Movie theaters show *Cinderella*, *Samson and Delilah* and *Father of The Bride*. *Beetle Bailey* and *Peanuts* are first published in newspapers. The New York Yankees sweep the Philadelphia Phillies in the World Series, and Ben Hogan wins the U.S. Open.



## 1950

## MOVIE POSTERS

The story of a hack screenwriter who writes a screenplay for a star who has faded into obscurity, ***Sunset Boulevard*** was nominated for 11 Academy Awards and often ranks among the greatest films of the 20th century. Starring Gloria Swanson and William Holden, it premiered on Aug. 10, 1950, at Radio City Music Hall. A one sheet poster from the original theatrical release realized **\$20,912** at a July 2013 Heritage auction.



## ILLUSTRATION

The Golden Age of pin-up girls was in full swing, and **Gil Elvgren** (1914-1980) was among the genre's greatest artists. In addition to illustrations for magazines such as *The Saturday Evening Post* and *Good Housekeeping*, Elvgren painted for the Brown & Bigelow calendar company. This 1950 oil on canvas, titled *High and Shy*, sold for **\$161,000** at a May 2015 auction.



## SPORTS

Two years before **Joe DiMaggio** (1914-1999) asked a friend to arrange a date with Marilyn Monroe, the New York Yankees center fielder wielded the most dangerous bat in the American League. He drove in 122 runs with 32 homers and 75 extra base hits to pace the league with a .585 slugging percentage. A Yankees jersey DiMaggio wore during that 1950 championship season sold for **\$89,625** at a February 2014 auction.



## COMIC ART

Four years before the U.S. Senate opened hearings on the link between juvenile delinquency and comic books, readers were snatching up ***The Crypt of Terror***. The hearings eventually forced EC Comics to cancel the series (which was renamed *Tales From the Crypt*). The original cover art by **Johnny Craig** (1926-2001) for *The Crypt of Terror* #17, dated April-May 1950, sold for **\$37,950** at a July 2002 auction.





# Making Moves

HERITAGE EXPANDS NEW YORK OFFICE, OPENS IN AMSTERDAM AND UNVEILS PLANS FOR HONG KONG

HERITAGE AUCTIONS IS opening a Hong Kong office and salesroom, specializing in coins and currency, but also giving Asian consignors easy access to the auction house's 40 categories.

"Heritage already has many clients throughout Asia," says Heritage Executive Vice President Cristiano Bierrenbach. "We see this as a logical step for the company. This will make it easier for our clients and bidders in that part of the world to work with us."

Kenneth Yung, an established numismatist based in Hong Kong, has been named director of Asian Operations. "It's a great honor to join the team at Heritage, the largest numismatic auction house in the world," Yung says. "Together we hope to lead the Asian numismatic market into a whole new era."

The company will hold two auctions per year focusing on world coins. The December auction includes numismatic items from Bhutan, British North Borneo, Burma, Cambodia, Ceylon, China, French Cochinchina, French Indochina, Hong Kong, Indonesia, Laos, Macau, Malaysia, Mongolia, Myanmar, Singapore, Straits Settlements, Sumatra, Taiwan, Thailand, Tibet and Vietnam.

Consignments for the inaugural Hong Kong auction are being accepted until Oct. 19.

The company has also joined with Dutch auction house MPO Auctions to form Heritage Auctions Europe in Amsterdam, Netherlands. The office offers full service in all company categories.

At the same time, Heritage is expanding its Park Avenue office in New York. The move frees up street-level floor space to expand public displays from Heritage's different auction categories, including sports memorabilia, rare coins, comic books, wine and luxury handbags.

"One of the most talked-about features of our New York gallery is the Heritage Window on Park Avenue," says Kathleen Guzman, managing director for Heritage in New York City. "Thousands of people pass by each day and enjoy eye-catching displays of selections from upcoming auctions."

## NEW 'GUIDE' REFLECTS IMPACT OF POPULAR MOVIES

THE 2015-16 EDITION of the electronic *Overstreet Comic Book Price Guide* is available for immediate download at Heritage Auctions' website, HA.com, for \$30.

With movie tie-ins soaring in value, the past year saw more "hot" books and more pricing changes than any year in recent memory, and that makes having the latest *Guide* more important than ever, says Barry Sandoval, director of comic operations at Heritage Auctions. "Covering more than a century of comic book history, the *Guide*, an essential tool for collectors and investors, is highly regarded for its well-researched pricing, in-depth historical information and incomparable insights into the marketplace."

Compatible with Mac and PC, the electronic edition of the *Guide* is fully searchable. To download, visit HA.com/Comics.



Hong Kong is a major global trade hub and financial center.



Kenneth Yung

## PEOPLE

KATIE NARTONIS has joined Heritage Auctions' Beverly Hills office as consignment director of 20<sup>th</sup> and 21<sup>st</sup> Century Design. Nartonis has handled thousands of works for auction from fine and rare Tiffany glass to *Playboy* magazine's collection of development art. She has produced more than 25 lecture events covering art, design, animation and film. In February, her documentary film *In Tandem: The Life and Work of Jerry and Evelyn Ackerman* debuted at 2015 Modernism Week in Palm Springs.



LEON BENRIMON has been named director of Modern and Contemporary Art at Heritage Auctions' New York office. He previously owned Benrimon Contemporary in New York, where he sold blue chip artworks on the secondary market in association with historical exhibitions, while dedicating himself to representing and supporting emerging, established and mid-career Contemporary artists working in a variety of mediums.



DEAN HARMEYER, who achieved world record prices at Christie's auction house, has been named consignment director in Heritage Auctions' entertainment and music department. Harmeyer previously worked in executive positions at Universal Music Group, Sony Music and BMG. He is a graduate of New York University's distinguished Appraisal Studies in Fine and Decorative Arts program, and a USPAP-certified appraiser.



LLOYD CURREY, one of the leading popular-fiction specialists in the rare books trade, is joining forces with Heritage Auctions. He previously worked at J.S. Canner and Company in Boston, and co-founded Literary Heritage of Sharon, Mass. In 1968, he established his own antiquarian book business, L.W. Currey Inc.



Auction Update



# Zippering Around in Style

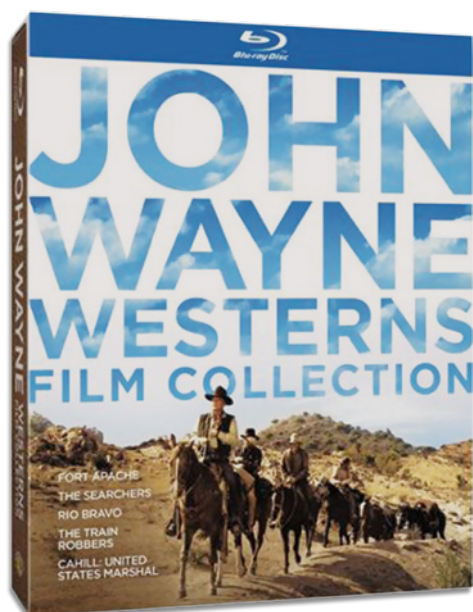


The ST1 is regarded as one of the highest-performance electric bicycles on the market. With a lithium-ion battery that gives it a 90-mile range and a top pedal-assisted speed of 28 mph, Stromer's e-bikes are ideal for urban commuters. Now, the company is manufacturing a numbered, **Limited Edition ST1** (\$4,990, [StromerBike.com](http://StromerBike.com)), with 399 bikes made for worldwide distribution. It's equipped with custom fenders, a rear rack and a "Super Nova" front light. It's available now at select specialist dealers in Europe and the United States.



### We Will Spin You

Members of the legendary rock group Queen have teamed up with turntable manufacturer Rega to produce a limited edition **Queen by Rega Custom Turntable** (\$650, Rega.co.uk) to coincide with the release of the band's re-mastered multi-disc box set. Of the 2,000 being manufactured, only 200 will be available in the U.S. market, available through authorized Rega dealers in late September.



### Duke Rides Again

The **John Wayne Westerns Film Collection** (\$39.68, Amazon.com) includes five classic Duke films, some available on Blu-ray for the first time. Fans will be delighted to sit through high-definition versions of *Fort Apache* (1948), *The Searchers* (1956), *Rio Bravo* (1959), *The Train Robbers* (1973) and *Cahill, U.S. Marshal* (1973). It's a sampling of movies that holds up well in the modern age of films.

### Ultra-High Luxury Supercar Class

Aston Martin's front-engine, rear-wheel-drive **Vulcan** (\$2.3 million, AstonMartin.com/Vulcan) is made entirely of carbon fiber and packs a massive 7.0-liter, V12 engine that makes more than 800 horsepower. Of course, it's a track-only supercar, and only 24 examples are being offered worldwide. Owners get carbon ceramic disc brakes, a six-speed sequential gearbox, variable traction control and a fully adjustable suspension. And you can order the car in any color you like.





By Eric Bradley



### American Indian Art

It's not known exactly when cradleboards came into use among Plains Indians. But it's likely the spread of equestrian culture played a role in the development of baby-carriers that protected infants and allowed mothers to travel or be mobile for work. Fashioned circa 1890 from wood, tanned elk hide and glass beads, the motifs and bead colors exhibited on this **Rare Crow Cradleboard** exemplify classic Crow beadwork. Standing 41½ inches high, this piece from the Valentine Pasvolksy Collection realized **\$137,000** at a May 2015 Heritage auction.





### Presidential Artifacts

President John F. Kennedy's selfless acts during World War II regrettably left him with a lifetime of back issues. His White House rocking chairs were more therapeutic than relaxing. **President Kennedy's Personal Back Brace**, worn during his time in office, was gifted by Kennedy's mother Rose to their family physician in the hopes it might ease another's suffering. It sold for **\$20,000** in May 2015.



### Space Exploration

Commemorative medallions flown aboard various spaceflights are popular among space buffs. This **Apollo 11 Robbins Medallion**, one of just 450 made, set a record as the most valuable from the mission ever sold publicly at Heritage Auctions. It realized **\$50,000** in May 2015.



### Political Memorabilia

Prices for Americana collectibles were pushed to new highs after Heritage Auctions brought the Merrill C. Berman Collection to auction earlier this year. Among the museum-quality pieces in the collection was this rare **1844 Presidential Campaign Banner** for James K. Polk, which set a record for the most valuable piece of political memorabilia ever sold at public auction. It realized **\$185,000** in June 2015.



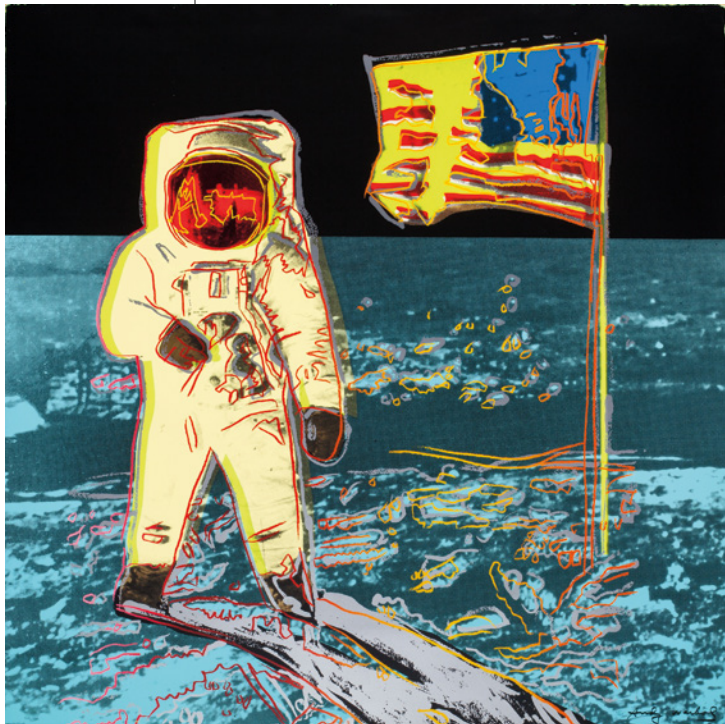
### Original Comic Art

*Star Wars* creator George Lucas credits *Flash Gordon* artist Alex Raymond for influencing generations of moviemakers and comic book artists. If you look at the bottom center panel of this **Flash Gordon and Jungle Jim Original Sunday Comic Strip Art**, published on May 21, 1939, you might see how Queen Fria's "side bun" hairstyle is remarkably similar to Princess Leia's hairdo in the original *Star Wars* movie. This piece sold for **\$155,350** in May 2015.



## Fine Minerals

Gerhard Wagner spent his life amassing one of the finest collections of rare tourmalines. A crown jewel from the collection, **Tourmaline with Quartz & Albite on Lepidolite**, dubbed "Big Beauty," was discovered in 2006 in the Pederneira Mine in São José da Safira, Brazil. It sold for **\$275,000** in June 2015.



## Contemporary Art

Andy Warhol's pop-culture image of a moonwalker was formerly owned by the moonwalker himself. **Moonwalk, 1987**, came from the private collection of Buzz Aldrin, the second person to walk on the moon. In May 2015, it realized **\$173,000** at Heritage Auctions, a record for the work.



Mario Andretti



## Racing Sports Collectibles

The fire suit Mario Andretti wore during his only Indy 500 victory proved to be a rare find, especially considering the car he piloted is now housed at the Smithsonian. **Andretti's 1969 Indianapolis 500 Race-Worn Fire Suit** sparked a bidding war between 10 collectors when Heritage Auctions presented it as part of the Dr. Harlen Hunter Collection of Racing Sports Collectibles in June 2015. It sold for **\$52,580**.



## Decorative Arts

Japanese art deco ceramics are rare and collectors take notice when an unusual set appears at auction. This extraordinary set of 15 **Figural Kitchen Canisters**, circa 1925, is marked MEPOCO JAPAN and sailed past its \$400 low estimate. The set is from the estate of Richard Wright (1947-2009), the well-known PBS *Antiques Roadshow* appraiser who specialized in antique and modern dolls. It realized **\$3,500** in June 2015.





## HERITAGE AUCTION PREVIEWS

Important Lots from  
Upcoming Auctions

### LINCOLN'S HANDWRITTEN PASSAGE

Rare signed quotation  
from president's second  
inaugural now inscribed on  
Washington memorial 32

MEL RAMOS 21

RENÉ RONDEAU 22

JUDITH LEIBER 26

ROD McKUEN 28

FRANCIS PEYTON ROUS 31

Abraham Lincoln Autograph Quotation  
Signed in an Autograph Album  
Last Paragraph of Second Inaugural  
Address, circa March 1865  
Estimate: \$1 million+



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\*Patent No. 9,064,282



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# Mel Ramos' 'Batman'

IN PRIVATE HANDS FOR  
50 YEARS, SUPERHERO PAINTING  
AN IMPORTANT WORK FROM  
EARLY IN ARTIST'S CAREER

IN THE EARLY 1960s, California artist Mel Ramos was experimenting with pop-culture images, along with East Coast contemporaries Andy Warhol and Roy Lichtenstein.

A fan of comic books, Ramos decided early that he would paint people he grew up admiring. "I was attracted to comics back then," Ramos has told *The Intelligent Collector*.

In 1961, the Sacramento native produced what is considered his first true "mature" image. "That very well-known painting is *Superman*, and it displays a style and technique which Ramos has been identified with ever since," art historian and gallery owner Louis K. Meisel has written.

Wonder Woman and the Green Lantern also got the Ramos treatment. In 1962, he painted his version of Batman. Shortly afterwards, the artist traded the painting for some comic books. "Our consignor bartered with Ramos to acquire the painting in the early 1960s," says Leon Benrimon, director of modern and contemporary art at Heritage Auctions' New York office. "He has held onto this painting ever since, not aware of its value until earlier this year."

*A Sinister Figure Lurks in the Shadows* is being offered in Heritage's modern and contemporary art auction scheduled for Nov. 14, 2015, in Dallas. It's expected to realize at least \$80,000.

Since those early days, Ramos has won international acclaim. His figurative painting has been lauded for its classical technique, vibrant energy and modern consumerist sensibilities, and his art hangs in the Guggenheim, Museum of Modern Art and Smithsonian American Art Museum. Ramos' *Superman* is part of San Francisco's De Young Museum collection.

Although he gained popularity as part of the Pop Art movement, Ramos believes an artist's hand must be present in the finished product, Benrimon says.



Mel Ramos (b.1935)

*A Sinister Figure Lurks in the Shadows*, 1962

Oil on canvas, 18 3/8 x 13 1/4 in.

Estimate: \$80,000-\$120,000

"Ramos transformed popular figures such as these comic superheroes into his own hand-made, unique images. This painting of Batman not only epitomizes the truly incredible talents of Mel Ramos, but also exudes the simplicity and invincibility of all comic-book heroes we have grown to love."

## EVENT

**MODERN &  
CONTEMPORARY ART  
SIGNATURE® AUCTION  
5224** is scheduled  
for Nov. 14, 2015, in  
Dallas and online at  
[HA.com/5224](http://HA.com/5224). For  
information, contact  
Leon Benrimon at  
214-409-1799 or  
[LeonB@HA.com](mailto:LeonB@HA.com).



# The René Rondeau Hamilton Collection

HISTORIAN AND WATCHMAKER RELEASING PROTOTYPES,  
RARITIES AND PIECES UNIQUE

## EVENT

**TIMEPIECES  
SIGNATURE® AUCTION**  
5242 is scheduled  
for Oct. 29, 2015, in  
New York and online  
at [HA.com/5242](http://HA.com/5242). For  
information, contact Jim  
Wolf at 214-409-1659  
or [JWolf@HA.com](mailto:JWolf@HA.com).

RENÉ RONDEAU IS considered the world's top Hamilton Electric expert and historian. He's the author of *Hamilton Wristwatches: A Collector's Guide* and *The Watch of the Future*, which focus on Hamilton Electric watches of the 1950s and 1960s.

"Rondeau is the world's leading authority on Hamilton wristwatches," says Jim Wolf, Heritage Auctions director of watches and fine timepieces. "So it's an important event when Mr. Rondeau opens his collection to the global community of watch aficionados."

Sixty-four lots from the personal collection of Rondeau – including prototypes, rarities and pieces unique – are featured in Heritage's timepieces auction scheduled for Oct. 29, 2015, in New York. "It's the first time these treasures have been offered to collectors," Wolf says.

The collection was meticulously curated with extensive research, and prototype lots are accompanied by important provenance, including original patent archives, factory inventory records, original photos and letters from the original owners. "Many of these owners were instrumental in the research and development of Hamilton's 'Watch of the Future,'" Wolf says, adding that nearly all lots in the auction are featured in Rondeau's book.

The numerous examples of prototype watches are led by the ultra-rare EM-1. "This was the first electromagnetic prototype ever made in 1952," Wolf says.

An 18k rose gold Ventura with black dial is the "Holy Grail" for Hamilton Electric collectors, Wolf adds. "This is one of only eight watches known to exist. The rose gold version was only made for the South American market."

A Hamilton Pacer with a 1958 dedication engraving to future president Lyndon Baines Johnson is offered for the first time at auction. "It is expertly documented with pictures from the dedication event and



Hamilton EM-1 Prototype, 1952  
The First Complete Prototype Electric Wristwatch  
Estimate: \$3,000-\$4,000  
From the Personal Collection of René Rondeau





Hamilton Ventura, 1959  
Very Rare & Important  
18k Rose Gold  
Estimate: \$10,000-\$15,000  
From the Personal  
Collection of René Rondeau



Hamilton Altair, 1962  
With Original Band,  
Box & Paper  
Estimate: \$4,000-\$5,000  
From the Personal  
Collection of René Rondeau

Hamilton Transparent 992, 1940s  
One-of-a-Kind Pocket Watch  
Estimate: \$8,000- \$10,000  
From the Personal Collection  
of René Rondeau





Auction Preview  
TIMEPIECES

Hamilton Pacer  
Presentation Watch, 1958  
Personally Worn by  
Lyndon B. Johnson  
Estimate: \$4,000-\$6,000  
From the Personal  
Collection of René Rondeau



a photo album showing pictures of Johnson wearing this watch during the 1960 campaign and numerous other events," Wolf says.

Also offered is an Altair, one of the most coveted asymmetrical models by modern collectors. The exceptional mint example comes with original band, inner and outer boxes and guarantee form.

A true "piece unique" is a transparent Hamilton 992 pocket watch that Rondeau acquired in the 1980s from the president of Hamilton, John Gelson. It is featured in the opening sequences of the Hamilton films *What Makes a Fine Watch Fine* (1947) and *How a Watch Works* (1950).



# The James M. Goode Collection of Bookplates

CUSTOMIZED LABELS FOR BIBLIOPHILES SUCH AS  
GEORGE WASHINGTON, GRETA GARBO, ALBERT EINSTEIN  
PROVIDE BEAUTIFUL RECORDS OF OWNERSHIP

**BOOKPLATES HAVE BEEN** an essential part of the printed book for more than 500 years.

"The earliest bookplates were woodcuts designed and printed for Catholic monasteries in Bavaria, Germany, beginning in the 1480s – only one generation after Johannes Gutenberg invented the printing of books by movable type in Mainz in 1455," bookplate collector, author and historian James M. Goode writes in *Three Centuries of the American Bookplate*.

The study and collection of bookplates became popular in the late 19<sup>th</sup> century with the publication of four serious historical studies of the labels used to identify ownership. Beginning in the 1890s, collectors were focusing on bookplates of famous people, universities and well-known bookplate designers. Others collected bookplates with images such as sailing ships, knights, monks, library interiors or silhouettes. The Yale University Library has the largest collection in the world, with close to one million bookplates.

"Bookplates have been an endlessly diverse and charming reflection on the history of book-making and provide a beautiful record of book ownership," says James Gannon, director of rare books at Heritage Auctions.

Heritage Auctions' rare book auction in November features about 2,000 bookplates from the James M. Goode Collection of Bookplates. The collection was exhibited at the University of Virginia in 2010, under the auspices of the Rare Book School, the Albert and Shirley Small Special Collections Library and the Alderman Library.

"Many plates in this collection are custom-framed and elegantly labeled in calligraphy," Gannon notes. "The collection boasts the plates of prominent figures in many fields, including politicians, entertainers, industrialists, businessmen, scientists and authors."



Among the bookplates are those belonging to George Washington, Greta Garbo, Nelson A. Rockefeller (the only bookplate designed by Pablo Picasso), Albert Einstein and Robert Frost.

Many of the bookplates were created by important artists and designers such as Rockwell Kent, Thomas Hart Benton, Paul Revere, Carl S. Junge, Paul Landacre, Frank Brangwyn, Edward Burne-Jones, Eric Gill and Leonard Baskin. "Some are being auctioned individually," Gannon says, "but most will be auctioned in appropriate groupings, especially if they already are custom-framed by type or style of plate, bookplate designer, type of book owner, etc."

The auction includes bookplates (clockwise from top left) of George Washington, Theodore Roosevelt, noted bookseller Ernest Dawson, designer Rockwell Kent and Greta Garbo. Lot estimates range from \$200 to well over \$1,000.

## EVENT

**RARE BOOKS  
SIGNATURE® AUCTION  
6148**, featuring the James M. Goode Collection of Bookplates, is scheduled for Nov. 4-5, 2015, in New York and online at [HA.com/6148](http://HA.com/6148). For information, contact James Gannon at 214-409-1609 or [JamesG@HA.com](mailto:JamesG@HA.com).



# The Art of Judith Leiber

AUCTION FEATURES MORE THAN 500 UNIQUE  
 PIECES FROM AMERICA'S LEGENDARY DESIGNER

By Barbara Stone Conn

## EVENT

### THE ART OF JUDITH LEIBER SIGNATURE®

AUCTION 5246 is  
 scheduled for Oct. 9,  
 2015, in Dallas and  
 online at [HA.com/5246](http://HA.com/5246).

For information,  
 contact Diane D'Amato  
 at 214-409-1901 or  
[DianeD@HA.com](mailto:DianeD@HA.com).

**PIONEER, ARTIST, BUSINESSWOMAN.** All aptly describe Judith Leiber, the Hungarian-born American handbag designer who trained in Budapest and went on to become a master craftswoman who forever changed the luxury landscape.

It was rare in 1963 for a woman to launch her own business, more so to achieve immediate success and dominate the accessory marketplace for decades. Leiber's designs have been recognized with virtually every prestigious fashion industry award, and her creations have been exhibited at the Smithsonian Institute, the Los Angeles County Museum of Art, the Chicago Historical Society, and New York's Metropolitan Museum of Art.

"The Leiber bags are really a work of art rather than just an accessory," Milton Pedraza, chief executive of the research and consulting firm Luxury Institute, told Reuters in 2007.

"Judith Leiber evening bags, called minaudieres, are among the most identifiable examples of design in the world," adds Diane D'Amato, director of luxury accessories at Heritage Auctions. "Her handbags have adorned the arms of every first lady since Mamie Eisenhower, are seen on red carpets from Cannes to Hollywood, and collected by devotees around the globe."

Leiber (b.1921) has said she designed more than 3,000 patterns during her career. Her elegant and whimsical creations began as a result of receiving a shipment of tarnished metal bags from Italy. Rather than waiting for another shipment, Judith adorned the bags with crystals, adding semi-precious stones and seashells in later years. She also became known for using exotic skins and silks on her frame bags, made distinct with clasps bejeweled with semiprecious stones.

Leiber sold her company in 1993 and retired in 1998 to travel the world with her husband.

The Art of Judith Leiber Auction, comprised of more than 500 Leiber bags, is scheduled for Oct. 9, 2015, with previews in New York and Beverly Hills.

"This collection goes well beyond curated examples of beauty and artistry," says Heritage Auctions' Managing Director Kathleen Guzman. "It represents the very building blocks that made Judith Leiber a global treasure."



Judith Leiber minaudieres like these are part of the Art of Judith Leiber auction.





EVENTS  
featuring Items  
from the Estate  
of Rod McKuenCOMICS SIGNATURE®  
AUCTION 7147,  
Aug. 27-29, 2015,  
in Dallas and online  
at HA.com/7147.FINE & DECORATIVE  
ARTS INCLUDING  
ESTATES SIGNATURE®  
AUCTION 5225,  
Sept. 12, 2015,  
in Dallas and online  
at HA.com/5225.ENTERTAINMENT  
SIGNATURE®  
AUCTION 7149,  
Sept. 19-20, 2015, in  
New York and online  
at HA.com/7149.MANUSCRIPTS  
GRAND FORMAT  
AUCTION 6149,  
Nov. 4-5, 2015, in  
New York and online  
at HA.com/6149.For all auction  
information, visit  
HA.com/McKuen

## The Estate of Rod McKuen

AUCTIONS INCLUDE SONGWRITER'S WARHOL SCREENPRINTS,  
'PEANUTS' COMIC STRIPS, STEINWAY CONCERT PIANO AND RARE BOOKS

ROD MCKUEN WAS one of the best-selling poets in the United States during the late 1960s. He wrote more than 1,500 songs for performers such as Barbra Streisand, Waylon Jennings, Johnny Cash, Dusty Springfield, Johnny Mathis and Frank Sinatra. Sales surpassed 100 million records worldwide, with his 1974 hit *Seasons in the Sun* alone selling more than 14 million copies.

"Rod McKuen was regarded as a cultural phenomenon through much of his career," says Carolyn Mani, consignment director for Heritage Auctions in Beverly Hills. "And his massive success as a songwriter and singer saw him become one of America's most popular poets, often regarded as our unofficial poet laureate."

McKuen was nominated twice for Oscars, for the song *Jean* from the film *The Prime of Miss Jean Brodie* in 1970, and again in 1971 for his work on the animated film *A Boy Named Charlie Brown*. He passed away earlier this year in Beverly Hills after suffering from pneumonia.

Heritage Auctions is offering items from the Estate of Rod McKuen across several auctions beginning this fall. Collectors will discover his comic art (McKuen was good friends with Charles Schulz), his Steinway concert grand piano, gold records from his studio, numerous awards, and artwork, including screenprints by Andy Warhol.

"The McKuen Collection is a diverse group of material that represents a lifetime of collecting and an unparalleled opportunity to purchase material directly from a world-renowned poet and author," says James Gannon, director of rare books at Heritage Auctions.

McKuen lived in a classic 1927 Beverly Hills home, which also housed his recording studio and record label, Stanyan Records. He hosted parties and events for friends and celebrities including John Lennon, Dinah Shore, Peter Fonda, Johnny Cash and others. "His home reflected his love of music, literature, art, nature and friends," Gannon says. "He surrounded himself with his collections of music, vinyl records, compact discs, art and fine books, many of which will be offered by Heritage."

His books include classics of literature, art and philosophy, among them the deluxe vellum-bound



Rod McKuen (left), Robert Wagner and Jill St. John attend a party in New York in 1985. McKuen's music and verse recordings won him an Oscar nomination and made him one of the best-selling poets in history.



In addition to his Steinway concert grand piano, the upcoming auctions include Rod McKuen's gold records from his studio and numerous awards from his distinguished songwriting career.

edition of *The Collected Works of Sir Winston Churchill*, the special deluxe edition of Salvador Dali's *Alice in Wonderland* with an extra suite of the color lithographs by Dali, and a first edition in the publisher's original cloth binding of Henry David Thoreau's *Walden*.

"We will also be offering some original manuscript material by McKuen, some of which is likely unpublished, including poetry and music," Gannon says.

Three Andy Warhol screenprints are featured in Heritage's Nov. 14 modern and contemporary art



## Auction Preview

PRIVATE  
COLLECTION

## EVENTS

*featuring Items  
from the Estate  
of Rod McKuen*

## RARE BOOKS

## SIGNATURE®

**AUCTION 6148**,  
Nov. 4-5, 2015, in  
New York and online  
at [HA.com/6148](http://HA.com/6148).

WEEKLY INTERNET  
RARE BOOKS AND  
AUTOGRAPHS

**AUCTION 201546**,  
begins Nov. 5, 2015,  
at [HA.com/201546](http://HA.com/201546).

MODERN &  
CONTEMPORARY  
ART SIGNATURE®

**AUCTION 5224**,  
Nov. 14, 2015,  
in Dallas and online  
at [HA.com/5224](http://HA.com/5224).

For information,  
contact Carolyn Mani  
at 310-492-8614 or  
[CarolynM@HA.com](mailto:CarolynM@HA.com).



Three Andy Warhol screenprints decorate McKuen's breakfast room.



Rod McKuen's Beverly Hills home housed his recording studio and record label Stanyan Records.



PRIVATE  
COLLECTION

Rod McKuen lived in his Beverly Hills estate for 45 years, entertaining friends like John Lennon and Frank Sinatra in his living room (top) and library office.



auction. McKuen was friends with the artist and visited his iconic studio “The Factory” in New York. His Warhol works are *Vote McGovern*, featuring the face of Richard Nixon; *Jane*, a limited edition of Jane Fonda inscribed to McKuen “To Rod, Peace & Love (heart) Jane,” and the classic *Mao*.

Other highlights include the Steinway piano, contemporary and antique decorative arts, silver and

furnishings (offered in September’s fine and decorative arts auction), certificates of nomination from the Academy of Motion Pictures Arts and Sciences (offered in September’s entertainment auction), and original *Peanuts* strips sent to McKuen from the artist (in August’s comic and comic art auction).



# Francis Peyton Rous' Nobel Prize Medal

AMERICAN SCIENTIST RECOGNIZED FOR GROUNDBREAKING  
WORK THAT LINKED VIRUSES AND CANCER

**MODERN CANCER RESEARCH** can be traced to modest beginnings – a chicken coop filled with tumor-ridden birds. In 1909, as reported by USC News, a farmer brought one of his birds to Francis Peyton Rous, a scientist at the Rockefeller Institute for Medical Research in New York City.

Rous (1879-1970) transferred a solution taken from the sick hen's tumor into healthy chickens. Surprisingly, the same spindle-cell sarcoma tumors developed in the healthy chickens. Flying in the face of long-held assumptions that cancer was a spontaneous, uncontrolled growth of cells, Rous suggested that a chicken cancer could be induced by a virus.

The virologist was unable to produce similar results in mammals, and his idea was dismissed. In the 1930s, Rous resumed cancer research when it was shown that a virus caused wild rabbits to develop skin warts and papilloma. Using this new model, Rous showed that viruses, chemicals and radiation can collaborate to enhance tumor development. Over the next three decades, Rous' discoveries were reinforced and confirmed as other researchers reported links between viruses and various cancers in birds, mice and other mammals.

For his discovery that a virus can cause cancer, Rous was awarded a share of the Nobel Prize in medicine in 1966. Rous' Nobel medal is featured in Heritage's manuscripts auction scheduled for Nov. 4-5, 2015, in New York. It's expected to realize at least \$300,000.

"Rous' discoveries are the foundation blocks of modern virology and oncology," says Sandra Palomino, director of historical manuscripts at Heritage Auctions. "Today, he is considered the founding father of cancer virology."

Rous' medal is the latest of a small but growing number of Nobel Prizes that have gone to auction in recent years.



Francis Peyton Rous was awarded the Nobel Prize 55 years after his initial discovery – the longest "incubation period" in the history of the Nobel Prizes.

In 2013, the 1962 Nobel Prize awarded to molecular biologist Francis Crick realized \$2.3 million. In 2014, the 1962 Nobel Prize medal that James Watson won for helping explain how DNA is structured sold for \$4.75 million. The Nobel Peace Prize awarded to Argentina's Foreign Minister Carlos Saavedra Lamas in 1936 sold for \$1.16 million. Earlier this year, the Nobel Prize medal awarded to biochemist Hans Krebs sold at auction for \$350,000.

"Nobel Prizes as collectibles were non-existent even two years ago," Palomino says. "Prior to the sale of the Francis Crick medal in 2013, only one Nobel medal had been sold at auction. The Niels Bohr Nobel medal sold for about \$50,000 in November 2012. After the sale of the Crick medal, values for each medal to appear on the market have skyrocketed."

Francis Peyton Rous  
(1879-1970)  
1966 Nobel Prize Medal  
Estimate:  
\$300,000-\$500,000

## EVENT

**MANUSCRIPTS GRAND  
FORMAT AUCTION 6149**  
is scheduled for Nov. 4-5,  
2015, in New York and  
online at [HA.com/6149](http://HA.com/6149).  
For information, contact  
Sandra Palomino at  
214-409-1107 or  
[SandraP@HA.com](mailto:SandraP@HA.com).



# Lincoln's Handwritten Passage

SIGNED QUOTATION FROM  
SECOND INAUGURAL INSCRIBED  
ON PRESIDENT'S MEMORIAL

## EVENT

**MANUSCRIPTS GRAND  
FORMAT AUCTION 6149**  
is scheduled for Nov.  
4-5, 2015, in Dallas and  
online at [HA.com/6149](http://HA.com/6149).  
For information, contact  
Sandra Palomino at  
214-409-1107 or  
[SandraP@HA.com](mailto:SandraP@HA.com).

IN THE MONTHS before the 1864 election, things were not going well for President Lincoln. The Republican Party had serious misgivings about nominating him for a second term. His Emancipation Proclamation was unpopular, and voters were weary of the ongoing Civil War. Behind the scenes, party leaders schemed to nominate Ulysses S. Grant or William Tecumseh Sherman for president.

Then, two months before Election Day, Atlanta fell. The heart of the Confederacy had been pierced and, with that, the tide of the war changed. The campaign of Democratic challenger George McClellan crumbled and on Nov. 8, Lincoln won his second term.

Four months later, Lincoln delivered his second inaugural address from the East Portico of the Capitol Building. His speech drew heavily on the Holy Bible, and was much shorter than his first. In a letter to Thurlow Weed, who had praised the speech, Lincoln wrote that he expected his address "to wear as well as — perhaps better than — anything I have produced; but I believe it is not immediately popular."

Lincoln's assessment was prophetic. The final passage of his address is inscribed on the Lincoln Memorial:

"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 lasting peace among ourselves, and with all nations."

Regarded as a masterpiece, there are only five known exemplars of Lincoln's second inaugural address. One of these five transcripts, written in an autograph book that dates to the era, is being offered

Andrew Johnson  
of  
Tennessee

William H. Seward

U. S. Grant  
H. C. W. H. W.

D. C. Farragut  
Washington D. C. (see Admiral  
Mar. 27<sup>th</sup> 1865)

Walt Whitman  
visiting Kansas  
Sept. 14 1879

A queen on the scaffold  
is a less pitiful sight  
than a woman on the  
auction block.

Charles Sumner

The book includes autographs (from top) of Vice President Andrew Johnson, Secretary of State William H. Seward, Lieutenant General Ulysses S. Grant, Admiral David Farragut, author Walt Whitman and abolitionist U.S. Sen. Charles Sumner.



"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 wife  
and her orphan — to do all  
which may achieve, and cher-  
ish a just, and a lasting peace  
among ourselves, and with all  
nations"

Abraham Lincoln





Mary Todd Lincoln passed away in 1882 – 17 years after Abraham Lincoln was assassinated in 1865.



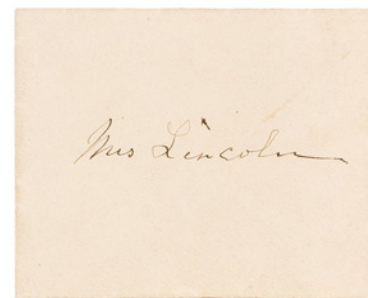
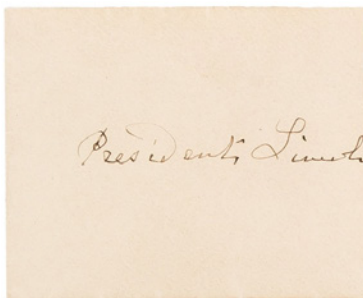
John Palmer Usher served in the Cabinet of President Lincoln during the Civil War.

at Heritage's manuscripts auction scheduled for Nov. 4-5, 2015, in New York. It's expected to realize at least \$1 million. A similar autograph album containing the identical passage that begins, "With malice toward none," sold for \$1.3 million in 1992.

The autograph book includes signatures of Vice President Andrew Johnson, Secretary of State William H. Seward, Secretary of the Treasury Hugh McCulloch, Secretary of War Edwin M. Stanton, Lieutenant General Ulysses S. Grant, Admiral David Farragut, and author Walt Whitman.

"This magnificent collection was compiled for Linton J. Usher, a native of Indiana who moved to Washington with his mother and brothers in 1863 to be closer to his father, John P. Usher, who was Lincoln's secretary of the interior," says Tom Slater, Heritage Auctions' director of Americana. "Linton often accompanied his father to Cabinet meetings and many of the important signers of this book were frequent visitors to the Usher household. The book has been in the possession of the Usher family since the Civil War."

The auction also features locks of Lincoln's and First Lady Mary Todd Lincoln's hair. Both locks and



Abraham Lincoln and Mary Todd Lincoln Locks of Hair and Mourning Band  
Estimate: \$15,000+

a mourning band have been held by the Usher family for 150 years. Included is a letter of provenance from Usher's granddaughter stating the mourning cloth "was worn by my grandfather, John P. Usher, at Abraham Lincoln's funeral."

"The finest examples of Lincolniana rarely come to market," Slater says, "and these are some of the most precious artifacts we've seen in some time."



# Upcoming Auctions

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

## September



**FINE & DECORATIVE ARTS**  
Including Estates  
**Signature® Auction 5225**  
Dallas – HA.com/5225

**U.S. COINS**  
**Signature® Auction 1224**  
Long Beach – HA.com/1224

**WORLD CURRENCY**  
**Signature® Auction 3538**  
*Long Beach Expo*  
Long Beach – HA.com/3538

**RARE CURRENCY**  
**Signature® Auction 3537**  
*Long Beach Expo*  
Long Beach – HA.com/3537

**WORLD COINS**  
**Signature® Auction 3042**  
*Long Beach Expo*  
Long Beach – HA.com/3042

**ENTERTAINMENT**  
**Signature® Auction 7149**  
New York – HA.com/7149

**AMERICANA & POLITICAL**  
**Grand Format Auction 6133**  
*The Merrill C Berman Collection*  
*Part III*  
Dallas – HA.com/6133

**LUXURY ACCESSORIES**  
**Signature® Auction 5233**  
Beverly Hills – HA.com/5233

**JEWELRY**  
**Signature® Auction 5232**  
Beverly Hills – HA.com/5232

## October

**NATURE & SCIENCE**  
**Signature® Auction 5236**  
*The Rainbow of Africa*  
*Gem and Mineral Collection*  
New York – HA.com/5236

**NATURE & SCIENCE**  
**Signature® Auction 5234**  
Dallas – HA.com/5234

**20<sup>TH</sup> & 21<sup>ST</sup> CENTURY DESIGN**  
**Signature® Auction 5235**  
Dallas – HA.com/5235

**ILLUSTRATION ART**  
**Signature® Auction 5221**  
New York – HA.com/5221

**MANUSCRIPTS**  
**Grand Format Auction 6149**  
New York – HA.com/6149

**STALLONE – THE COLLECTION**  
**Signature® Auction 7111**  
Los Angeles – HA.com/7111

**CURRENCY**  
**Signature® Auction 3539**  
*The Eric P. Newman Collection*  
*Part VII*  
Dallas – HA.com/3539

**AMERICAN ART**  
**Signature® Auction 5227**  
Dallas – HA.com/5227

**MUSICAL INSTRUMENTS**  
**Signature® Auction 7114**  
Beverly Hills – HA.com/7114

**U.S. COINS**  
**Signature® Auction 1229**  
*The Eugene H. Gardner Collection*  
*Part IV*  
New York – HA.com/1229

**U.S. COINS**  
**Signature® Auction 1225**  
New York – HA.com/1225

**TIMEPIECES**  
**Signature® Auction 5242**  
New York – HA.com/5242

## November

**RARE BOOKS**  
**Signature® Auction 6148**  
New York – HA.com/6148

**SPORTS COLLECTIBLES**  
**Catalog Auction 7150**  
Dallas – HA.com/7150

**SPACE EXPLORATION**  
**Signature® Auction 6146**  
Dallas – HA.com/6146

**AMERICAN INDIAN ART**  
**Signature® Auction 5222**  
Dallas – HA.com/5222

**AMERICANA & POLITICAL**  
**Grand Format Auction 6142**  
Dallas – HA.com/6142

**TEXAS ART**  
**Signature® Auction 5223**  
Dallas – HA.com/5223

**SILVER & VERTU**  
**Signature® Auction 5226**  
Dallas – HA.com/5226

**MODERN & CONTEMPORARY ART**  
**Signature® Auction 5224**  
Dallas – HA.com/5224

**COMICS**  
**Signature® Auction 7152**  
Beverly Hills – HA.com/7152

**MOVIE POSTERS**  
**Signature® Auction 7113**  
Dallas – HA.com/7113

**LALIQUE & ART GLASS**  
**Signature® Auction 5228**  
Dallas – HA.com/5228

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



## December

**U.S. COINS**  
**Houston Money Show**  
**Signature® Auction 1227**  
Houston – HA.com/1227

**LUXURY ACCESSORIES**  
**Signature® Auction 5238**  
Dallas – HA.com/5238

**JEWELRY**  
**Signature® Auction 5237**  
Dallas – HA.com/5237

**EUROPEAN ART**  
**Signature® Auction 5229**  
Dallas – HA.com/5229

**CIVIL WAR & MILITARIA**  
**Signature® Auction 6144**  
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**ENTERTAINMENT**  
**Signature® Auction 7159**  
Dallas – HA.com/7159

**ANIMATION ART**  
**Signature® Auction 7122**  
Dallas – HA.com/7122

**ARMS & ARMOR**  
**Signature® Auction 6143**  
Dallas – HA.com/6143

Hermes Limited Edition  
36cm Natural Barenia  
Leather & Wicker Picnic  
Kelly Bag with Palladium  
Hardware. September  
Luxury Accessories  
**Signature® Auction**  
5233. Beverly Hills –  
HA.com/5233. Estimate:  
\$30,000-\$50,000



# THE RAINBOW OF

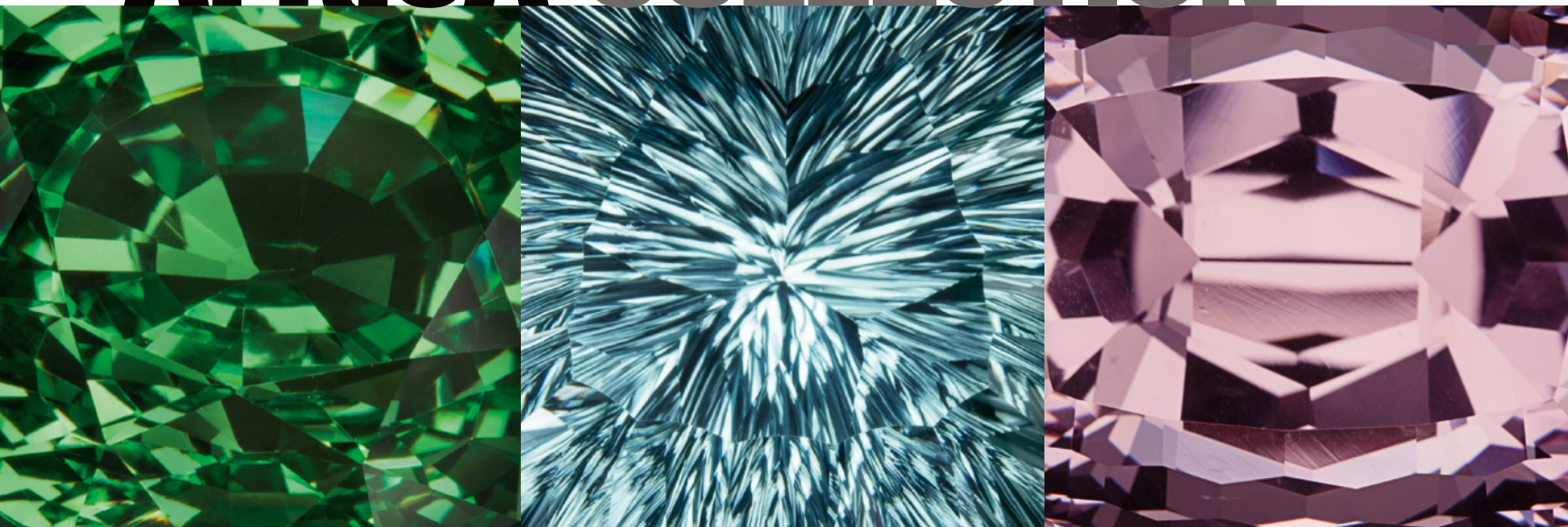


**WARREN TAYLOR** RECALLS THE GROUNDBREAKING DAYS  
OF A WORLD-CLASS GEM AND MINERAL COLLECTION  
THAT SPANS THREE GENERATIONS

Interview by Hector Cantú



# AFRICA COLLECTION



FOR 20 YEARS, the Rainbow of Africa museum enthralled mineral and gem enthusiasts from all over the United Kingdom. It's here that Warren Taylor fashioned customized cases to display more than 300 of the world's most beautiful cut stones, collected from across Africa over a 50-year period.

Now, the Rainbow of Africa collection, currently owned by Taylor's son, is going to auction. The collection includes tanzanite from the Merelani Hills in Tanzania, intense orange mandarin garnet from northern Namibia, and golden and purple scapolite from Tanzania. A single piece, a grass-green tsavorite garnet from Tanzania – one of the largest tsavorite gemstones in the world – is expected to realize at least \$1 million.

"The sheer size of Africa and the instability of many governments means a collection this important and beautiful will probably never be assembled again," says Mary Fong/Walker, director of the Nature & Science department at Heritage Auctions. "The gemstones in this collection have been carefully selected and reflect the array of African gems that come in all the colors of the rainbow to create a world-class collection."

Taylor, who was born in South Africa and now lives in England, sees the collection as a snapshot of the continent that begins in the 1960s. "It's a snapshot in time," says Taylor, who acts as the collection's curator. "And that snapshot won't be repeated again. Somebody else will take another snapshot, but this is a snapshot of the early times when the gem discoveries of Africa, excluding diamonds, really started and got going."

## EVENT

### NATURE & SCIENCE SIGNATURE® AUCTION

5236, featuring the Rainbow of Africa Gem and Mineral Collection, is scheduled for Oct. 15, 2015, in New York and online at [HA.com/5236](http://HA.com/5236). For information, contact Craig Kissick at 214-409-1995 or [CraigK@HA.com](mailto:CraigK@HA.com).





Kevin Gaddis Jr.

"One of the ... things that came out of collecting was the ability to meet wonderful friends who shared a similar passion," says Warren Taylor, with wife Di at Samuel Lynne Galleries in Dallas. "And for me, that was as much a benefit as the actual excitement of chasing a stone."

*The Intelligent Collector* talked to Taylor and his wife Di when the couple visited Heritage Auctions in Dallas to work on the October auction.

***Your family and your wife's family are originally from England. How did you end up in South Africa?***

**Warren:** My grandfather emigrated from England in 1911, and my father was born in South Africa. He grew up on the eastern side of South Africa in Natal, and it was in the climbing of the Drakensberg Mountains that his first exposure to rocks and crystals started. That was about 1920, when he was about 8 years old.

***What was your grandfather doing in South Africa?***

**Warren:** He started a new business running a shop.

***A gem shop?***

**Warren:** No, it was a general dealer shop in the hamlet of Creighton, and his uncle, also from Birmingham, was running the hotel in Creighton. My father grew up in what's called the Drakensberg, or the Mountains of the Dragons, and they have a fair degree of quartz crystals, amethysts, agates ... those sorts of things. He grew up with an interest in rocks, and then moved to Durban in

the early 1930s. After that, from about 1956 onwards, his interest in rocks grew and grew significantly to the extent that he in the early 1960s took me and my brother into the Mountain Kingdom of Lesotho or, as it was called then, Basutoland. Of course Basutoland is landlocked in the middle of South Africa and it is set fairly high, up at 10,000 feet, and it has significant mineralization in it. So there are garnets, diamonds, amethysts, quartz crystals, lovely quartz crystals, and a lot of the sort of stuff that an early collector of stones would love to get involved with. You could dig them out of the side of the road. They were that freely available.

***Did he ever explain to you why these held such fascination for him?***

**Warren:** He didn't understand geology at that stage. And indeed actually the mineralization of Lesotho, or Basutoland, has only been formalized once the early diamond mines were discovered in about 1959, 1960, 1961. And we – my brother and I – had a maid who was a Lesotho lady, and she came from the area where the diamonds were discovered, and her son was involved in the early mining of what today are the big diamond mines at Letseng and Kao. She said, "If you come to Lesotho, you can see all these stones," and so he went across to Kao and took me up to see those stones and



Garnet var. Tsavorite  
65.72 CT.  
*Merelani Hills, Arusha Region, Tanzania*  
23.3 x 20.1 x 16.5 mm  
Estimate: \$1 million-\$1.5 million





Tourmaline var. Paraiba-Type  
51.07 CT.  
*Mozambique*  
26.56 x 23.55 x 15.67 mm  
Estimate: \$70,000-\$100,000





that's really where the big interest in collecting minerals and gems really started.

***So this was basically a treasure-hunting type thing?***

**Warren:** It was. It wasn't based on anything that was scientific or it wasn't even trying to say, "I need to set up a collection of this, this, this and this." It wasn't that at all. That came later in time. But all his father's knowledge of rocks and minerals grew through reading. He had qualified as an accountant, not a geologist or engineer. As that knowledge grew, he passed it on to me.

Over the next 10, 15 years, he and I would take little field trips to look for specimens of gold, specimens of copper ore, whatever we could find, and he built a couple of mineral collections. They were collections of micro-minerals, typically ranging from 5 millimeters in size up to 10, 15 millimeters in size. As the collections grew, the need to explore the collections, to understand them, to catalog them drove the depth of knowledge into mineralogy. And then when I was at university, having completed my pre-university studies, I studied chemical engineering and during the chemical engineering course, there was the opportunity to attend at no extra cost first-year and second-year geology lectures at the University of Natal at Durban. And I attended those. It exposed me to a more formalized approach to geology.

***This interest was directly planted by your father?***

**Warren:** Directly planted by him. And then as was the case for all engineering students, at the end of your second, third and final years, actually, you had to undertake an eight-week assignment in the industry, and it was

he who said to me, "Thou shall go to Tsumeb." Now Tsumeb is a legendary copper, lead and zinc mine in the north of Namibia, founded by the Germans in about the late 1890s, and it's probably the world's premier location for mineral specimens. And he said you should go there, and...

**Di:** It wasn't an easy thing to get there. It entailed thousands of miles of travel by trains over four days.

**Warren:** It was diesel trains to start with, then a three-day steam journey to Windhoek and then up to Tsumeb. It was 1972. I worked on the smelter at Tsumeb. Tsumeb at that stage was owned by an American company that was mining it for copper, lead and zinc. Tsumeb produced the most marvelous mineral specimens of copper, lead and zinc. It was a freak of nature's plumbing that brought these waters up 2,000 meters of fractures in the rock to produce probably what are the benchmark crystals for copper, lead and zinc in the world. And that really got the interest in the minerals going.

I spent most of my salary buying specimens from miners. I collected some wonderful specimens. At the end of it, of course, I suppose I didn't think about how I was going to get these things across 5,000 kilometers back down to Durban. My father said, "It's no problem. We will come up." So he drove up in a Land Rover with my mother and we loaded the Land Rover with all these specimens and, of course, being copper, lead and zinc, all the specimens were extremely heavy.

***Was this the starting point of your serious collecting?***

**Warren:** Tsumeb was the start of that next chapter of a serious collector.



Garnet var. Spessartine  
41.76 CT.  
Namibia  
21.1 x 16.8 x 13.1 mm  
Estimate:  
\$50,000-\$70,000



Beryl var. Morganite  
360.82 CT.  
Anjanabonoina,  
Madagascar  
45.3 x 35.8 x 31.0 mm  
Estimate:  
\$40,000-\$60,000



**Di:** I would say the special thing about Warren's interest in minerals – initially it was crystals rather than cut stones – was that he's very into displaying them. Very often when you visit mineral collectors, and we've met wonderful people who are mineral collectors, you go into dark rooms and they have little boxes and they're all hidden.

**Warren:** You need to unwrap them and get a torch out to look at them! You've spent a lot of effort acquiring the specimen, hunting it down, finding the right people. Now to go that extra little bit of distance to display it and put it out so that everybody can enjoy it. I think any person must find it amazing that the way nature was designed by the creator allowed those crystals to stack in a very specific way and grow to the beauty that today everybody says, "Look at that. Isn't it beautiful?" If nature didn't put them together like that, it would be very different, and once nature has put them together like that, I believe it's the right thing to display them so everybody else can appreciate them.

#### *After crystals, you moved to gemstones?*

**Warren:** Having accumulated a fairly sizable collection of crystals and the rough for the crystals, we then moved to the next chapter, and the next chapter was a focus on the gemstones of Africa. And that's probably where I've spent the last 25 years focusing my effort. That's where,

having passed the collection across to my son Ian for his 18<sup>th</sup> birthday, he and I have collaborated in enhancing the gemstone side.

We've kind of left the natural crystals, particularly the Tsumeb stuff, alone, although we did acquire two very sizable Tsumeb collections in about 1985. But Di said to me, "Don't you pass away on me with all these thousands of stones sitting there." Included in that was a big collection of the uranium ores from the Congo. I had worked in Lubumbashi in the Congo. My father had links to people who had access to specimens from the Congo. I also had a fairly sizable collection of meteorites, the iron meteorites from the area of Gibeon in Namibia. But Di did say, "Listen, just don't pass away and leave me with all this."

**Di:** It's good to have a hobby that is all-encompassing, but I said I don't want in our old age to still have the collection, because we bought a collection from a friend who had died, and the widow had to sell the collection.

#### *And that's when your family decided to go to auction?*

**Warren:** Heritage Auctions had better expertise in this particular area compared to Sotheby's and Christie's. It was a short list. At the end of the day, the package that Heritage was able to offer confirmed that Heritage was the right way to go.



*I see that the Rainbow of Africa Gem and Mineral Collection is considered among the world's finest...*

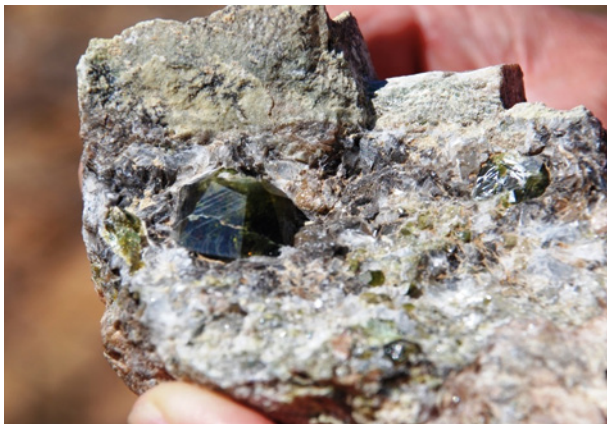
**Warren:** The focus has been only gemstones from Africa, including Madagascar. Now, in all the searching for the gemstones, I tried very hard to make sure we would get the provenance sorted out. We did work hard on cutting all the pieces of rough that we could, and as a result, the focus of this collection on Africa has resulted in 400 specimens of cut stones, and of those, about 110 are in the top five for Africa in terms of their size. That is a significant proportion of what I call top five stones in the collection, and that was only possible because of focusing on and looking for good-quality rough and good-quality finished stones, and working closely with people to ensure the cutting yielded the right sort of material.

In my relationship with cutters, we'll look at the rough,

we'll assess what could be cut, what was not possible, look at the options, then make a choice. If it broke, we'd agreed we're not going to let that stand in the way of our friendship. There were a couple of breaks where a flaw developed in a stone that had been completely unforeseen despite our best endeavors, and the stone cracked.

*I would assume you and your cutters were often more successful than not.*

**Warren:** At the end of the day, we probably had, I would guess, a 95 percent success rate on the cutting of the stones. And in all cases, we cut for light return rather than weight. The brilliance and sparkle was always our focus. For a person who wants to know what stones could be cut coming out of Africa, this collection offers some unparalleled opportunity for that person to acquire those stones.



Warren Taylor's collecting has taken him across Africa, to mines in places such as Tanzania and Namibia, where he's inspected exposed veins of demantoid garnets (bottom right).

“[Gemstone collectors] are adventurous. They are willing to rough it, to take risks on other elements. Snakes. Floods. Getting stuck in the roads.”



Cuprite  
293.61 CT.  
Onganja Mine, Seeis,  
Khomas, Namibia  
37.5 x 37.5 x 20.4 mm  
Estimate:  
\$30,000-\$50,000



***Where did you acquire most of your collection?***

**Warren:** I found very little myself in the mines. You would never go to a person's mine and pick up a piece. The good quality stuff involves the right place, the right time, the right circumstances. And cash is the key. If you're asking how much rough was purchased and how much was completely finished, it's probably three-quarters and one-quarter.

***Have you ever thought about what sets gemstone collectors apart from other collectors?***

**Warren:** I think the category of collectors of minerals and gems is not too dissimilar from some of the other natural science collectors, where you are collecting maybe a butterfly or a meteorite, and it's all to do with the fact that generally nature can put together a very perfect item but not everything that nature does is perfect. And it's trying to find those few occasions where the item in nature is free from any flaw of any kind that makes it difficult. And, of course, because you are dealing with nature, you are dealing with something that is out in the open air. They [gem collectors] are adventurous. They are willing to rough it, to take risks on other elements. Snakes. Floods. Getting stuck in the almost non-existent

roads. It gives those people a certain ability to co-exist with nature but at the same time search for those little gems of nature that are absolutely perfect. The perfect butterfly. The perfect mineral specimen. A perfect bird with all of its plumage intact.

***Has your collecting ever put you in danger?***

**Warren:** Generally, not. I don't believe I've ever been robbed or mugged. I don't think I've ever had any serious injury.

**Di:** He's a very good communicator.

***I'm asking because in this collecting category, some people think of Indiana Jones chasing treasures in the jungle or in the desert.***

**Warren:** No. There will be the opportunities, if you're carrying huge amounts of money, for a robbery. But it was not like that with me. And if you communicate with people, and you show them respect, mostly people will return that respect – whether they are in Basutoland, Namibia, Tanzania, Kenya, Swaziland, even in the Congo, where they worry about cannibals. I never worried about cannibals. But the only thing I would say is if you're careful with your planning, and you're sensible



Cerussite  
430.21 CT.  
Kombat Mine,  
Grootfontein District,  
Otjozondjupa  
Region, Namibia  
41.0 x 33.2 x 27.0 mm  
Estimate:  
\$20,000-\$30,000



– in terms of how you approach your travel, your collecting, you don't go and just pick up stones on another man's plot – you'll be fine.

***What advice do you have for people who want to collect at this level?***

**Warren:** I guess it's to be observant and to be patient. Firstly, to discern what's good and what's not so good. And secondly, to recognize that to get those perfect specimens may take you many, many, many years. So when you are new in it, like I was when I was 10 years old, anything that has a slight bit of glitter was wonderful. But by the end of it when your eye is more discerning, you're saying, "Well, that crystal face has got a little nick on it. I don't care for it."

***Looking back, as you go to auction, what's been the most fulfilling aspect of your collecting?***

**Warren:** I think it's the wonderful times Di and I had together when we were doing it. We've been married now for 35 years. That's been a wonderful experience and the chance to share it with the children has also been wonderful. We have a photograph of them, all sitting in the middle of the desert, on a fossilized tree trunk. Now,

which parents can say, "My children have been into the desert, five days, found it, and then sat on it? And then brought a piece back?"

One of the other things that came out of collecting was the ability to meet wonderful friends who shared a similar passion. And by and large all those friendships were wonderfully uplifting experiences and I still have wonderful friends who are still in the mineral world. And for me, that was as much a benefit as the actual excitement of chasing a stone, finding it, acquiring it, or chasing and finding a rough, having it cut and then displaying it – the friendships that came with all of that.

***So what will you both be doing now?***

**Warren:** Less worrying about security! When you have a collection of this stature, you always worry about leaving your home. Now that it's with Heritage, I don't have to worry about it. Of course, we'll certainly be spending more time with the family and I won't have to be doing as much, but we'll look for some new projects to keep us busy.

**HECTOR CANTÚ** is editor of *The Intelligent Collector* magazine.



# The Uwe Blaschke Beatles Collection

SUPER-FAN'S ARCHIVE DATES TO GROUP'S  
EARLIEST PERFORMANCES IN GERMANY



©Thorsten Schmidt

Uwe Blaschke designed the John Lennon memorial in Verden, Germany. When unveiled in 2008, it was among the first sites in Germany to honor a member of the band.

Editor's Note: Heritage Auctions will present the Uwe Blaschke Beatles Collection on Sept. 19-20 in New York. It was assembled over several decades and includes extremely rare and unique Beatles items, many of which were on museum display in Blaschke's native Germany. Uwe (pronounced "oo-veh") passed away in 2012. Heritage Auctions consignment director Dean Harmeyer spoke with Blaschke's friend, colleague and fellow Beatles historian Ulf Krüger about the collection.

By Dean Harmeyer

**T**HE BEATLES HAVE been the subject of countless books, films and television documentaries, more than any other entertainment figures. Clearly there's something about the Beatles which transcends the 200 or so recorded songs released during their time together – something that continues to feed our desire to know more about them.

A vitally important but lesser known part of the story was set not in Liverpool or London, but in Germany. The Beatles arrived in Hamburg in August 1960, although with a different lineup: John, Paul, George, Stuart and Pete. Wait – *five* Beatles? And no Ringo?

The story goes like this: In the late 1950s, John Lennon was the leader of a teenage group called the Quarrymen when he first met Paul McCartney. Invited by John to join the group, Paul then introduced John to his young friend George Harrison. Within a short time, the other members of the Quarrymen were left behind and John, Paul and George continued onward as a somewhat ramshackle, three-guitar act.

At Liverpool Art College, John met Stuart Sutcliffe, a gifted art student with a deep love of rock 'n' roll. At John's urging, Stuart joined as bassist, and the group was rechristened the Beatles. They soon acquired a booking agent who secured a three-month residency in the booming nightclub scene in Hamburg. Just before setting sail for Germany, Pete Best joined as drummer, completing the lineup for one of the most exciting chapters in the entire Beatles story.

In Hamburg, the Beatles played up to eight hours a night, six nights a week, to boisterous crowds who demanded that they not only play, but *perform*. This intense environ-





The Beatles 1960 lineup in Hamburg was (from left) Pete Best, George Harrison, John Lennon, Paul McCartney and Stuart Sutcliffe.

ment transformed the musically developing Beatles into a polished group that returned to Liverpool a few months later as seasoned professionals.

While in Hamburg, Stuart wrote a letter to his mother saying, “We have improved a thousand-fold since our arrival and [booking agent] Allan Williams, who is here at the moment, tells us that there is no group in Liverpool to touch us.” As George would later say of this period, “We had to learn millions of songs because we’d be on for hours. Hamburg was really like our apprenticeship, learning how to play in front of people.”

In Hamburg, the Beatles shared the bill with another Liverpool group whose drummer was Ringo Starr. The following year, Stuart left the band to continue his art studies in Germany, and in 1962, Ringo replaced Pete as the Beatles’ drummer – just before the group recorded their first single for EMI. And while “Love Me Do” marks the beginning of their public career, those two preceding years, when the group played over 1,000 hours on Hamburg stages, are when they *became* the Beatles – the greatest musical force the world has ever known.

## ‘PASSIONATE BEATLES FAN’

**U**lf Krüger is perhaps the foremost expert of the Hamburg music scene and is author of numerous books about the Beatles and Hamburg. He and Uwe Blaschke collaborated on several important projects which have celebrated the time the Beatles spent in the city:

- ▶ The 2006 exhibit “The Hamburg Sound,” which set attendance records at the Hamburg Museum,
- ▶ The dedication of the Beatles-Platz in the St. Pauli quarter in Hamburg, where life-size statues of the Beatles serve as a reminder of the bond between city and group, and
- ▶ “Beatlemania Hamburg,” a dynamic five-story interactive exhibit about the Beatles’ career, which featured scores of original Beatles items from Uwe Blaschke’s massive collection.

“I first met Uwe Blaschke in the 1990s,” Krüger says. “He was an incredibly passionate Beatles fan from the German city of Minden, and I knew of him and his collection.

## EVENTS

### ▶ BEVERLY HILLS EXHIBIT

*Heritage Auctions,*  
9478 W. Olympic Blvd., 1st Floor  
Reception Preview: Sept. 9, 2015  
Highlights Only: Sept. 10-11, 2015

### ▶ NEW YORK EXHIBIT

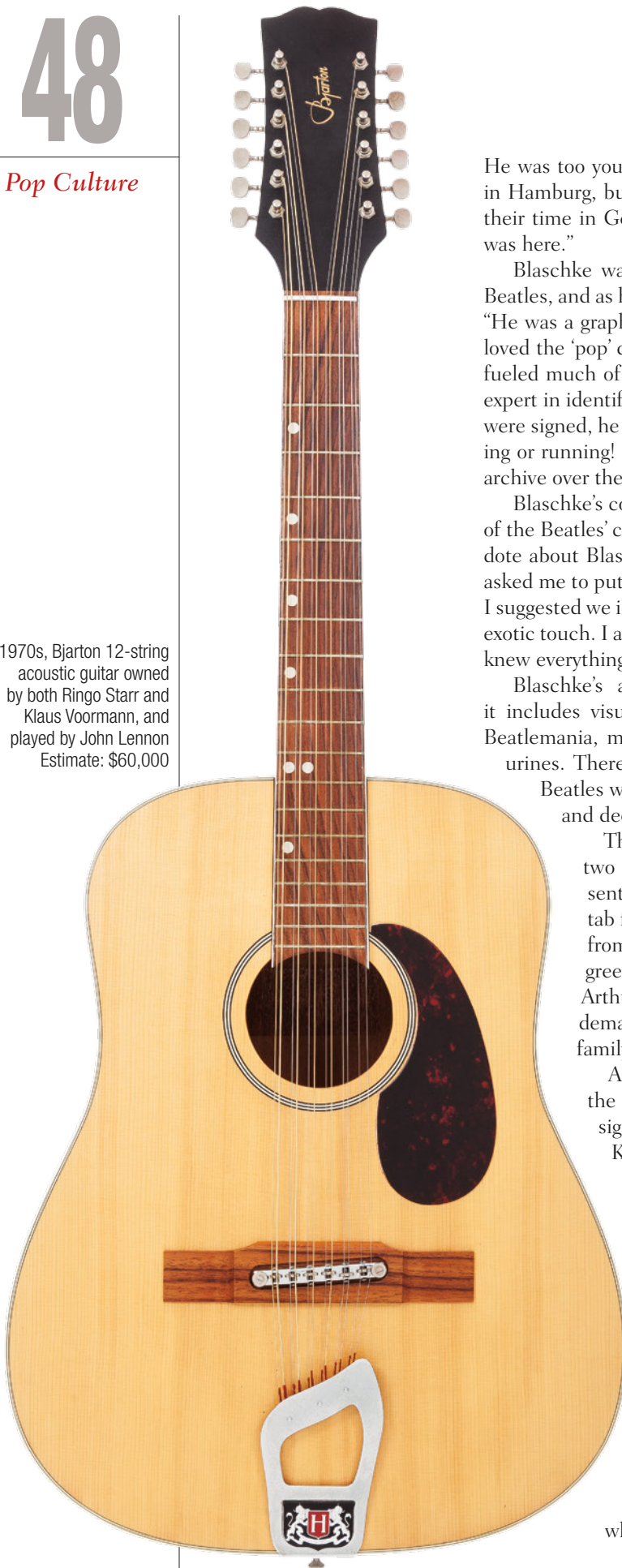
*Ukrainian Institute of America at the*  
*Fletcher-Sinclair Mansion, 2 E. 79th St.*  
Reception Preview: Sept. 17, 2015  
Full Preview: Sept. 17-19, 2015

### ▶ ENTERTAINMENT SIGNATURE®

**AUCTION 7149** is scheduled for Sept. 19-20, 2015, in New York and online at [HA.com/7149](http://HA.com/7149). For information, contact Dean Harmeyer at 212-486-2492 or [DeanH@HA.com](mailto:DeanH@HA.com), or Garry Shrum at 214-409-1585 or [GarryS@HA.com](mailto:GarryS@HA.com).



1970s, Bjarton 12-string acoustic guitar owned by both Ringo Starr and Klaus Voormann, and played by John Lennon  
Estimate: \$60,000



He was too young to have been a part of the music scene when the Beatles were in Hamburg, but as an adult he was very interested and proud to shine a light on their time in Germany. Beatles scholars the world over are very fortunate that he was here."

Blaschke was intensely interested in learning everything he could about the Beatles, and as his collection grew, so did his knowledge and expertise, Krüger adds. "He was a graphic artist by trade, and he had a highly developed visual sense. He loved the 'pop' design of many of the early Beatles items from the 1960s, and that fueled much of his early collecting. But his keen eye also helped him become an expert in identifying Beatles items. Not only could he tell when Beatles autographs were signed, he could surmise whether it was signed when they were seated, standing or running! He built up an incredible wealth of knowledge to complement his archive over the years."

Blaschke's collection includes items from around the world and from all periods of the Beatles' careers, both as a group and as solo artists. Krüger offered this anecdote about Blaschke's formidable Beatles collection: "When Genesis Publications asked me to put together the limited edition book *B.I.G. – The Beatles in Germany*, I suggested we illustrate the book with German Beatles items to give it an additional exotic touch. I already knew who to ask for all the memorabilia – Uwe! He definitely knew everything, and on top of that, he *had* everything!"

Blaschke's archive is indeed incredible. Comprising thousands of items, it includes visually appealing collectibles such as dolls from the early days of Beatlemania, movie posters from around the world, and "Yellow Submarine" figurines. There are Beatles wigs, Beatles dresses, Beatles games, Beatles shoes, Beatles wallpaper, and on and on. But it also includes extremely rare, unique and deeply personal items.

There are early business letters from manager Brian Epstein as well as two charming, hand-written postcards from Ringo to his grandmother, sent from Hamburg to Liverpool (and both signed "Love, Richy"). A bar tab from the famous Star-Club in Hamburg is signed by John Lennon – from the very first week the club was open in April 1962. Two Christmas greetings are addressed from George Harrison to childhood best friend Arthur Kelly and his family in Liverpool, dated 1963 and 1964, when the demands of stardom kept the now-famous Beatles away from friends and family during the holidays.

And highlighting the collection is what many collectors may view as the Holy Grail of Beatles documents: the very first recording contract signed by the group in June 1961 for German music producer Bert Kaempfert. The resulting single, "My Bonnie," was the record that famously brought the Beatles to the attention of Epstein back in Liverpool, which ultimately led to Brian securing their recording contract with EMI. This remarkably preserved contract features the signatures of John, Paul, George and Pete, and is typewritten entirely in German – a language the young Beatles were unable to read at the time.

## THE HEART OF BEATLEMANIA

In addition to being an avid collector and scholar, often appearing on German television as a Beatles commentator, Blaschke was civic-minded.

He designed the John Lennon memorial in Verden, Germany, where parts of Lennon's 1966 film *How I Won The War* had been



VERTRAG  
\*\*\*\*\*

Zwischen

- |                         |   |                    |
|-------------------------|---|--------------------|
| 1) John W. Lennon       | ) |                    |
| 2) James Paul McCartney | ) | als Gruppe genannt |
| 3) George Harrison      | ) | The Beatles        |
| 4) Peter Best           | ) |                    |

wohnhaft

- |  |
|--|
| 1) 251 Manlove Ave., Woolton 25, Liverpool |
| 2) 20 Perthlin Rd., Liverpool 18           |
| 3) 25 Upton Green Speke, Liverpool 24      |
| 4) 8 Haymans Green, Liverpool 12           |

nachstehend "Gruppe" genannt,

und

der BERT KAEMPFERT PRODUKTION

Hamburg, Inselstr. 4

nachstehend "Produktion" genannt,

wird folgender Vertrag geschlossen.

§ 1 Dauer und Gegenstand

Dieser Vertrag tritt am 1.7.1961 in Kraft und gilt bis zum 30.6.1962. Er verlängert sich jeweils um ein Jahr, falls er nicht von einer der Parteien drei Monate vor Ablauf einer Vertragsperiode gekündigt wird.

Gegenstand dieses Vertrages ist das Recht, Schallaufnahmen mit Darbietungen der Gruppe auszuwerten. Zu diesem Zweck verpflichtet sich die Gruppe, während der Vertragsdauer Titel zur Herstellung von Schallaufnahmen vorzutragen. Die aufzunehmenden Titel sollen im beiderseitigen Einvernehmen ausgewählt werden; kommt eine Einigung nicht zustande, so trifft die Produktion die Auswahl.

Die Gruppe steht dafür ein, daß sie das Recht an ihrem persönlichen Vortrag der unter diesen Vertrag fallenden Schallaufnahmen niemandem übertragen hat und durch keine anderweitigen Bindungen gehindert ist, diesen Vertrag abzuschließen und zu erfüllen. Insbesondere wird sie bei der gemeinsamen Auswahl der Titel darauf

§ 12 RECHT UND GERICHTSSTAND

Der Vertrag bleibt auch bei rechtlichen Klauseln wirksam.

Änderungen und Ergänzungen dieses Vertrags Schriftform.

Für die Auslegung dieses Vertrages ist Recht maßgebend. Ausschließlicher Gerichtsstand

....., den ..... Ha

John W. Lennon

James Paul McCartney

George Harrison

Peter Best

.....

.....

.....

1961, First recording contract ever signed by the Beatles, for the single "My Bonnie," released in Germany by Polydor Records  
Estimate: \$150,000





12-14, Whitechapel, Liverpool 1.

24th January 1962

Dear Peter,

With further regard to our telephone conversation last week and the provisional arrangement for The Beatles to appear at your Club from March 1st.

I am writing now to say that unfortunately they will be unable to appear on that date as they have been Contracted to appear elsewhere in Hamburg the following month. Possibly we will be able to accept another offer from you for an engagement later in the year.

With best wishes to you and Tony.

Yours sincerely,  
Brian Epstein.

Peter Eckhorn, Esq.  
Top Ten Club,  
Keeperbahn 136,  
Hamburg (Altona),  
GERMANY

*Brian Epstein*



1962, Letter from Brian Epstein to the Top Ten Club in Hamburg concerning a Beatles booking  
Estimate: \$2,000



# MENÜ-KARTE

## LUNCH

Cream of Chicken Soup

Chicken "Grandmère" Style

Mixed Ice Cream

-o-

## DINNER

Egg "Maison"

Beef Broth "Derby"

Sauté of Veal "St. Moritz"  
Rice/Lettuce Salad

Fruit-cake

-o-

Obertauern, March 17th 1965

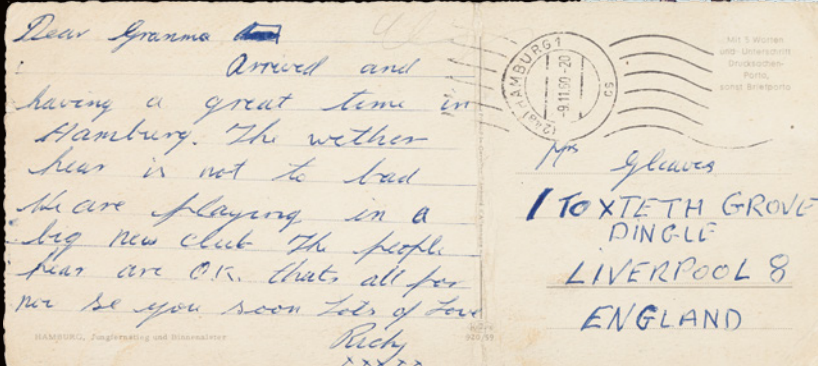
Papier-Kartei, Salzburg

Nr. 618 N

*George Harrison  
Paul McCartney  
Ringo Starr  
Brian Epstein*

1965, Menu card from a Swiss restaurant, signed by the Beatles while filming *Help!*  
Estimate: \$12,000

1960, Postcard sent by Ringo Starr to his grandmother from Hamburg (signed "Lots of Love, Richy xxxxx")  
Estimate: \$4,000





filmed. When unveiled in 2008, it was among the first public sites in Germany to honor a member of the Beatles. At about the same time, he helped establish Beatles-Platz, a plaza in Hamburg that commemorates the city's importance in Beatles' history.

"Uwe helped organize the fundraising drive that led to the dedication of the Beatles-Platz at the intersection of the Reeperbahn and the Grosse Freiheit, the streets the then-unknown Beatles walked upon countless times while in Hamburg," Krüger says. "It remains as a living testament to his pride as a German Beatles fan."

And when the idea of opening a Beatles museum in Hamburg was first discussed, the founders naturally turned to Blaschke. "Beatlemania Hamburg" was largely built around the Blaschke collection, which accounted for about 90 percent of the items on display. The large-scale exhibition told the story of the Beatles from the early days in Hamburg through their breakup a decade later.

"Uwe had been a big part of celebrating the Beatles in Germany – the festivals, the Hamburg Sound exhibit, the Lennon memorial, and the Beatles-Platz," Krüger says, "and he was the very heart of Beatlemania Hamburg. As



1960, Vintage photograph of 17-year-old George Harrison, taken in Hamburg modeling his first leather jacket, shortly before his deportation from Germany for being underage  
Estimate: \$3,000

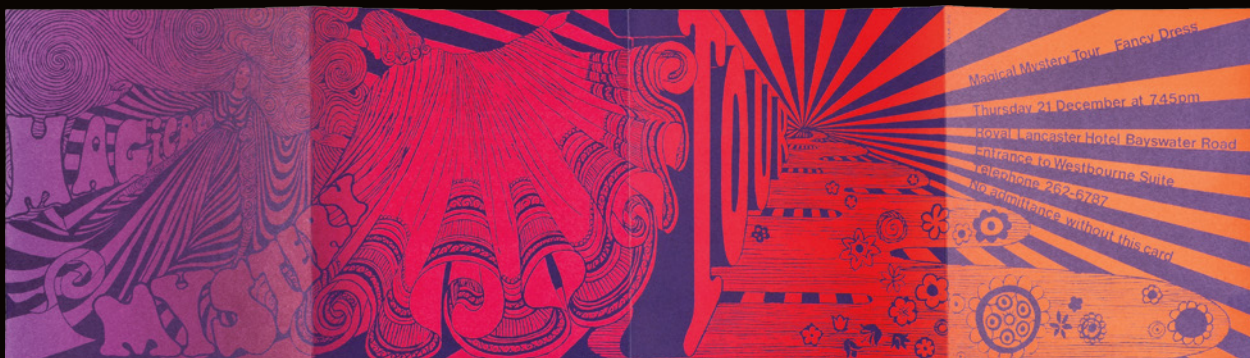


1962, English copy of "Love Me Do," signed by the Beatles  
Estimate: \$10,000





1966/later, Original artwork signed by Klaus Voormann, updating his famous *Revolver* cover with Sgt. Pepper characters  
 Estimate: \$5,000



1967, Rare, psychedelic fold-out invitation to the Beatles' private release party in London for *Magical Mystery Tour*  
 Estimate: \$1,500





1965, Set of Paul and Ringo bubble-bath bottles by Colgate (John and George were not manufactured)  
Estimate: \$1,000

1964, Metal talcum powder bottle from the UK  
Estimate: \$500

1960s, Cotton print Beatles dress from Holland  
Estimate: \$1,000



a collector, the museum was like a dream come true for him. Uwe could finally show his entire collection to the world – and in Hamburg, the city that gave the Beatles their start.”

## A GLOBAL COLLECTION

The Uwe Blaschke Beatles Collection clearly shows the love felt by Uwe Blaschke for the Beatles. The collection is also vitally important in detailing the group’s phenomenal international appeal. In addition to items originating in England, Germany and the United States, there are fascinating and rare artifacts and mementos from the world over – including France, Holland, Spain, Australia and Poland. Which is fitting, considering that the Beatles were the first global superstars, and who to this day – 55 years after they first left England for Hamburg – are still loved the world over.



**DEAN HARMEYER**  
*is a consignment  
director in Heritage  
Auctions’ entertainment  
and music department.*



Sylvester Stallone is one of the world's most popular stars — often called an icon of machismo and Hollywood action heroism.



# SYLVESTER

## *Moves Forward*

WITH 'ROCKY' AND 'RAMBO' SECURELY  
POSITIONED IN AMERICA'S CULTURAL LEXICON, STALLONE  
DECIDES IT'S TIME TO SHARE HIS MEMORIES WITH THE WORLD

Interview by Hector Cantú

IN 2006, ROCKY BALBOA'S boxing robe and gloves joined Dorothy's ruby slippers, Abraham Lincoln's top hat and Dizzy Gillespie's trumpet as important artifacts in the Smithsonian's National Museum of American History.

Sylvester Stallone wore the red and yellow boxing robe in 1976's Academy Award-winning film *Rocky*. He also donated his boxing gloves from *Rocky II* and his red, white and blue boxing shorts from *Rocky III*. "These objects could not be better in conveying the interplay of sports and entertainment in American film history," Dwight Bowers, curator at the Smithsonian said at the time, "but more specifically, they could not better convey the importance of Sylvester Stallone to the film industry."

Nearly 10 years later, Stallone is offering his personal belongings and movie memorabilia to the world. On Oct. 14-15, 2015, Heritage Auctions is hosting "Stallone—The Collection," which includes more than 1,400 props, costumes and personal items consigned directly by the artist, writer, actor and director. "Sylvester Stallone is an international superstar," says Heritage Auctions President Greg Rohan, "and these items include iconic, cultural symbols of clothing and props from his most famous and loved action films, the *Rocky* and *Rambo* series."

Among the lots are the leather jacket Stallone wore as Rocky Balboa in the original *Rocky*; boxing gloves and Rocky's "Tiger Jacket" from *Rocky II*; boxing trunks from

### EVENT

ENTERTAINMENT SIGNATURE® AUCTION 7111, "STALLONE—THE COLLECTION," is scheduled for Oct. 14-15, 2015, in Los Angeles, and online at [HA.com/Stallone](http://HA.com/Stallone). For information, contact Mike Gutierrez at 214-409-1183 or [MikeG@HA.com](mailto:MikeG@HA.com), or Margaret Barrett at 214-409-1912 or [MargaretB@HA.com](mailto:MargaretB@HA.com).





Sylvester Stallone (b.1946)  
*Never Up By Noon, Leading Man*, 1990  
Oil and acrylic on canvas, 48 x 48 in.

‘Art is a very singular expression and something that speaks only to you, whereas in films, you must speak to, hopefully, millions of people.’



Rocky's fight against Clubber Lang (Mr. T) in *Rocky III*; Stallone's screen-worn "Balboa" boxing robe from *Rocky IV*; and the U.S. Army flag-patch jacket Stallone wore in the first Rambo movie.

While auctioning his memorabilia proved a difficult decision, Stallone says visiting his warehouse and pulling items for the auction was an emotional rollercoaster.

"A lot of things!" he says when asked which items have sentimental value. "The *Rambo* knives. The *Rocky II* gloves. Incredible. The boxing trunks with Rocky's blood on 'em."

One particular piece that proved hard to part with was the clothing he wore during his training scenes in 2006's *Rocky Balboa* (also known as *Rocky VI*), the sixth installment in the *Rocky* franchise that features what Stallone says is Rocky's final fight.

"The sweat suit, sweatpants, hood, even the underclothes, the sweatshirt under the long underwear, the shoes, the hand wraps ... the scene when he's standing on the stairs and it's snowing," Stallone says. "That is the

last moment of the real Rocky Balboa story. It doesn't go any further than that. That is the end. That clothing was soaked and I was freezing, but it's the last thing I ever wore as Rocky, per se. So I put it all in a bag, literally took it off and didn't open it for, well, seven, eight years and now it's in the auction."

*Let's talk about your artwork. You have a piece in the auction titled "Never Up By Noon, Leading Man" that was done in 1990. What's the story behind that painting?*

I did a series on, what I recall, my impression of early Hollywood and how the decadence and the lifestyle eventually kind of erodes our disciplines and the way we were raised, and we start to develop new habits, which are kind of, let me see, detrimental and debilitating. So you're out all night and you're never up by noon and it's just a way of saying how you're kind of going down the slippery slope to self-destructiveness.

## VIDEO

Visit [HA.com/Stallone](http://HA.com/Stallone) to view exclusive footage of Sylvester Stallone visiting his storage facility to personally select items for his upcoming auction.



"I've never understood why people just keep storing things and then they pass away," Stallone says, "and it's 'What were they planning to do with all those things?'"





Ayrton Senna Test-Used  
Racing Helmet Gifted to  
Stallone by Senna, 1994

*So by this time, in 1990, how long had you been painting?*

My first painting was done in 1957, so I've been painting for quite a while, drawing at least.

*I was speaking to someone in Hollywood recently and he has a piece you did for charity and he tells me he gets calls from people who want to buy it. That's probably nice to hear.*

I just had two very successful showings in Europe, especially the last one at the Museum of Modern and Contemporary Art in Nice.

*Describe the fulfillment you get when you see your art on exhibit.*

Art painting is probably one of the purest ways of interpreting what is truly on your mind or in your soul. It doesn't have to have the precise clarity of the written word. It's more or less free-flowing. It's so different from movies because you need 500 people, 400 people to complete a film. So it's never your vision. It's many people's visions. Art is truly a window into a person's psyche.

*So what's the difference between standing in front of your art and standing in front of one of your movie posters?*

One is as though you're looking at a manufactured, maybe superficial character that is non-existent, that you are basically hired to interpret or play. In other words, when you look at a poster, you are looking at something that is created for the commercial environment to make money and reach a wide audience. Art is a very singular expression and something that speaks only to you, whereas in films, you must speak to, hopefully, millions of people. But in art, that's not necessarily the case. Even if you reach a few, that's successful to an artist. It's not meant to be a movie, a smash hit.

*It's two completely different forms of satisfaction.*

Oh, yeah. It's not even in the same universe.

*I see there are some racecar items in the auction. When did you first become interested in racing?*

1998. 1997. I wanted to do a film about the world of open-wheel racing, so I spent a lot of time overseas with some of the greats. Damon Hill. Michael Schumacher. Ayrton Senna. People like that. And that's when I wrote the screenplay for [the 2001 action drama film] *Driven*. It was primarily set in Formula One, but it ended up being an American film. That's when I started, when I became engrossed in it.

*What was the spark that got you there?*

There are two things that I believe man inherently does. One is everything in one way or another is a fight, be it cerebral or physical. And everyone is also racing against something, either time, their opponent, a deadline, you've got to pay your taxes, you've got to get up early, you're late for this, you're late for that, you're early for this, you're early for that. So time and fighting are two things that just seem part – an indelible part, an inextricable part – of the human psyche on every level.

*Tell me about your relationship with Ayrton Senna. I understand one of his helmets is in your auction.*

I was speaking with him about doing a movie about him, and he was very, very, very kind. We spoke quite a lot on the phone, and then he sent the helmet, and then he passed away [in a 1994 racecar accident]. I went, "Oh, God." So I just couldn't bring myself to do it. That's not the movie I wanted to make. I wanted to make something that was kind of life-affirming and this was too sad.

*You have in the auction the Harley Davidson motorcycle you rode in Rocky III and Rocky V. Why's that a favorite of yours?*

I've driven it for many, many miles and then I had to patch it up and get it working again and restore it to its original glory. The bike itself is very symbolic in *Rocky III* because of the emblem on it and it shows Rocky in all of his glory. And then it also shows him in his most depressed state, when he drives it up to the top of the steps, which I thought is really a pretty symbolic look. So we see the motorcycle at the top of the steps and then he's attacking the statue while sitting on his motorcycle. ... That's the real one I did it with. There were two other bikes, but this is the authentic one that I rode, along with the helmet I threw. There's only one that exists in the world.

*And that helmet you threw in the movie is in the auction, too?*

Yeah.

*I just read a story that polo is a family sport. You have some polo items in the auction?*

Oh, yeah. I played in the World Cup matches. I was very serious in polo. My father was in the cavalry during the war, on the Mexico border. Go figure. So I was involved with horses my whole life. "Stallone" means horse, and I just started playing polo and I became addicted to it, and I played all over the world. At one time, that's all I wanted to do, was breed polo ponies. So I had the best equipment made and those boots. Is that what you're referring to?



'I guess people,  
real fans who buy  
these things on an  
emotional level, that's  
where they should go.  
... I've taken all the  
love I can out of them.  
I've used them and  
it's been wonderful.'

Screen-Used Motorcycle  
*Rocky III*, United Artists, 1982  
*Rocky V*, MGM, 1990





Screen-Worn  
Training Sweat Suit,  
Knit Cap and Sneakers  
*Rocky Balboa (Rocky VI)*  
MGM, 1985



Barry Wetcher / ©2015 Metro-Goldwyn-Mayer Pictures Inc. and Warner Bros. Entertainment Inc.

When adjusted for inflation, the *Rocky* films have grossed more than \$1 billion. The seventh film in the series, *Creed*, due in theaters later this year, tells the story of Rocky Balboa training Apollo Creed's son Adonis (Michael B. Jordan).





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Stallone –  
*The Collection*



Screen-Worn Balboa Boxing Robe  
*Rocky IV*  
MGM, 1985



Mead

# Rocky I

TWIN  
WIRE

notebook

11 In. x 8 1/2 In.  
100 Sheets  
College Ruled  
06-8218

A Mead Product

It is Near Sunset when  
Rocky comes down the Street And  
Poses At the Pet Shop... <sup>He is eating</sup>  
Adrian is Arranging pet Toys on the <sup>Get Shander's</sup>  
Counter... Rocky <sup>First Chicken</sup> <sup>Sub A</sup> <sup>Big...</sup> <sup>the chicken leg she</sup>  
Tenses.

Rocky (Centering)  
Cold Night - wow! Good  
Night to Catch Phenomenon

Adrian smiles slightly and moves  
Behind the Counter.

Rocky (Aloud)  
Ah - I came in here  
for something...  
Oh yeah, you need use  
Some body to work  
with at home.

The girl wants to  
say yes, but is  
A Demurely mousy... <sup>Adrian</sup> No Thanks.  
Complex will not  
permit it.

Disappointed, Rocky exits. <sup>R (mou)</sup>  
wishes slow mousy.

Disappointed, Rocky exits. Adrian  
watches his departure with mixed

Rocky is very self-conscious  
stands in the center of the  
Room with Paulie gelling into  
his face... His eyes keep on the floor.

R (low)  
... what can I say?

R (Still Bellowing)  
The girls says,  
CP - I feel responsible now!  
She gotta live a little  
Before she gets too  
old - you're a pal,  
Rocky - How bout you  
talk to her?

Hasn't started!  
Falls off!

R  
Sure - I been trying!

R  
Tomorrow you  
come for  
dinner -  
How bout  
that?

R  
Yeah, sure

## Continuation of last scene

Rocky turns away from Mickey  
and starts to bend the outboard  
shoulder... Benny smiles wearily and  
Rocky steps from the ring.

The Guards ~~Stares~~ across at  
Apollo Creed who stands victorious  
but ~~shows~~ all the his face and  
body are badly distorted... The  
two men look at stones that reflect  
admiration and Apollo climbs out  
of the ring. The fans ~~crash~~ fanned  
winning Red with the Blue ~~stones~~.

Rocky climbs out of the rings  
and waves of frantic wellwishing  
fans rumble fanned... Mickey's eyes  
show apprehension and the fans  
become ~~more~~ active.

~~But~~ Police can not keep the  
fans away from Apollo Creed either

Apollo Creed tries to move  
up the aisle, but the fans are  
in a frenzy. They shove the  
police aside and lurch wildly  
at Creed... Creed's army  
of body guards begin swiveling  
angry at the crowd, but they  
are soon engulfed by a





Rocky Marciano Screen-Used  
Glove Pendant  
*Rocky V*  
United Artists/MGM, 1990



Sylvester Stallone's Western Saddle

*I was referring to a leather saddle with your name on it.*

That's a western saddle. The polo boots were used actually in the games, and the saddle itself was made by [J.M.] Capriola. The fellow's died now. He was a very famous Italian saddle maker. He was based in America and he custom-made that for me, and I used that for trail-riding to unwind after polo games.

*I also see in the auction the golden glove pendant that Mickey gives to Rocky in Rocky V.*

I was doing a show called *The Michael Douglas Show* and Joey Bishop was on the show. He was the comedian involved in the Rat Pack. And he goes, "You know, I really loved *Rocky* and you were very nice to Rocky Marciano and I have something that he gave me, but I think he'd want me to pass them on to you." So he gave me these gold cufflinks that Rocky Marciano gave to him. And I went, "This is extraordinary." And that's why I put that in the movie, so when he [Mickey] goes, "This is my favor-

ite thing, from Marciano," it's true what Mickey is saying to Rocky. And then I wear it in the film.

*There's also a handwritten notebook you kept on the set of Rocky.*

Oh, yeah.

*What were you writing down? Notes on the movie? Personal writings?*

A lot are ideas. As we're filming, I'd be writing scenes, rewriting scenes and those are, like, that was the first, I think, 20 pages of *Rocky I*, how it started. ... So that's the actual writing of the first few scenes of *Rocky I*, when I meet [Rocky Balboa's friend] Paulie in a bar and ask him about his sister.

*My jaw has just dropped. So these are, in your handwriting, your revisions for the script?*

Yeah, it's the actual writing. That's the real deal. I'd jot down thoughts. But inside it's about 25 pages [of script]



*Stallone –  
The Collection*

drafts and notes]. I don't know where the rest [of the original script] is, but that's the only thing I can find.

*The auction includes some items from the Judge Dredd movie, which was based on a comic book. Are you a comic book fan or are these properties that popped up and just happen to be based on comic books?*

No, no, no, no! My whole thing was the Flash and Plastic Man. I liked those bizarre kind of characters. I wasn't so into Superman. Batman more. And then I got into, of course, the Hulk, the Marvel comics. Yeah, very much so. Very, very much so. But I read all comics, even going back to *Classics Illustrated*, where they reinterpreted the great literature. I've had them all. But Judge Dredd, I thought, had the potential. It never quite came off for various reasons, but this to me was an amazing character.

*Do you still buy comics?*

Not so much anymore. I try to spend my time painting now and writing.

*Why are you selling now? What's the spark that led to this auction?*

What am I keeping it for, really? My children certainly have some choice pieces, but I thought at my age I'd like to see it go while I'm alive and know where it goes and have some supervision over it, rather than wait until I'm dead and then someone else picks over my belongings. It's kind of, I don't know, invasive. I've always seen people wait until they're dead and I never understood that. Then I see that Elton John does it [auctions personal items] or Barbra Streisand does it, and maybe that's pretty smart to do.

I've had so many different pieces in storage and I think, you know, it's funny, I haven't been in this place in 15

'It's not as though you can't live without these pieces, but other people would really appreciate them. So rather than keep them in the dark and just forget about them, I thought, "Let me just pass it on."'



Screen-Worn Costume  
*Judge Dredd*  
Buena Vista, 1995



Screen-Worn Boxing Trunks,  
Rocky vs. Mr. T  
*Rocky III*  
United Artists, 1982







Rocky's Championship Belt  
*Rocky II*  
United Artists, 1979



Rocky's Championship Gloves  
*Rocky II*  
United Artists, 1979







Screen-Worn Tiger Jacket  
*Rocky II*  
United Artists, 1979



Screen-Worn  
Leather Jacket  
*Rocky*  
United Artists, 1977



‘I’ve never understood why people just keep storing things and then they pass away, and it’s “What were they planning to do with all those things?” ’


years, so what are you hoarding? What are you doing? It’s not as though you can’t live without these pieces, but other people would really appreciate them. So rather than keep them in the dark and just forget about them, I thought, “Let me just pass it on.” I thought, you know, I’ve already put *Rocky* memorabilia in the Smithsonian museum and a few other incredible places, so I’ve sort of accomplished my goal in that way of making sure the *Rocky* legacy is really well-protected. And now, you know, give back and see if people really want it.

I’ve never understood why people just keep storing things and then they pass away, and it’s “What were they planning to do with all those things?”

*What’s the perfect home for these items?  
Where do you hope they end up?*

Oh, I guess people, real fans who buy these things on an emotional level, that’s where they should go. I remember, and it’s like the Rocky Marciano gloves, when someone like Joey Bishop said “I want you to have these because you’ll appreciate them more than I will now. You’ll really love them.” I’ve taken all the love I can out of them. I’ve used them and it’s been wonderful. But, for example, Rambo’s knives or his forging tools ... that’s a nice moment in my life, but I think it could be really something in someone else’s house. They would hold that in a very special place in their heart, because the movie touched





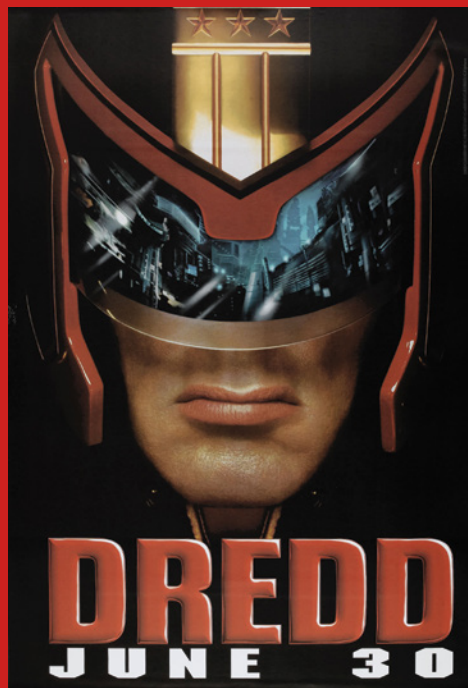
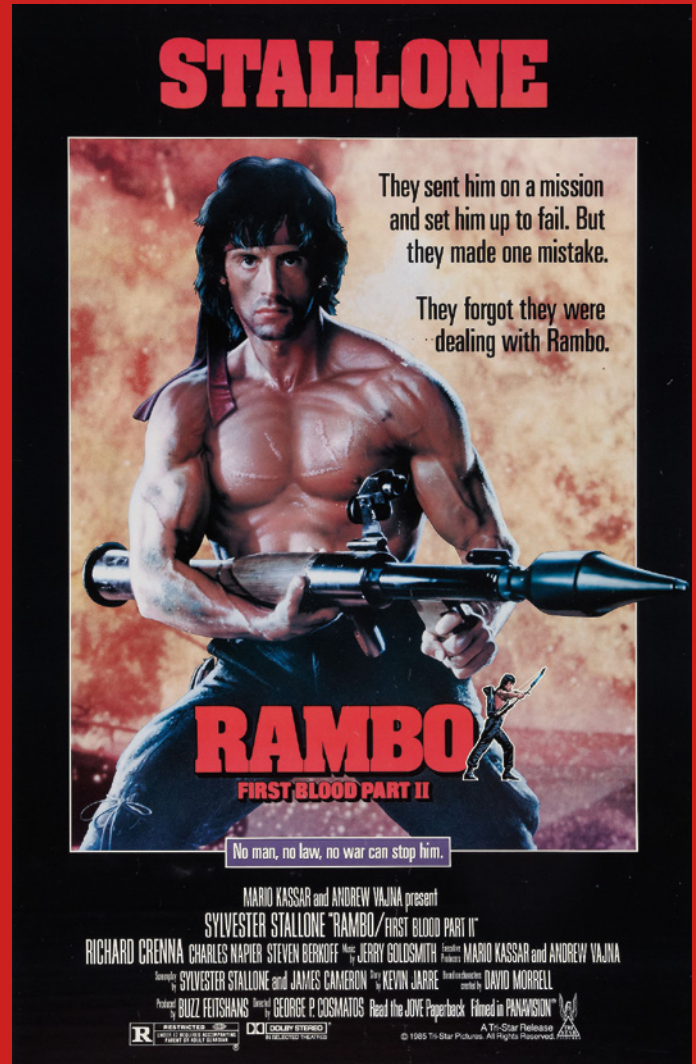
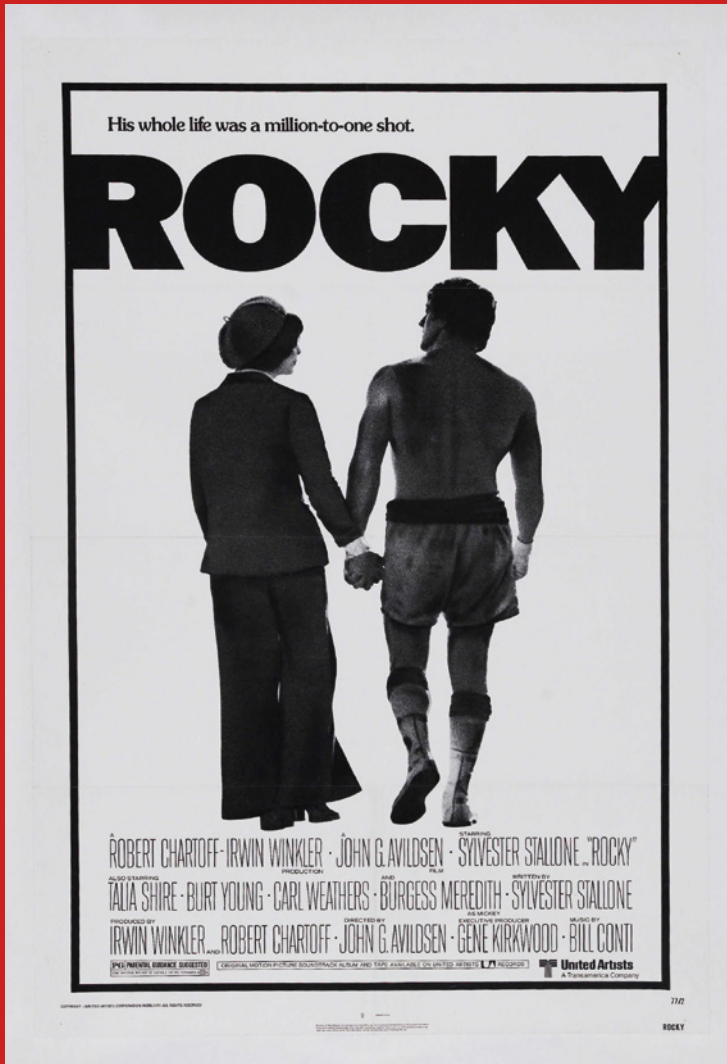
‘Rambo’s knives or his forging tools ... could be really something in someone else’s house. They would hold that in a very special place in their heart, whereas it’s already in my heart.’





Screen-Worn Army Jacket  
*First Blood*  
Orion, 1982





Rocky, Rambo: First Blood Part II, Cobra, Judge Dredd and The Expendables have made Sylvester Stallone an international star.

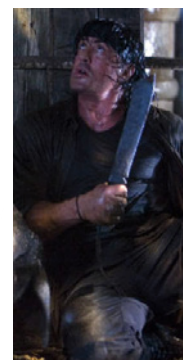




Screen-Worn Poncho  
*First Blood*  
Orion, 1982



Screen-Used Machete & Sheath  
*Rambo (Rambo IV)*  
Millennium Films, 2008



them, whereas it's already in my heart, you know what I mean? Those memories are there.

*Why did you select Heritage Auctions?*

Because of the John Wayne situation [Heritage Auctions conducted the Personal Property of John Wayne Auction in October 2011]. And I spoke with other places and I found that they [Heritage] had an authenticity to them and I really believed they've dealt with this before, and they are so incredible with their auctions, especially coins. So I thought yes. And their database is so big!

*Are you a collector? Do you collect anything?*

I collect art. I collect artistic knives. I have some up for auction. I try to find real artisans from around the world, not just knives but metal workers, because they are almost the same as sculptors. They're incredible.

*Some of the proceeds from your auction will be donated to charities and organizations that assist veterans and wounded U.S. servicemen and servicewomen. Why is that important to you?*

These fellows are so underappreciated for what they do and the sacrifices they make. It seems as though when they come back, they should be guaranteed a house, guaranteed a job, guaranteed medical attention. For a military man to be homeless is just unconscionable. It's unbelievable to me. Having played military characters, I just feel there's a natural bond there, and I'm going to try and do something nice for them.

HECTOR CANTÚ is editor of *The Intelligent Collector* magazine.





Bryan Buchanan

# My Favorite Things

'ANTIQUES ROADSHOW' APPRAISER **NICHOLAS DAWES**  
TELLS WHY THESE 5 PIECES ARE EXTRAORDINARY

IF YOU ASK about my passion, I typically say ceramic art, which has always been part of my blood. I grew up in the English Midlands in an antiques dealing family. My father worked in the "heavy clay" industry and the unique dry smell of kilns and baking clay is part of my childhood memory. Today, I collect 18th century English porcelain. It's difficult selecting my favorite of the many remarkable pieces I've handled at Heritage Auctions, a bit like naming your favorite friends. I am sure to adjust this list as things bubble up from HA.com's marvelous Auction Archives.



## Lalique Amethyst Tinted Glass 'Victoire' Mascot, circa 1928

I became intrigued by René Lalique over 35 years ago, and have devoted much of my career as an auctioneer, dealer and author to his work. The incredible automobile hood ornaments he designed in the 1920s provide a special draw. This amethyst, tinted glass "Victoire" mascot realized **\$21,250** at a November 2012 auction. I purchased my first "Victoire" in 1983, and since then have owned several. The finest came from an old collection I bought in 1987 when my eldest son was 1. Twenty years later, the mascot helped pay for his tuition at Duke University.

## Artistic Daum Glass 'Orchide' Vase, circa 1900

The best art nouveau glass was made in Nancy, France, during a twinkling window in time when the modern world backed into the old and learned some of its tricks. I have handled many outstanding examples from this beautiful period, but none more exquisite than this one, boldly capturing the evanescence of an orchid in full bloom, and preserving it for evermore. Discovery is perhaps the greatest thrill in our business. I unwrapped this object in Washington, D.C., packed in the 1940s newspaper that had protected it for decades. It was a pleasure waking the orchid from her long sleep. It realized **\$34,655** at a November 2011 auction.



**NICHOLAS DAWES** is vice president-special collections at Heritage Auctions. He appears as a ceramics, glass, silver and decorative arts appraiser on PBS's Antiques Roadshow. His latest book is *Bespoke Mascots—Automotive Jewelry, Volume II* (Coachbuilt Press, \$100). He can be reached at [NickD@HA.com](mailto:NickD@HA.com).





### Aster Live Steam Scale Model LNER A3 'Flying Scotsman' and Tender

The auction of items from the Reid Museum Collection of Mechanical Models in 2014 yielded unique treasures. While I could have chosen many from this collection, the "Flying Scotsman" rises to the top for personal reasons. My boyhood in the Midlands of England was traumatically interrupted by two railway-related events. Firstly, the so-called "Beeching cuts" closed more than 3,000 miles of British regional rail lines between 1963 and 1969. My steam trains

were eliminated almost overnight, relegating most of them to the scrapyard. As the axe was falling, my beloved Uncle Ernie perished along with two co-drivers as he was driving an express passenger Pullman near Birmingham. Ernie Morris was a hero in my family and beyond as he had driven the mighty "Flying Scotsman." This superbly made, live steam "garden" model reminds me of him, and a long-lost age of steam. It sold for \$4,375 in May 2014.

### 1928 Ahrens-Fox N-S-4 Fully Equipped Fire Truck

At roughly 24 feet, this is undoubtedly the largest item I have sold at auction, and to me one of the most enjoyable to work with. There is something majestic in any fire engine, and this 1928 model, lovingly restored to its authentic original state by mechanical model enthusiast Glenn Reid and his team in Michigan, infused that majesty with elegance, power and a uniquely honest brand of Americana generically referred to as "Norman Rockwell." Sitting in the driver's seat, you can feel the spirit of the machine, the men who manned it, and the souls they saved. How many auction lots give you that? It sold for \$125,000 at a May 2014 Heritage auction.



### George IV Carved Oak Upholstered Armchairs, circa 1828

I fell for these from the moment I spotted them in the entrance hall of a spectacular Palm Beach home in a kind of "admiration at first sight," if you know that feeling. There is something uniquely British in these superbly made chairs, commissioned to grace the library of Eshton Hall, a stately home in Yorkshire comparable in many ways to the fictional Downton Abbey. Designed in the shadow of the Napoleonic Wars, and several years before the Reform Movement took root, they represent a pivotal time in British political, social and economic history. The overall design reflects the spirit of optimism drawn from fresh military victory and a rapidly expanding international, commercial and governmental empire where the sun never set. They realized \$11,950 at a May 2010 auction.





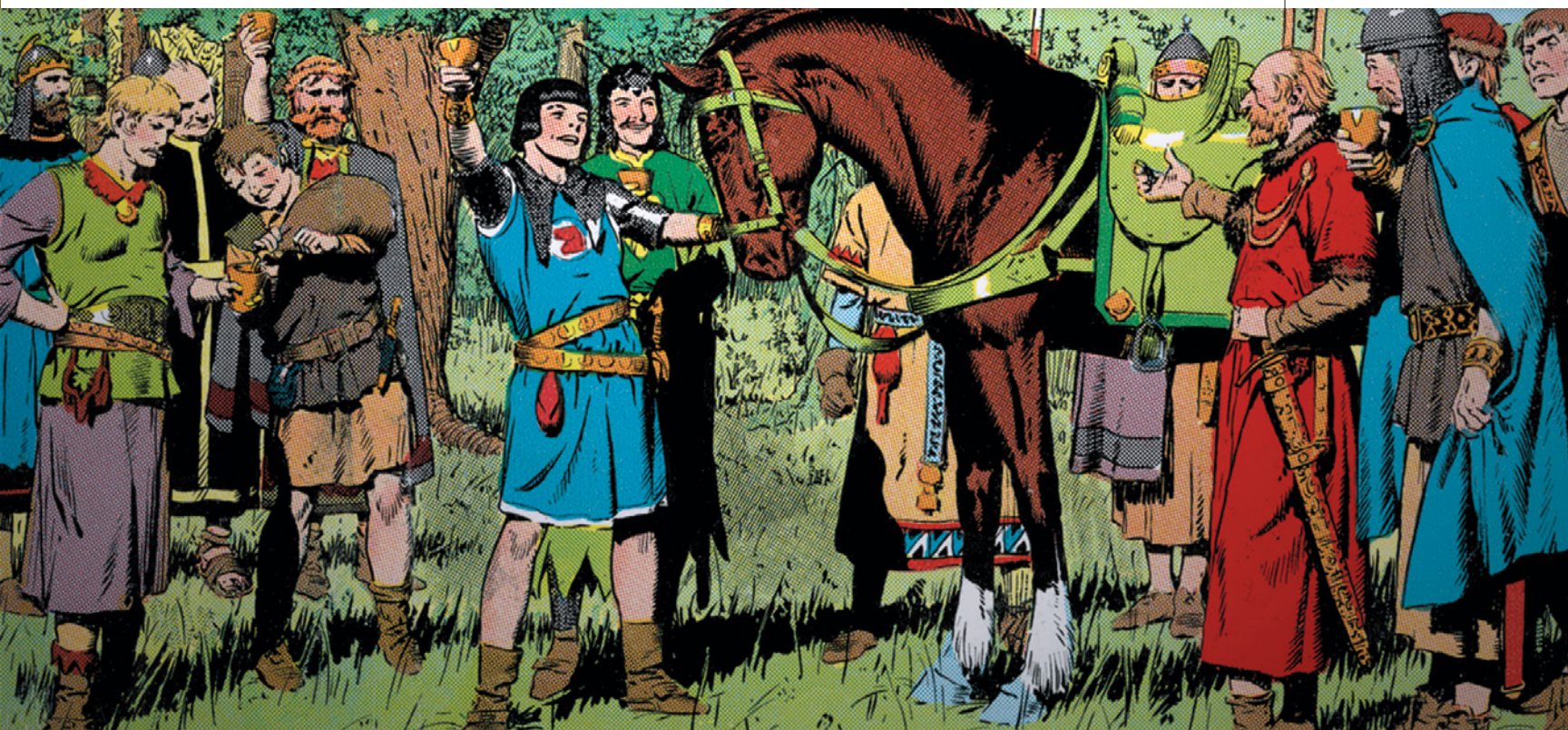


"It seems a lot of collectors are beginning to seek out the classic Prince Valiants," says Tom Tataranowicz, in his Southern California home. "They are truly beautiful and historic works, and belong in any serious comic art collection."



# Valiant's White Knight

FOR NEARLY FOUR DECADES, HOLLYWOOD PRODUCER **TOM TATARANOWICZ** HAS CHAMPIONED HAL FOSTER'S LEGENDARY PRINCE



Interview by Hector Cantú ■ Portrait by Axel Koester

AS A RESIDENT of Malibu, Calif., Tom Tataranowicz watches for the wildfires that every now and then rage across the hills. One of the last came within a quarter mile of his home.

"It's pretty easy," he says with a smile when asked which parts of his collection he would save. "All of it. It takes about 15 minutes to load everything up."

Tataranowicz, a director, producer and writer who has worked on animated shows such as *Iron Man*, *Fantastic Four*, *The Incredible Hulk*, and *Biker Mice From Mars*, began collecting original comic art in the early 1970s. On his walls you'll see original pieces by legends such

as Frank Frazetta, Bernie Wrightson, James Bama, Walt Kelly, Neal Adams, Walt Simonson and Russ Manning. Among his most prized is a collection of original Prince Valiant strips that ranks among the best in private hands.

Hal Foster (1892-1982) created the epic adventure comic in 1937. He wrote and drew the Sunday-only saga until 1971, and continued writing it for several years after that. The strip continues today by other artists.

"Foster drew about 1,760 Prince Valiant episodes, each a magnificent example of comic strip art," says Joe Mannarino, director of comics and comic art at Heritage Auctions in New York. "He inspired artists like Wally



Wood, Jack Kirby, Frank Frazetta, Al Williamson, Joe Kubert and Russ Manning. He was a legend who himself inspired legends.”

It’s widely acknowledged that Foster is among the “four pillars” of comic art, adds Nadia Mannarino, Heritage Auctions’ senior comics and comic art consignment director. “We’re talking Winsor McCay [*Little Nemo*], Alex Raymond [*Flash Gordon*], Milton Caniff [*Terry and the Pirates*] and Hal Foster,” Mannarino says. “Hal is regarded as the father of action-adventure cartooning, and his Sunday panels are considered the most beautiful illustrations ever done for the comics.”

*The Intelligent Collector* visited Tataranowicz (called “Tom T” by friends and colleagues in the animation business) to learn more about his Val collection.

### How far does your collecting go back?

I was always kind of a collector. Kid stuff. Fossils, baseball cards and comic books. It was just plain fun back then, if even then already a bit obsessive. I would take a bus to downtown Detroit and could get a used comic for less than the original newsstand price, so it was easy. It was cheap. When I got into college and attending art school at Wayne State University—comic book inker Terry Austin was a classmate of mine—I started going to the early comic conventions. The Triple Fan Fair in Detroit was one of the first ones and had as guests Mike Kaluta, Barry Smith, Neal Adams, Jim Steranko, Jack Kirby, Russ Heath, Vaughn Bodē, Jeff Jones—they were all there.

It was cool because it was small and you could go right up to the artist and they would do a sketch for you, and original artwork was for sale there. I looked around and said, “Wow, I can buy an original Deadman page from *Strange Adventures* No. 214 by Neal Adams for five to ten bucks or so.” Sadly, to this day, I harbor a deep regret of missing out on an original Barry Smith *Conan* cover featuring Elric of Melniboné because it was a whopping 50 bucks!

So I bought a whole bunch of original pages and as a college kid, I was thinking I was crazy because it was a lot of beer money to be spending at the time. [Laughs.]

### And that led to Prince Valiant?

A few years later I moved to California and I’m really getting into Prince Valiant. I’d always liked it as a kid, and original pages were available. I had way more than enough of the comic book art, so I started turning those over into Prince Valiant pages. It was probably about 1978 while I was working on Ralph Bakshi’s *Lord of the Rings*. Ralph was also a big strip art collector. Looking at his collection and discussing it with him kicked me into collecting overdrive.

### Where would you find this original Valiant art?

It wasn’t the heavy-duty competition for collectibles like it is now. Back then, collecting was a whole different

thing. Somebody, maybe one of the handful of dealers around at the time such as Stu Reisbord or Jerry Mueller, would call you up and say, “Hey, I have a Prince Valiant from 1938. Do you want it?” You could take your time and think about it. At San Diego Comic Cons, [dealer] Russ Cochran would often be at a table with a beautiful Val sitting there. Day one of the convention, it would be there. Day four of the convention, it would still be there, and I would finally say, “OK, I’ll take it.” I might pick up a couple like that. At one point, I was—I’m sure it’s overstating it—but I think I was almost literally the only person seriously collecting Valiants in the world ... [laughs] ... because people just weren’t focused on it back then. Popular culture had not yet erupted like it did in the late 1980s.

### Do you know where these pages were coming from?

There are all kinds of stories. When I started collecting, Hal Foster was still alive. It’s well known that if you donated money to some cartoonists’ fund, he would send you a page. And then at some point, he started cutting up panels and sending out individual panels if you wrote him a fan letter. There really wasn’t any after-market for this material. A lot of the Prince Valiants are personally dedicated by Foster. I have one that’s from 1941 that is dedicated to some guy he played golf with. So obviously he would just basically give them away. Of course, many comic artists also collected this strip. Al Williamson was obviously a tremendous collector. In the last few years, comic strip art has burst out into the mainstream and really has a much higher profile and a truly deserved appreciation for what it is.

### What is it about Hal Foster’s art that makes it important?

One of the ongoing controversies about Prince Valiant and Hal Foster is whether it’s comic book art or illustration. In my opinion, it perfectly straddles the line in between. I think the strongest element about Foster was his unsurpassed skill at storytelling. If we had five days, I could give you a five-day lecture about the intricacies of his storytelling, how you could actually look at a Prince Valiant page, not read a single word and know exactly what the story was, what the people were thinking, their emotions and precisely what they were up to. The very best comic artists, in my view, create a real world that genuinely exists. Only several others come to mind, such as George Herriman, who did *Krazy Kat*. He created a world that, as odd as it is, made you feel it genuinely existed. You knew this world. Walt Kelly, with *Pogo*, created a world that really existed. And Hal Foster accomplished the same thing. Prince Valiant was a real world with real characters. It was the chronicle of a real—even if fictional—life, with action, romance, family and humor and wasn’t simply just an adventure story of superficial heroic posturing.



# Prince Valiant

IN THE DAYS OF KING ARTHUR  
By HAROLD R. FOSTER



**Synopsis:** INTO PRINCE VALIANT'S STRONG BROWN HAND RATWIN PLACES A TINY SYMBOL. FOR A LONG WHILE HE IS SILENT AND THE HARD, BITTER LINES OF HIS FACE SOFTEN. THEN HE DRAWS FORTH THE 'SINGING SWORD' AND UPON ITS HILT SWEARS AN OATH TO FOLLOW ULFRUN UNTO DEATH!



THEREAFTER HIS FOLLOWERS HOLD THEIR KEEN SWORDS ON HIGH AND THEY, TOO, TAKE THE OATH.



KING AGUAR OF THULE WATCHES HIS ONLY SON SAIL AWAY ONCE AGAIN. FOR EIGHT MONTHS THERE HAD BEEN YOUTH AND LAUGHTER IN THE PALACE; IT WILL SEEM DOUBLY LONELY NOW. THEN HE TURNS TO HIS CAPTAINS AND GIVES A GRIM ORDER.



BECAUSE BOLD ULFRUN TOOK WHAT HE WANTED, A THOUSAND MEN DIED; HIS FATHER, GUNGUIR, IS DEAD AND THE FIEF OF OVERGAARD LAIN WASTE. ULFRUN IS DECLARED OUTLAW.



WHEN THE MORNING SUN SHOWS NO SHIPS FOLLOWING, ULFRUN DECIDES IT IS TIME TO TAME HIS CAPTIVE.



IN ULFRUN'S LOW-ROOFED CABIN ALETA IS BOUND TO HIS COUCH. SHE SUBMITS QUIETLY, TOO QUIETLY!



THE MOMENT SHE IS ALONE, ALETA TWISTS HER SUPPLE BODY AND REACHES FOR THE CONCEALED DAGGER SHE ALWAYS CARRIES.



THE DAGGER IS VERY SMALL AND, BESIDES, ALETA WOULD RATHER KEEP IT HIDDEN, IN CASE OF NEED. ONE OF THE SAILORS RETURNS AND PROVIDES HER WITH A BETTER WEAPON.



A HUSH FALLS OVER THE SHIP,....FOR THE HELPLESS, SMALL PRISONER OF A MOMENT AGO STEPS OUT INTO THE SUNLIGHT.

Aleta is revealed to be pregnant with Prince Valiant's first child in this 1947 strip. This original art, from the Tom Tataranowicz collection, realized \$54,970 at a May 2015 auction.





# Prince Valiant



IN THE DAYS OF  
KING ARTHUR  
BY  
HAROLD R FOSTER



**SYNOPSIS:** THE FRIAR UTTERS A FEW WORDS AND CLARIS IS NO LONGER A MENACE TO THE THRONE AND ALFRED BECOMES A MARRIED MAN... CUPID HAS MADE A SIMPERING IDIOT OF THE BOISTEROUS, TALL ROGUE WHOSE RINGING LAUGH AND CLASHING SWORD HAD KEPT THULE BUSY.



VAL IS DISGUSTED - A GOOD FIGHTING MAN HAS BEEN SPOILED TO MAKE JUST ANOTHER HUSBAND.



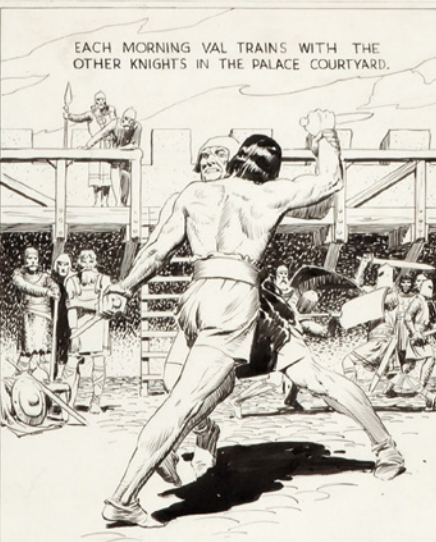
VAL RIDES HOMEWARD THROUGH A SUNNY, PEACEFUL LAND.



YES, A PEACEFUL LAND NOW... WHERE HEARTY YOUNG WARRIORS WEAR THEIR ARMOR ON A PEG.



FOR THE KING IS ALMOST TOO LENIENT FOR HIS TIMES AND ONLY ORDERS SUCH MURDERS AND EXECUTIONS AS ARE, FOR THE PUBLIC GOOD, NEVER FOR PRIVATE PLEASURE - AND HIS PEOPLE GRUMBLE AT THE LACK OF ENTERTAINMENT.



EACH MORNING VAL TRAINS WITH THE OTHER KNIGHTS IN THE PALACE COURTYARD.



THE AFTERNOONS ARE SPENT MUCH AS HANDSOME PRINCES SPEND THEM EVERYWHERE.



ROME  
FEARS THE  
COMING OF ATILLA

VAL'S EVENINGS ARE MOST INTERESTING, SCHOLARS, POETS, TRAVELERS AND PHILOSOPHERS GATHER IN HIS ROOMS FOR DISCUSSION AND HE LEARNS MANY CURIOUS THINGS.



EVERY SATURDAY A GAY TOURNAMENT IS HELD AFTER WHICH THE SURVIVORS FEAST MERRILY.



NEXT WEEK  
KNIGHT  
ERRANT

IN FACT, IT IS AN IDEAL KINGDOM WHERE JUSTICE, PROSPERITY AND PEACE REIGN - AND VAL IS BORED.

455 A.D.  
SAXONS GAIN FOOT  
HOLD IN EUROPE

Original *Prince Valiant* art from the 1930s is rare. This April 2, 1939, Sunday strip, the first installment of "The Cave of Time" story arc, sold for \$65,725 at a November 2012 Heritage auction.



A second facet of Foster's art that appealed to me was his obvious dedication. He had the perfect job in the whole world for a comic strip artist. He created the strip, he drew it, he wrote it, he handled the coloring, he did only a Sunday a week, was totally focused on that and he became famous for it. A lot of other artists also did advertising work. They did this, they did that, they did dailies, they did a whole bunch of other work. As a result, much of their strip work didn't have the same in-depth integrity and total realization of content that Foster put into his work. And that's probably why Foster's work endures. People look at it and in a visceral and even subconscious manner, they can pick up on that aspect after all this time—even though it's from a different time period entirely.

### And he was an exceptional artist...

Hal Foster was undeniably a superb draftsman with an impeccable sense of perspective and anatomy. Subtle and sensitive drawing. Spot-on staging with a stunning sense of locale. Incredible rendering of texture and detail. A classical line with a loose, agitated line used when needed for high emotion or action, all with a sure aesthetic knowledge and instinct of what details to draw and what to leave out. Some other artists, such as Alex Raymond, may have in some ways been more natural and certainly slicker artists. Raymond, for one, was capable of doing almost painfully beautiful drawings, but as the complete package, Foster cannot be beaten, in my opinion. In this medium, it is ultimately all about telling the story. As comic book legend Gil Kane once said—and I paraphrase—"For every road you are going down as an artist, Hal Foster has already been there."

### Did you have goals with your collection?

I focused on collecting premier pages from each time period, beginning with 1937, the first year of the strip. As Foster's style continuously and perceptively evolved in subtle ways not only from decade to decade, but from

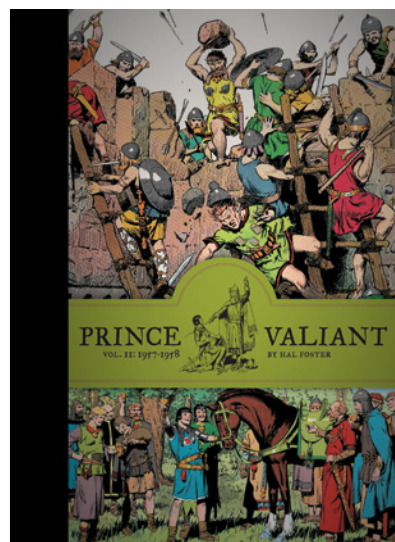
year to year, my goal was to have one solid example from every year. That goal of mine was easier said than done. The problem is not so much the logistics of getting strips, but that some just don't exist for the getting. My understanding is Syracuse University has practically one entire year, 1952, so they're really not many of those available. And then there are the possibly apocryphal stories of so much of the strip art being trashed by the syndicates. Cut up and destroyed. Luckily, there are also stories of the "dumpster diving" exploits of early collectors.

### So what was your collecting focus?

It was far from a numbers game for me. Other than my "completist bug," I've tried to focus on a number of the varied aspects that exemplified the strip. I wanted examples of key periods in Val's life, and also elements that [reflect] Foster's various strengths. For example, I wanted a really good horse page, because he really excelled at drawing horses. I wanted a really great Aleta [Valiant's wife] page, so I have a number of those because there are just a whole lot of good ones, and one example just never cut it. And then I wanted representations of Val in different manifestations of himself. For example, we all know what Prince Valiant looked like. He had that page-boy haircut, but sometimes he cut his hair short. Once, his hair got burnt off. Sometimes he grew a beard. One time, he went to Rome so he cut his hair in a curly Roman style and dressed like a Roman senator, and I wanted an example from that. Then, of course, there were collecting examples of key characters: Gawain, Tristram, Arthur, Merlin, Lancelot, Arn, the Val twins... it goes on and on. Collecting can be something of a sickness. An enjoyable and hopefully controllable one, but a sickness nonetheless. You've just got to kind of roll with it.

### I see Foster's art on your walls. His pieces are huge!

Another element Foster was famous for, oh, maybe twice a year on average, he did a page that had a big panel. I



Hal Foster, shown in a self-portrait, first illustrated the *Tarzan* comic strip in 1929 before creating *Prince Valiant* in 1937. The adventure strip inspired a 1954 movie starring Janet Leigh and Robert Wagner, and Fantagraphics this summer released the 11<sup>th</sup> volume of its award-winning *Prince Valiant* compilation series.



This splash panel takes up the bottom two-thirds of Foster's Oct. 6, 1940, Sunday page. "These are always the crème de la crème for collectors," Tataranowicz says. This piece realized \$22,705 in a November 2014 auction.



mean huge. Sometimes half of the entire Sunday page. Genuine artistic tour de forces. When people first see any original Valiant pages, they're blown away by how big they are, approximately 2 by 3 feet. Really big! And then imagine two thirds of that being one panel. And so these pages are always the crème de la crème for collectors. It looks big and it looks great. I was able to focus on getting some of those.

### You acquired your first Prince Valiant in ...

About 1978. It was a page from 1966 and featured Arn in the New World. No Val or Aleta, but a nice page with an actual panel cut from a 1947 "Val in the New World" page that Foster re-used as the last panel in 1966. It wasn't my "perfect" page, but it was a start. At least I had an original and went from there.

### Are you still collecting Prince Valiants?

I'm still looking. What's sadder than a completed collection, right? Remember the whole sickness thing?

A few months back, Heritage Auctions had an outstanding Valiant, a big panel from 1946. It was the wedding of Aleta and Val. Well, 10 years ago, I would have been all over that. I don't think anybody would have gotten that

but me. But now, I'm at the point where my thinking is, "Well, I have something from that year." My loss maybe, but lucky for other collectors now entering the field. I have a decent-size house, but I still can't begin to hang up my entire collection. I don't want to have them just stacked in the closet somewhere. So I'm thinking, "OK, I should start getting them out there." But also, I really, truly believe I'm not really the owner, but a steward of these pieces, and they should be enjoyed by as many people as possible.

In fact, people are starting to put them in museums, and maybe that's where many of them ultimately belong. It is well known that Europe has been far ahead in their appreciation of comic strip art as a legitimate art form. However, I'm sensing that the U.S. is now catching up in this regard. I believe this is happening more rapidly as serious collectors are realizing the true aesthetic value of seminal comic strip art of such high quality. It seems a lot of collectors are beginning to seek out the classic Prince Valiants, Flash Gordons and Krazy Kats. They are truly beautiful and historic works, and belong in any serious comic art collection.





No modern collection is complete without an example of Hans Wegner's "Papa Bear," perhaps one of the most comfortable chairs ever designed. It realized \$8,125 at a March 2015 Heritage auction.

## Keeping History Alive

RARE PIECES MAY HIT THE MARKET ONCE IN A LIFETIME,  
SO IT'S IMPORTANT TO GET THE DETAILS RIGHT

By Katie Nartonis

**MANKIND HAS SOME** decidedly attractive traits and one of my favorites is the ability to tell a cracking good story. Just as our prehistoric ancestors recounted ancient myth and legend under the starry night sky, we modern humans seem hardwired to process our experience by creating a compelling narrative. One of the keenest pleasures in the art of collecting is to discover the unique story inherent in an object and then the sheer joy of relating it to others.

Whether the object is a mid-century, molded-plywood Eames chair or a rare and early baseball card, every object has its own unique and layered history. A particularly rare piece may only come for sale once in a lifetime, so it's important to get the details just right. Scholarship and research are indeed necessary to place an object in its unique historical context, but passion is also a key element. Condition and story (or provenance) are also important, but without a deep love for the material, an object and its context just won't come to life.

Many times, I've found that being an auction specialist can also be a bit like a detective, and the whole story doesn't end with the printing of the auction catalog.

Heritage Auctions' 20<sup>th</sup> century design auction this spring included a

lovely example of a "Papa Bear" chair and ottoman designed circa 1950 by Hans Wegner (1914-2007). This iconic form, from a most important Scandinavian maker, is highly sought after by collectors from London to Tokyo. Perhaps one of the most comfortable chairs ever designed, no modern collection is complete without an example of the Wegner "Papa Bear."

As expected, there was lots of interest in the Wegner chair. The 20<sup>th</sup> Century department received a request from a buyer who asked to see photos of the underside of the chair. Happy to oblige, I turned the chair over and took a closer look. It was obvious that the piece had been re-upholstered, as the bottom exhibited newer staples instead of the round-head nails of the original Wegner upholstery. Not a big deal, although the original fabric would certainly have made it more valuable. I delicately removed the dust cover on the bottom of the chair and what I saw was not totally expected. The underside had the normal two-digit number, which we see on all examples, that indicates the manufacture. But strangely, the "Denmark" import mark was nowhere to be seen. I sent detailed photos of the underside of chair to our client, but I puzzled a bit.

I knew in my gut that the chair was authentic. The piece had the right

quality details, feel, proportions and the correct patina for its age. The dimensions, which I double and triple checked, were also correct. I knew it came from a very good home – from the collection of Buzz and Lois Aldrin. But why was it missing the import mark?

The answer came a few days later, when I was back in Los Angeles and had the chance to meet the consignor of the chair in our Beverly Hills gallery. When I asked, Lois Aldrin told me she had purchased the piece while traveling in Europe in the 1950s. Well there it was! How simple. Because she had acquired the chair in Denmark, this explained why the piece did not exhibit the normal import mark. It was the final piece of the puzzle – and the chair's unique and interesting history.

As auction specialists, it's our job to relate each object's unique story in a compelling way. It's rewarding to know that our research and passion contribute to the legacy of an artist, a maker or even a particular design movement. As collectors, it's *your* job to keep the unique stories from your own collection alive for future generations. These stories are our common history, our fireside stories.



**KATIE NARTONIS**  
is consignment director for 20<sup>th</sup> and 21<sup>st</sup> Century Design at Heritage Auctions. She enjoys sourcing rare and beautifully designed objects for auction. She is founder of the Nartonis Project, which is dedicated to telling the stories of the West Coast Art Scene.





*The First King of Hollywood: The Life of Douglas Fairbanks*  
By Tracey Goessel  
Chicago Review Press,  
\$34.95 (hardcover)  
Release date: Oct. 1, 2015

# BOOKS



ERIC BRADLEY is the author of *Mantiques: A Manly Guide to Cool Stuff* and editor of the annual *Antique Trader Antiques & Collectibles Price Guide*.

## King Fairbanks

RECENTLY DISCOVERED LOVE LETTERS HELP EXPLAIN HIGHS, LOWS OF ACTOR'S SWASHBUCKLING CAREER

By Eric Bradley

**SURROUNDED BY THOUSANDS** at a World War I bond rally, the dashing and charismatic Douglas Fairbanks scooped up his best friend Charlie Chaplin and held him in the air with one hand for nearly three minutes. The stunt represents Fairbanks' trademark impish wit and vitality and shows a man who genuinely believed he could do anything. And in many ways, he did. Tracey Goessel's groundbreaking new book, *The First King of Hollywood: The Life of Douglass Fairbanks*, presents the first truly definitive biography of a largely forgotten creative force.

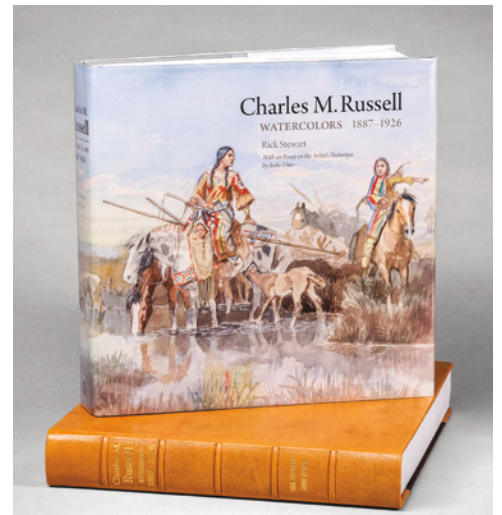
The book's most captivating passages are taken directly from a cache of love letters Fairbanks sent to his wife and actress Mary Pickford, which Goessel bought at auction in 2006 after they were discovered almost 30 years after Pickford's death and a century after they were written. The \$28,000 collection launched an eight-year quest to produce the definitive biography of the man whose influence is still palpable in Hollywood and entertainment today. After all, it was Fairbanks who gave us the Oscars, saved Technicolor, and transformed Beverly Hills from a ranching community into a global cultural mecca. His heroic charisma inspired the creation of Superman and his fondness for performing his own stunts influenced the creation of the Batman. Fairbanks cut the template of the modern male celebrity as entertainer, philanthropist, war-time propagandist and paparazzi magnet.

But the love letters show a side of the man no one but Pickford experienced. Goessel shows how Fairbanks' obsession over Pickford gave him the strength to build United Artists with her (and his best friend Charlie Chaplin), but also proved to be his greatest vulnerability.

Fairbanks rendered his heart in these letters and, in a very real way, they show just how much was riding on their relationship and how heavy it had become. The two were lynchpins behind the creation of United Artists studio in 1919, culturally they carried the weight of the world on their shoulders as the first paparazzi-plagued Hollywood royalty and when the relationship went wrong, it took both of them down with it rapidly. Like the dramas they gave the world, so, too, were these Hollywood royals not immune to jealousy, grief, pride, ego, lack of privacy (and whispered infidelity), and Goessel makes efficient use of those wonderful letters to show what it was like when the music stopped.

Although the biography is the most thorough ever written on Fairbanks, Goessel—who sits on the board of the San Francisco Silent Film Festival—nimble foxtrots through the man's life in crackling fashion. Her exhaustive research corrects previous attempts and logically places his career highs and lows in proper context with what was going on in his personal life. She explains why it made perfect sense for Fairbanks to radically shift his career from dramas to bravely select *The Mark of Zorro*, a role that would define the entire swashbuckling film genre. And in a particularly painful passage, she pulls back the legends behind *The Iron Mask*, Fairbanks' 1929 foray into part-talkie motion pictures, and uncovers a wounded man faced with a new technology he just could not master. It is heartbreaking.

I would have happily devoured another 500 of Goessel's pages about this star, entrepreneur and silent-screen impresario who gave us so much. Thankfully, Goessel's biography is as big as the man.



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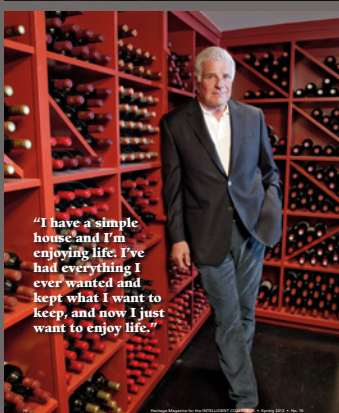
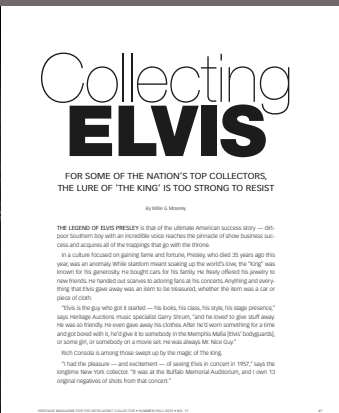
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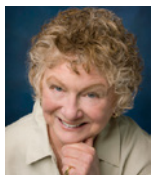
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**DANIELLE ARNET**  
*writes a nationally syndicated column on collecting for Tribune Media Services. She also covers the auction and collecting scene for Maine Antique Digest.*



Michael Jantze

## Dealer vs. Auction

YOU HAVE ONE CHANCE TO SELL YOUR COLLECTION, SO  
 WEIGH THE OPTIONS, DO YOUR HOMEWORK BEFORE LETTING GO

By Danielle Arnet

**WHEN THE TIME** comes to thin out a herd of paintings, coins, film memorabilia or other collectibles, an intelligent collector needs a clear head.

Perhaps the need to pare comes from a life change — such as one or more of the four Ds (death, divorce, disease or debt). Maybe it's something you've inherited and simply cannot love. Or it's an item you can't face cleaning/dusting/looking at/storing any longer. Whatever the reason, the decision to unburden is perhaps the easiest step in the process.

It's the "how" that's tough.

When the decision is to sell, even the smartest collector can be paralyzed by an abundance of options. One basic choice is auction vs. selling to a dealer.

In some cases, selling back to the jeweler or dealer where you bought an item seems easiest. Ah, but any experienced collector knows that it is easier to buy than to sell. Buying is fun. Selling can be a minefield. Simply put, you have one chance to sell that carefully amassed collection. Do it wrong, and regrets last forever.

For a seller, the goal is to monetize a collection so that you maximize your dollar. On the other hand, dealers are, according to Heritage Auctions consignment director Marsha Dixey, "always in the game to make money." Both sides want a winning deal.

As a former dealer, Dixey knows how things work on both sides of the fence. One thorn she spots with dealer

appraisals is that sometimes they set high expectations for the owner. We're talking about dealer appraisals done for insurance purposes. Many collectors have them. The problem is that appraisals for insurance purposes factor in the cost and inconvenience of hunting down a replacement. As a result, most quote a high estimate that exceeds current market value and sets unreal expectations for the owner.

Armed with such values set by a dealer, many sellers come to an auction look-see or approach potential buyers waving an outdated and inflated figure produced for replacement value.

Bottom line: Insurance appraisals are *not* current market value.



The reality is that dealers need to buy low so they can make a profit. It's in the best interests of an auction house to sell your goods high, because that's how they profit, through buyer and seller fees.

Lisa Casey co-manages a not-for-profit furniture consignment shop in a suburb of Chicago. She's seen people walk in with items they have previously shopped around to dealers. Some come armed with an appraisal for insurance purposes. Most have a price, perhaps from an appraisal, in their head. Some are formulated in mysterious ways.

"I think sometimes the expectation is based on their lack of knowledge," she tells us.

Some base their expectations on something similar spotted on *Antiques Roadshow*. Others swear by say-so from a friend who may or may not know beans about antiques, coins, paintings and the like. Novices do not understand how prices are calculated. The problem is compounded when dealers do not take the time to explain market factors and/or how they base their offer.

## Avoiding Cherry-Picking

In considering sales for the furniture consignment shop, Casey bypasses approaching dealers when an item "has more potential for a broader audience and when I do not think that there are local outlets for this item."

As example, when a potential seller brought a promising oil-on-canvas painting, Casey advised the owner to shop the art to auctions in a large city where it would sell best. "I thought she could do significantly better elsewhere," she says.

A serious downside in selling to dealers is lack of exposure for the item. Intelligent collectors approach dealers that specialize in or sell a good amount of their item. Don't take fine silver to a seller who specializes in antique dolls.

Consider the viewpoint of Danny Alias, co-owner of Broadway Antique Market, an antiques mall with 75 dealers in Chicago. One day a man walked in with pictures of 200 mid-century beer steins to sell. Alias, a dealer with more than 30 years' experience, looked them over and figured that kitsch sells. Maybe he should buy the steins. Then he realized that 200 steins could take forever to sell. He ended up taking the ones he could sell and, knowing that collections often sell well at auction, advised the owner to send the rest there.

Therein lay several truths of selling. First, a dealer will pick and choose because they want only items they can sell. Hapless sellers may find the best items cherry-picked, leaving them with the less desirable lots.

Dealers generally will offer half retail or less, and that's only for what they think they can sell. Harder-to-sell items get far less while items the dealer can move rapidly may rate more. Tough sells are bypassed entirely.

Depending on quality, comprehensive collections often do sell better at auction, where the aggregate may bring more than selling separately in a shop. For that reason, shop and show dealers also send merchandise to auction. "Sometimes it is better to sell to a dealer," Dixey says. Her advice: If it is a common piece that you can find every day of the week online, find a dealer.

According to Alias, "I absolutely tell people that I will send to auction, because auction gets killer action. I can get the most for some merchandise at auction. There's a sweet spot where that happens: It's like Macy's vs. Neiman Marcus."

You never know what an item will bring until it is placed before a worldwide public at auction. Putting merchandise in the hands of a reputable auction is the only way to determine true market value at a specific point in time.

Each individual we contacted for this piece agreed that better and more important items do best at auction.

There are costs to selling at auction, starting with the seller's premium, a percentage added to the hammer price – the amount called when the gavel descends. Depending on the house, that fee generally ranges from 15 percent to 25 percent or more. If your painting sells for \$2,500 and the seller's premium is 20 percent, you owe the house \$500. Add to that possible charges for insurance, a catalog photo, transporting the item to auction and other costs the house might levy.

Some charges are negotiable; ask first.

Fees add up and eat into seller profit. Be sure you are completely clear on what you're responsible for before you sign anything.

Things happen at auction and it's never a sure bet. Bidders sit on their hands, several comparable items sell at the same time, or the market for your goods is down at the time of sale. But when things go well, results can soar past anything a dealer can achieve.

The final call is up to you. Your job is to weigh options and do your homework before letting go.

## WHEN GOING TO A DEALER

- Make an appointment to meet and show up. You'd be surprised how many do not show.
- When an item is large or awkward to move, take clear photos instead. Shoot from all angles, and include any marks and flaws. Jot down measurements and, when possible, the history of the piece.
- Do enough research that you know what you have and what kind of sales results you expect. Slapping an item on the counter and saying "I saw this online" is not productive.
- Be pleasant and informed. You're a salesperson and the dealer's time is important.

## WHEN GOING TO AN AUCTION HOUSE

- Select the right auction venue for your merchandise. A country box-lot sale is not for fine art glass. Do your homework.
- Go online – LiveAuctioneers.com is a good start, and it's free – and scout for prices realized on your item. Most auction houses, including Heritage Auctions (HA.com), also post auction results. For a minimal fee, WorthPoint.com and other auction databases are well worthwhile. Get a general feel for recent results.
- Study selling rules and regs on auction websites that look promising for your items. Check info on fees. Many allow digital uploads of images and info.
- If they show interest, connect to a specialist and follow their advice.
- Parse any document that you are asked to sign.

Kaamran Hafeez/The New Yorker Collection/The Cartoon Bank



*"Sold, to the gentleman with the paddle."*



# And the Experts Say...

ONE THING IN COMMON:  
THEY STARTED YOUNG AND  
NOW HAVE IMPRESSIVE CAREERS

By Pamela Y. Wiggins

ASK A DOZEN successful coin experts when they first began collecting and you can bet the majority started young. No, they didn't imagine their childhood love would actually amount to a career one day, but decades and thousands of coins later, they're still immersed in the world of numismatics.

Miles Standish, co-founder of Collectors Universe and vice president of Professional Coin Grading Service (PCGS), is a prime example. He started collecting when he was 9 years old and really got a boost when his father began encouraging his love for coins. "My dad really supported my interest and shared my enthusiasm," he says. "We learned together."

Standish began to master the ins and outs of coin grading as a teenager. One of his specialties was silver dollars. He sold his first one for a profit when he was 13. He traveled to trade shows, learned all he could, and by the age of 19 he had a job at the American Numismatic Association (ANA). He went on to become the first full-time coin grader hired by PCGS. He still loves those silver dollars, too. As the author of *American Silver Eagles: A Guide to the U.S. Bullion Coin Program* and *Morgan Dollar: America's Love Affair with a Legendary Coin* (both Whitman Publishing), he shares this affinity with others.

"I developed an eye for it as I learned how to properly examine and handle coins at a young age," says Standish, proving you can never start too early when nurturing collectors, and you just never know where a hobby will lead.

Cristiano Bierrenbach, executive vice president of international numismatics for Heritage Auctions, also started amassing a coin collection as a boy. His grandmother bought him a catalog to help identify old coins that were passed down from his great-grandfather, and his passion for



Young collectors remain fascinated by Morgan Dollars, named for designer and U.S. Mint assistant engraver George T. Morgan.

the hobby grew exponentially over the following decade.

By the time he was in his 20s, Bierrenbach's passion for coins led to a rewarding profession. After obtaining a degree in management, he founded Bier Numismatica, which grew into one of the largest collectible coin purveyors in Latin America. At the age of 30, he became the youngest-ever technical director for the Brazilian Numismatic Society, and he founded the Latin American Numismatic Convention, setting a great example for young collectors.

When offering advice on getting kids interested in coins today, Bierrenbach suggests introducing them to the

hobby through means accessible to everyone. Some ideas include completing a set of 50 state quarters, or filling coin folders with Lincoln cents. If a neophyte collector starts showing significant interest, Bierrenbach adds, "Engage them in the hobby by encouraging them to join local clubs, attend seminars, visit coin shows and auctions together, or doing a coin exhibition."

## Encouragement Counts

Standish recommends that enthusiastic young collectors get as much hands-on experience as early as possible. Visiting coin shows and shops is



**"My dad really supported my interest and shared my enthusiasm. We learned together."**

Miles Standish  
Vice President,  
Professional Coin  
Grading Service

**"Engage [young collectors] by encouraging them to join local clubs, attend seminars [and] visit coin shows and auctions together."**

Cristiano Bierrenbach  
Executive Vice President,  
Heritage Auctions

## American Numismatic Association's Young Numismatists Program

**[Money.org/young-numismatists](http://Money.org/young-numismatists)**

For a nominal annual fee of \$14 to \$26 (depending on membership level), children and teens can participate in a range of activities sponsored by the American Numismatic Association. This includes a regular newsletter, educational resources, and earning ancient coins and "YN Dollars" that can be spent at monthly online auctions.

a great way to handle coins that have already been graded, since learning about the basics in that area will always be important to collectors. Coin auction previews, like those held by Heritage Auctions, offer another way to examine a variety of examples without spending – or buying – even a dime unless you want to partake in the excitement of bidding.

"The more coins you get to look at and examine," Standish says, "the more opportunities you have to learn."

In-person visits allow children to pose questions to experienced dealers and collectors as well. Adults in the business realize the importance of encouraging budding enthusiasts, and many are forthcoming and helpful as mentors when it comes to nurturing interest. Some will even continue building relationships through email with older kids and teens, so it never hurts to ask the friendly folks you meet for a business card.

When kids get back home, Standish says they should read everything they can find about their favorite types of coins, studying prices realized through Heritage's website (HA.com) and utilizing both online and app-based resources for smartphones to learn more about grading and values. PCGS even offers a phone-based app (PCGS Photograde) to help with grading that allows you to place your examples right next to high-resolution photos of U.S. coins of all ages and denominations.

Bierrenbach suggests buying your child a copy of the "Red Book," also known as *A Guide Book of United States Coins* by R.S. Yeoman (Whitman Publishing). And for kids expressing interest in world varieties, his recommended guide is the *2015 Standard Catalog of World Coins* by George S. Cuhaj and Thomas Michael (Krause Publications). "They're the most popular, and a good place to start," Bierrenbach shares.

Another fantastic resource Bierrenbach and Standish recommend is the Young Numismatists program sponsored by ANA. A visit to Money.org offers information on many worthwhile programs that are educational and fun for a small yearly fee. Young Numismatists resources include the Ancient Coin Project, offering a chance to earn coins, scouting resources for earning merit badges, scholarships and summer seminars for teens.

Of course, just as with other collecting genres, you can't force an interest in coins. What you *can* do is present the idea and provide a few basic resources for getting started. If the child under your wing really seems enthused once they get rolling, help them take the hobby a step forward and see where the journey leads. Imagine how exciting it would be to nurture an up-and-coming expert who could soon be teaching *you* a thing or two about coins.



**PAMELA Y. WIGGINS**  
serves as the expert  
guide for antiques at  
About.com. Visit her at  
[Antiques.About.com](http://Antiques.About.com).







Reid Kendrick Crowell (1911-1991)  
*Portrait of a Black Cowboy*, not dated  
Oil on canvas  
21½ x 17½ in.  
From the Bryan Museum Collection

# Visions of the West

**J.P. BRYAN** OPENS MUSEUM TO HIGHLIGHT THE WORLD'S  
LARGEST COLLECTION OF ARTIFACTS AND ARTWORK  
RELATING TO THE SOUTHWESTERN UNITED STATES



J.P. Bryan's museum is nestled in the San Jacinto Neighborhood in the restored historic Galveston Orphan's Home.

AS FOUNDER AND CEO of Torch Energy Advisors Inc., J.P. Bryan and his colleagues were surrounded by items from the world's largest, private trove of Texana, consisting of more than 50,000 pieces spanning 2,500 years and including artifacts, currency, books, firearms, religious art, historical documents, maps and paintings.

"Our office is a museum and we call our collection 'Visions of the West,'" Bryan told *The Intelligent Collector* in 2011. "Every office in our building has a display of maps and paintings, and there's a large area for viewing where we have guns and saddles, spurs and art."

When Bryan, a former president of the Texas State Historical Association, recently decided to retire, he began searching for a new home for his collection. Housing the Mary



Jon and J.P. Bryan Collection, the newly opened Bryan Museum bills itself as the largest collection of American Southwest art and artifacts in the United States.

Bryan, whose great-great-great grandfather, Moses Austin, founded the American lead industry and initiated the Anglo colonization of Texas, says he's always felt he has a sacred charge to keep. "Collecting is a fairly selfish pursuit, frankly," he tells the Associated Press. "But there is a point when you realize you can share it. That is far more gratifying than just



Frank Reaugh (1860-1945)  
*Longhorn Overlooking Canyon, 1913*  
 Oil, 36 x 24 in.  
 From the Bryan Museum Collection

Mother-of-pearl chest that carried  
 the Spanish Royal grant for lands  
 in religious lands in California for  
 the Franciscan order of monks  
 From the Bryan Museum Collection





Spanish Colonial "Silver" Saddle, made prior  
to Mexican Independence in 1820  
Property of an aristocrat during the last days  
of the Spanish Colonial period, later owned  
by Mexican President Porfirio Díaz  
*From the Bryan Museum Collection*





William Barret Travis  
(1809-1836)  
Alamo Receipt Signed,  
February 20, 1836, for  
supplies such as alcohol,  
tobacco and other  
goods for the garrison  
From the Bryan  
Museum Collection

C.P. 2. #2  
Commandancy of Bexar  
February 20<sup>th</sup> 1836-  
Receipt of Luciano Navarro  
640 lbs of coffee, 370 lbs tobacco, 3  
large Bars of lead and 25 lbs of  
powder, valued at four hundred  
& fifty Dollars & one real, which  
will be paid to said Navarro on  
presentation to the proper depot  
ment - the above articles having been  
received for the use of this Garri-  
son -  
W. Barret Travis.  
St. Col. Comdt.  
#450.122



Sword used in the capture of Mexican  
General Santa Anna, April 22, 1836,  
following the Battle of San Jacinto  
From the Bryan Museum Collection

## WHEN YOU VISIT

The Bryan Museum ([TheBryanMuseum.org](http://TheBryanMuseum.org))  
is located at 1315 21st St., in Galveston, Texas.  
Museum hours are Friday-Monday, 11 a.m. -  
4 p.m. If your collection is on display, send  
information to [Info@IntelligentCollector.com](mailto:Info@IntelligentCollector.com).

going out and buying another gun or painting or document.”

The museum resides in the restored Galveston Orphan's Home, and includes artifacts and documents found in the building and around the grounds during restoration. The children's area of the museum features a fantasy ocean experience with murals depicting sea life, including a 3-D octopus. A walk-through interactive cave leads the way to Jean Lafitte's ship and cannon.

Video presentations reveal the history of the Port of Galveston viewed from cargo crates that serve as theater benches. Art classes and workshops provide educational project souvenirs.



# There's Value in Those URLs

CATEGORY-DEFINING WEB ADDRESSES ARE GOLD  
FOR BUSINESSES CHASING INTERNET CUSTOMERS

By Aron Meystedt

IT IS NOT uncommon for premium domain names to sell for six and seven figures. In fact, the top 150 domain sales of all time are all over \$500,000 each. Premium domain names can range in price from \$5,000 to \$10 million. The most common question I am asked is: "Do I have one of these fine assets?"

To better estimate domain name values, it's wise to understand why domain names are in demand by businesses and investors.

First off, a category-defining domain name offers several advantages for companies operating on the Internet:

- Instant trust and credibility in the eyes of your prospective consumers
- Authority status in your industry
- The ability to rank higher on search engines with proper development
- The ability to use existing type-in traffic to generate additional sales
- A moat against the entry of other potential entrants/competitors into your marketplace
- The ability to advertise a single URL and convey exactly what business your company operates

A premium domain helps customers remember your company whenever they are ready to do business. Remember, *naming is about recall*. A short, concise name is simple to recall and type.

There are 280 million registered domain names on the Internet, yet a very finite percent of these are truly premium assets. Since these premium names are coveted by both investors and end-user businesses, the supply-demand dynamic is what keeps domain values solid.

So let's talk a bit about what makes a domain name a premium asset. The following are commonly referred to as premium, or valuable, domain names:

**Exact match words that name a product, service, industry or location:** A one- or two-word domain name that represents a large business category or geographic location will always command a premium price. Examples of this include: Computers.com, Chicago.com, Furniture.com, RunningShoes.com, and Tickets.com.

## RECENT DOMAIN AUCTION RESULTS

NL.com	\$575,000
Digital.com	\$373,000
PY.com	\$358,000
LK.com	\$287,000
QR.com	\$230,000
Cute.com	\$230,000
Classic.com	\$173,000
Luxe.com	\$173,000
Tie.com	\$125,000

Source: Heritage Auctions

Names like this are often referred to as "category defining" domain names.

**Short names and acronyms:** Acronyms are always in high demand because they are easy to type and easy to remember. Two-letter domains like AA.com and HA.com have a high value, and three letter names such as KLO.com are worth a significant sum as well. We are seeing great demand for short domain names of two to five letters. Heritage Auctions has sold these short acronyms for more than \$500,000. Since Internet browsing has gone "mobile," shorter addresses are ideal because they are simple to type on a mobile phone. The shorter domain names are also easier to remember for potential customers.

There are only 676 combinations of two-letter .com domain names. There are 17,576 combinations of three-letter .com domains. Based on the supply shortage, two-letter .com domains command prices starting in the low six-figures and can sell for well into the seven figures. Since the availability of three-letter .com domains is greater, these assets start at about \$10,000 and also can sell in the six-figure range, depending on the letters in the domain name.

**.com Names:** While there are a few exceptions to this rule, in order for a domain to be classified as a true premium name, it should be of the .com extension. There have been several solid historical sales for other top-level domains, such as Meet.me and Date.me, but most highly valued domain names are .com. In the domain aftermarket, a premium name on another extension

(such as .net or .org) may be worth a minimum of 10 times less than its .com counterpart.

**One word branding names:** Domain names such as Blue.com or Slide.com have value as a brand name for a corporation or business. Even though they don't name an exact product or service, these names are always in demand as branding assets. For sample, Heritage Auctions recently sold Luxe.com for \$173,000. This URL is in use by a parking and valet service startup. Companies are buying these names because they are easy to remember and they offer creative branding opportunities.

**Domains with a high search volume:** Premium domains typically name a word or term that is searched often in Google. The volume of searches can be found by using different domain tools available on the Internet. If a word or phrase is searched often in Google, there will be more advertisers competing for the eyeballs related to these searches. The exact matching domain name for these highly searched phrases will have value. For example: More than 90,000 people per month in the United States alone type the exact phrase "running shoes" into Google. This volume of searchers (shoppers) is part of the reason why RunningShoes.com sold for \$700,000 in 2011.

**Names with high advertiser competition:** If you Google a product or service and you see a lot of high-level advertisers competing for the traffic, then the exact match name in that space will have value. For example: If you Google "mortgage" or "office furniture," you will see numerous well-funded advertisers competing for pay-per-click traffic. Therefore, it can be assumed that these URLs have value.

**High-traffic volume:** Similar to physical real estate, virtual real estate becomes more valuable as the volume of traffic increases. If a domain name has a large number of visitors, business can turn these people into profitable leads and sales. Several premium domain names have a high traffic count and this increases the potential value of the asset.

*Next column: Estimating domain name values.*

## Domain Names



**ARON MEYSTEDT**  
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# Relaunch for HA.com

WEBSITE NOW PROVIDES SEAMLESS ACCESS TO RESEARCH TOOLS, ALL HERITAGE AUCTIONS FROM ANY MOBILE DEVICE

By Eric Bradley

COLLECTORS HAVE ACCESS to top-shelf services across any mobile device now that Heritage Auctions has relaunched its award-winning website, HA.com, to integrate responsive design.

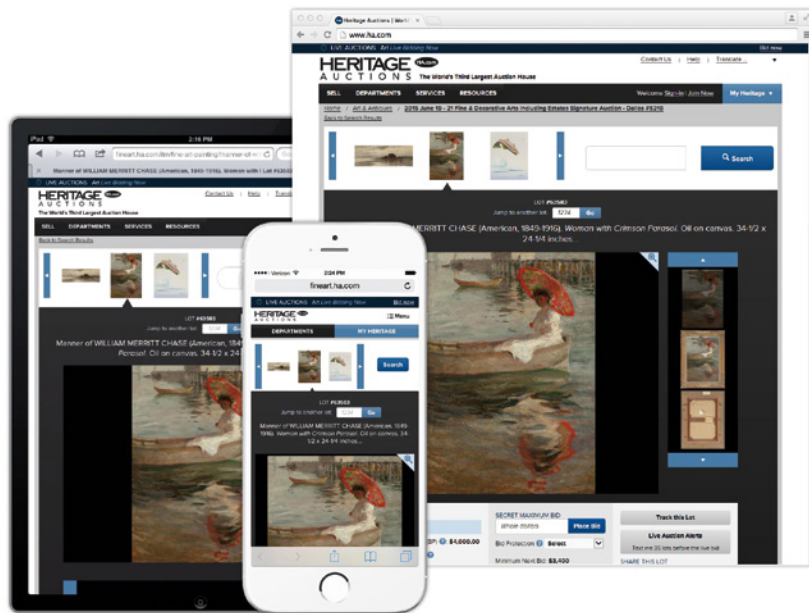
The new site provides seamless access to all Heritage online and live auctions from any mobile device. That includes instant research through more than 4.2 million auction records with prices, descriptions and enlargeable images; industry-leading functionality for live bidding; and online collection tracking and valuation.

"Heritage Auctions invested millions of dollars and spent more than 18 months developing this new update for one reason: our bedrock belief that our clients deserve the very best access to their collections around the clock on whatever device they use," says Heritage Co-Chairman James Halperin. "This launch brings the award-winning functionality of HA.com, already the world's most popular and trafficked auction house website, to more buyers and sellers worldwide."

HA.com ranks as the No. 1 website for fine art and high-end collectibles and began the year among the top 10,000 U.S. websites, with an ever-increasing number of visits from mobile devices such as tablets and smartphones, according to data from Compete.com. Heritage Auctions reported \$356.6 million in online auction sales alone in 2014, and another \$191.6 million during the first half of 2015, far outdistancing all of its auction house rivals online.

## Earning Praise

Now when visitors to HA.com access the site on a smartphone, tablet or other hand-held device, all images, links and services instantly scale to the size of the screen. Members can seamlessly access individual accounts on My Heritage, including current



HA.com offers instant research through more than 4.2 million auction records, with prices, descriptions and enlargeable images.

bids, invoices, want lists and profile information. The new design makes it easier to watch video lot descriptions, contact experts and submit photos of items for free auction estimates.

The new features give Heritage's 900,000-plus online bidder-members full control over image close-ups and contrast, which can be crucial in discerning details on rare coins and fine art. Scroll-sensitive menus remain accessible in online catalog views and it is now also easier to share lots via social media.

The upgrades are earning praise across the fine art and collectibles hobby.

"As a multi-market buyer (and seller), I'm on numerous auction websites every day. From my viewpoint, the Heritage website is the best collectibles auction website in the world," says David Hall, president of Collectors Universe and founder of Professional Coin Grading Service (PCGS) and Professional Sports Authenticator (PSA).

"Heritage Auctions has always been the first to embrace cutting-edge technology and use it to provide best-in-class services and resources for collectors," adds Mark Salzberg, president of Numismatic Guaranty Corp. (NGC), Comics Guaranty Corp. (CGC) and Paper Money Guaranty (PMG). "The new HA.com website is yet another major leap forward and sets the bar high for everyone in these hobbies."

In addition to the new design, HA.com members may access their accounts by signing in through Facebook, Google+, Yahoo or PayPal. Members may also elect to receive text messages on their smartphones when lots they are bidding on, tracking or consigning come up for auction.

"As we developed this important update, we kept collectors' needs in mind every step of the way," Halperin says. "We take great pride in the fact that no other collectibles site offers this much functionality across every handheld device and platform."



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# Greg Rohan

HERITAGE AUCTIONS PRESIDENT DISCUSSES DEALERS,  
UNDERVALUED ARTISTS AND HIS COLLECTING OBSESSION

Kevin Gaddis Jr.



"The collector and the auction house are on the same side of the table," says Heritage Auctions President Greg Rohan. "Their interests are aligned."

GREG ROHAN STARTED collecting coins at the age of 8, and by 10 he had a dealer's table at trade shows in Seattle. His business grew rapidly and in 1987 he joined Heritage Auctions, where today he is a partner and company president.

Rohan has appeared as an expert on CNN, CNBC, ABC and CBS, and has worked with the families of John Wayne and Malcolm Forbes as well as Random House Publishing, Time-Warner, Frito-Lay, Stanford University and the Smithsonian Institution.

He co-authored the award-winning *Collector's Handbook: Tax Planning, Strategy and Estate Advice for Collectors and their Heirs*, and served two terms on the Advisory Board at the Federal Reserve Bank of Dallas.

**What was your most successful auction in the past year?**

With 40 categories, that's like asking which of your children is your favorite.

If you measure success in terms of world record prices, I would have to say that it would be our May American Art sale, featuring the Judson C. and Nancy Sue Ball Collection. The auction featured 15 record-setting canvases for American artists, including the record sale of Rockwell Kent's *Polar Expedition*, 1944, for \$605,000 (double the previous auction record) and Joseph Christian Leyendecker's *Thanksgiving, 1628-1928: 300 Years Pilgrim and Football Player*. That set a record for the artist when it sold for \$365,000.

**Which lot was the most exciting or surprising?**

Last year we auctioned Muhammad Ali's, still Cassius Clay at the time, first championship gloves used in his bout with Sonny Liston. Bidding started at \$125,000 and after several minutes of intense action, sold for \$836,500. Ali's path to becoming an American icon started with those gloves. A second lot was Francis H.C. Crick's Nobel Prize medal and diploma for perhaps the greatest scientific discovery of the 20<sup>th</sup> century, DNA. The lot opened at \$250,000 and when the gavel fell, the lot had realized \$2.27 million.

**Is there an artist, market or medium you think is overlooked right now? Something you'd invest in?**

I don't invest in art. I tend to buy what I love and I enjoy seeing every day. I do, however, feel there are a few undervalued artists in the marketplace. Time and time again, we see that as the market for the leaders of a movement grow beyond the means of the art-collecting public, that their equally important contemporaries quickly get snapped up and follow suite. That might be Hans Hofmann for Abstract Expressionism, or Milton Avery, Arthur Dove and John Marin for American Modernism, or James Rosenquist for Pop.

**How have online auctions changed the way you do business?**

Heritage sold \$356.6 million online – that's auction sales only – in 2014, but online had enormous influence on all our competitors, great and small. Skate's reported that for 2014, Christie's online sales were up 60 percent to \$35.1 million. We have been conducting online auctions for almost 20 years and our

online auctions and Web model are second to none. I don't see that changing, but I do see our competitors trying to change to keep up with us.

**What other trends do you see influencing the market?**

The biggest trend I see right now is collectors in their 60s and 70s, who have invested time and resources in putting together exemplary collections, who are selling since their children have no interest in the art. This is leading to some major masterworks from private sources hitting the auction block, which are producing big prices.

**What part of your business saw the most growth in 2014?**

Fine Art sales in 2014 were up 60 percent over 2013, and World and Ancient Numismatics sales were up 70 percent.

**Where would you like to take the company in the next several years?**

We have 40 categories now, so I don't see adding many more. We are really focused on improving the existing categories plus the overall client experience in every way possible. As for physical growth, we just announced the opening of our 11<sup>th</sup> and 12<sup>th</sup> offices in Hong Kong and Chicago, respectively, and there are a few more locations that we would like to open when the right opportunity presents itself.

**What one thing do you wish more collectors knew?**

That when they are selling outright to a dealer, they are on opposite sides of the table. No matter how fair the dealer is trying to be, he does this every day and he has a significant advantage over the collector, who is likely selling only occasionally. With auction, it's different. The collector and the auction house are on the same side of the table, and their interests are aligned. The collector seller will also sleep better knowing what the end buyer paid at a public auction.

**Do you have a collecting obsession?**

I collect in multiple, disparate, unrelated areas, but I'd say my obsession is with an area of rare U.S. Banknotes from the 19<sup>th</sup> and early 20<sup>th</sup> century, plus related banking ephemera.

Expert



To consign and sell fine art and vintage collectibles, visit [HA.com/Consign](http://HA.com/Consign). For inquiries and updated auction deadlines, call 800-872-6467.

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**U.S. Coins Signature® Auction 1229**  
*Auction dates: Oct. 27-28, 2015*  
**Consignment deadline: Sept. 11, 2015**  
 Contact: Jim Jelinski, Ext. 1257  
[JimJ@HA.com](mailto:JimJ@HA.com)

**U.S. Coins Signature® Auction 1225**  
*Auction dates: Oct. 29-Nov. 2, 2015*  
**Consignment deadline: Sept. 15, 2015**  
 Contact: David Mayfield, Ext. 1277  
[David@HA.com](mailto:David@HA.com)

**U.S. Coins Houston Money Show Signature® Auction 1227**  
*Auction dates: Dec. 3-7, 2015*  
**Consignment deadline: Oct. 20, 2015**  
 Contact: Chris Dykstra, Ext. 1380  
[ChrisD@HA.com](mailto:ChrisD@HA.com)

#### CURRENCY

**Currency Signature® Auction 3539**  
*Auction dates: Oct. 21-24, 2015*  
**Consignment deadline: Aug. 31, 2015**  
 Contact: Jason Dykstra, Ext. 1582  
[JasonF@HA.com](mailto:JasonF@HA.com)

#### WORLD COINS

**World Coins Signature® Auction 3043**  
*Auction dates: Dec. 8-9, 2015*  
**Consignment deadline: Oct. 19, 2015**  
 Contact: Warren Tucker, Ext. 1287  
[WTucker@HA.com](mailto:WTucker@HA.com)

#### ENTERTAINMENT & MUSIC MEMORABILIA

**Entertainment Signature® Auction 7159**  
*Auction date: Dec. 12, 2015*  
**Consignment deadline: Oct. 21, 2015**  
 Contact: Dean Harmeyer, Ext. 1956  
[DeanH@HA.com](mailto:DeanH@HA.com)

**Music Instruments Signature® Auction 7114**  
*Auction date: Oct. 24, 2015*  
**Consignment deadline: Sept. 2, 2015**  
 Contact: Mike Gutierrez, Ext. 1183  
[MikeG@HA.com](mailto:MikeG@HA.com)

#### VINTAGE MOVIE POSTERS

**Vintage Movie Posters Signature® Auction 7113**  
*Auction dates: Nov. 21-22, 2015*  
**Consignment deadline: Sept. 29, 2015**  
 Contact: Grey Smith, Ext. 1367  
[GreyS@HA.com](mailto:GreyS@HA.com)

#### COMICS & COMIC ART

**Comic Signature® Auction 7152**  
*Auction dates: Nov. 19-21, 2015*  
**Consignment deadline: Oct. 6, 2015**  
 Contact: Lon Allen, Ext. 1261  
[LonA@HA.com](mailto:LonA@HA.com)

#### ANIMATION ART

**Animation Art Signature® Auction 7122**  
*Auction date: Dec. 13, 2015*  
**Consignment deadline: Oct. 30, 2015**  
 Contact: Jim Lentz, Ext. 1991  
[JimL@HA.com](mailto:JimL@HA.com)

#### SPORTS

**Sports Signature® Auction 7150**  
*Auction dates: Nov. 5-7, 2015*  
**Consignment deadline: Sept. 10, 2015**  
 Contact: Chris Ivy, Ext. 1319  
[Clvy@HA.com](mailto:Clvy@HA.com)

#### FINE & DECORATIVE ARTS

**Texas Art Signature® Auction 5223**  
*Auction date: Nov. 7, 2015*  
**Consignment deadline: Aug. 31, 2015**  
 Contact: Atlee Phillips, Ext. 1786  
[AtleeP@HA.com](mailto:AtleeP@HA.com)

**Silver & Vertu Signature® Auction 5226**  
*Auction date: Nov. 12, 2015*  
**Consignment deadline: Sept. 10, 2015**  
 Contact: Karen Rigdon, Ext. 1723  
[KarenR@HA.com](mailto:KarenR@HA.com)

**Modern & Contemporary Art Signature® Auction 5224**  
*Auction date: Nov. 14, 2015*  
**Consignment deadline: Sept. 8, 2015**  
 Contact: Frank Hettig, Ext. 1157  
[FrankH@HA.com](mailto:FrankH@HA.com)

**Lalique & Glass Art Signature® Auction 5228**  
*Auction date: Nov. 23, 2015*  
**Consignment deadline: Sept. 16, 2015**  
 Contact: Nicholas Dawes, Ext. 1605  
[NickD@HA.com](mailto:NickD@HA.com)

**European Art Signature® Auction 5229**  
*Auction date: Dec. 9, 2015*  
**Consignment deadline: Oct. 2, 2015**  
 Contact: Alissa Ford, Ext. 1926  
[AlissaF@HA.com](mailto:AlissaF@HA.com)

#### HISTORICAL

**Space Exploration Signature® Auction 6146**  
*Auction date: Nov. 6, 2015*  
**Consignment deadline: Sept. 15, 2015**  
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**Americana & Political Grand Format Auction 6142**  
*Auction date: Nov. 7, 2015*  
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 Contact: Tom Slater, Ext. 1441  
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**Consignment deadline: Oct. 20, 2015**  
 Contact: David Carde, Ext. 1881  
[DavidC@HA.com](mailto:DavidC@HA.com)

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*Auction date: Dec. 13, 2015*  
**Consignment deadline: Oct. 22, 2015**  
 Contact: Cliff Chappell, Ext. 1887  
[CliffordC@HA.com](mailto:CliffordC@HA.com)

**Rare Books Signature® Auction 6148**  
*Auction dates: Nov. 4-5, 2015*  
**Consignment deadline: Sept. 14, 2015**  
 Contact: James Gannon, Ext. 1609  
[JamesG@HA.com](mailto:JamesG@HA.com)

**Manuscripts Grand Format Auction 6149**  
*Auction dates: Nov. 4-5, 2015*  
**Consignment deadline: Sept. 14, 2015**  
 Contact: Sandra Palomino, Ext. 1107  
[SandraP@HA.com](mailto:SandraP@HA.com)

#### TIMEPIECES

**Timepieces Signature® Auction 5242**  
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**Consignment deadline: Aug. 28, 2015**  
 Contact: Jim Wolf, Ext. 1659  
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#### LUXURY ACCESSORIES

**Luxury Accessories Signature® Auction 5238**  
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**Consignment deadline: Oct. 6, 2015**  
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[MaxB@HA.com](mailto:MaxB@HA.com)

#### JEWELRY

**Jewelry Signature® Auction 5237**  
*Auction dates: Dec. 7-9, 2015*  
**Consignment deadline: Oct. 6, 2015**  
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[PGottlieb@HA.com](mailto:PGottlieb@HA.com)

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THE VOTING RIGHTS ACT, CHAMPIONED BY THE BAPTIST MINISTER, WAS SIGNED INTO LAW 50 YEARS AGO. A LOOK AT LOTS FROM THE HERITAGE AUCTIONS ARCHIVES

2

## NUMBER OF AUTOGRAPHS

(Martin Luther King Jr. and Coretta Scott King) on the 1956 comic book *Martin Luther King and The Montgomery Story*. It realized \$2,270.50 at a December 2011 auction.

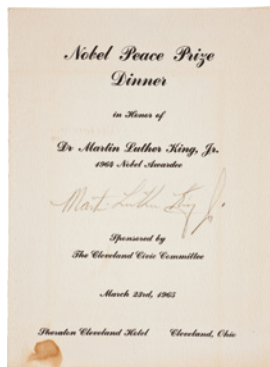


18

**COVER DATE IN** February 1957 for *Time* magazine on which King made the first of his four appearances. This autographed copy realized \$6,875 at an October 2013 auction.

1965

**YEAR** a Nobel Peace Prize dinner honoring King was held at the Sheraton Cleveland Hotel. A dinner program, with stain, signed by King sold for \$3,585 in September 2011.



7

## TIME OF EVENING

King autographed his book *Stride Toward Freedom*, as promoted in this broadside for a mass meeting Dec. 10, 1958, in Atlanta. It sold for \$2,000 in April 2014.



36

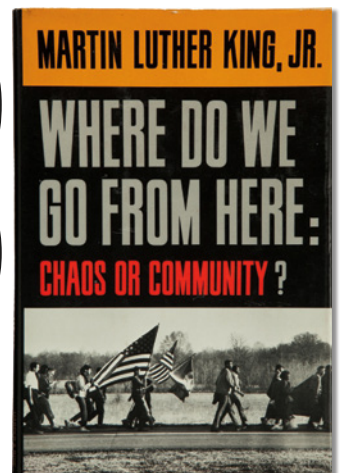
**HEIGHT IN INCHES** of Lincoln rocking chair that King used while working at his editor's White Plains, N.Y., cabin. It realized \$8,365 at a November 2009 auction.

8

**NUMBER OF NOTECARDS** King used to deliver a speech, circa December 1959, to his congregation at Dexter Avenue Baptist Church. The cards sold for \$31,250 at an October 2013 auction.



902



**NUMBER OF PAGES** in King's 1967 book *Where Do We Go from Here: Chaos or Community?*, inscribed "To Mr. and Mrs. Walter Roberts With Best Wishes for Peace and Brotherhood Martin Luther King, Jr." This copy sold for \$5,228 in September 2011.



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