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Edition of 10. Courtesy of Marian Goodman Gallery, New York

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# HERITAGE MAGAZINE FOR THE INTELLIGENT COLLECTOR®

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# The Vigilant Collector

By Hector Cantú

**NEAR THE CLOSE** of the 113th United States Congress, lawmakers passed and President Obama signed the Collectible Coin Protection Act (HR 2754), which strengthens laws against counterfeit coins.

The Hobby Protection Act of 1973 made it illegal to manufacture or import imitation coins not plainly and permanently marked “copy.” Under the new law, officials now can prosecute anyone who provides substantial assistance or support to manufacturers, importers and sellers of fake coins. And because counterfeiters are shamelessly duplicating coin “slabs” and certification labels, the law helps services such as Numismatic Guaranty Corporation (NGC) and Professional Coin Grading Service (PCGS) protect their trademarks.

Signed by the president on Dec. 19, 2014, the law is a welcome move in the fight against counterfeiters, who are producing bogus “rare coins” that can fool even experienced collectors. These charlatans are well aware that the market is strong. In fact, coins are among the highest-graded collectible investments, according to a report from Douglas Elliman and Knight Frank. These firms, by the way, typically focus their asset studies on luxury residential and commercial property.

All this points to a reality of today’s collectibles market: Confident and smart collecting requires trustworthy intelligence. Precious assets and the risk of counterfeit purchases mean financial advisors and reputable auction houses can be especially helpful partners in your collecting pursuits.

**IT’S ALWAYS** A delight to interview and learn from experienced collectors. Ken Kendrick Jr. talks in a warm, excited tone when discussing his unique collection of sports cards (page 76). And James Tumblin is delightfully exuberant when discussing his *Gone With the Wind* memorabilia (page 50). Like most successful collectors, they relish the opportunity to share their stories and explain why collecting is an important part of their lives.

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



## Looking Back

ARKANSAS GOV. BILL CLINTON defeats President George H.W. Bush to become the 42nd president of the United States. On television, *The Tonight Show Starring Johnny Carson* airs its final show and the Cartoon Network is launched. Movie fans line up for *Aladdin* and *Batman Returns*. Euro Disney, now known as Disneyland Paris, opens about 20 miles east of the French capital. The Toronto Blue Jays become the first non-American team to win the World Series. And Stella Liebeck, while sitting in her grandson's parked car, spills a cup of coffee on her lap, leading to the now infamous "hot coffee lawsuit."

1992



## MODERN &amp; CONTEMPORARY ART

IN 1991, AMERICAN POP artist Roy Lichtenstein (1923-1997) began a series of works titled *Interiors* that depicted domestic environments inspired by furniture ads he found in telephone books and on billboards. His *Wallpaper with Blue Floor Interior (in five parts)*, 1992, a signed, dated and numbered screen print in colors, sold for \$27,500 at a May 2014 auction.



## U.S. COINS

**PROOF DIES FOR LINCOLN** cents during much of the 1990s and 2000s differed in design from business strikes. One proof die pair – with a reduced distance between the feet of A and M in "AMERICA" – was inadvertently used for Denver strikes in 1992. Due to the high attrition rate of modern cents, only a few examples have been located. This 1992-D orange-gold, near-Gem with minimal carbon realized \$20,700 at a July 2012 auction.

## ORIGINAL COMIC ART

"THE DEATH OF SUPERMAN" remains one of DC Comics' most successful multi-issue storylines, with *Superman* titles selling out and the character's "demise" generating worldwide publicity.

*Superman: The Man of Steel* #18 (DC, 1992) included the first appearance of Doomsday, the supervillain who "killed" Superman. The original cover artwork for that issue, by Jon Bogdanove (b.1958) and Dennis Janke, realized \$31,070 at a July 2012 Heritage auction.



## SPORTS

**BEFORE THE 1992 OLYMPICS**, restrictions against professional participation were lifted. As a result, USA Basketball fielded what was called "The Dream Team" for the Barcelona Olympics. Among the esteemed roster were David Robinson, Larry Bird, Karl Malone, Magic Johnson, Patrick Ewing, Charles Barkley and Michael Jordan – the latter called the greatest name in the sport. A pair of Air Jordan VII sneakers worn by Jordan for those games realized \$23,900 at a May 2014 Heritage auction.



**Correction:**  
In the Winter 2014/15 issue, Oscar Robertson's birth year was incorrect. He was born in 1938.



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MGM released *London After Midnight* in 1927. Its U.S. one sheet measures 27 by 41 inches.

er directed Bela Lugosi in 1931's *Dracula*.

Posters for silent films are scarce, Smith says, but it's not clear why posters from this particular film are so rare. "There are some smaller lobby cards from the film," Smith says, "but the larger posters have never surfaced before now. Due to the fact that this is one of Chaney's more well-known and iconic roles and it's a large U.S. poster never seen, several collectors were eager to own it."

## NUMISMATIC AUCTIONS SURPASS \$96 MILLION

NEARLY \$26 MILLION was realized at the official auctions of the Florida United Numismatists (FUN) Convention in Orlando, led by spectacular colonial and early American coins from the collection of Don Partrick. "We saw great coins and great collectors all adding up to superb prices and excellent exposure for both Heritage and the entire hobby of numismatics," says Heritage President Greg Rohan. Between the Heritage U.S. Coins FUN auctions, Heritage's FUN U.S. and World Currency Auctions and the company's World & Ancient Coins auctions in New York, Heritage's January tally in numismatic auctions exceeded \$96 million. Seven coins sold in the seven-figure range, with four of them topping the \$2 million mark.



Partrick's 1792 Birch Cent, Judd 4, MS65 Red and Brown NGC CAC realized a world record \$2.585 million.

## CLOSING IN ON A MILESTONE

'LONDON AFTER MIDNIGHT' SETS RECORD, PUSHES POSTERS TOWARD \$1 MILLION MARK

THE ORIGINAL STONE lithograph one sheet for the 1927 release of *London After Midnight* realized a record-setting \$478,000 when auctioned in November 2014.

"This gorgeous poster is the only copy to have surfaced after 87 years, that we are aware of, and we believe it may be a very long time before it will ever be seen again," says Grey Smith, director of vintage posters at Heritage Auctions. "It's an outstanding example of the kind of poster we expect to soon hit the \$1 million mark."

*London After Midnight* is among Hollywood's most notorious "lost films" – with the last-known celluloid copy destroyed in a 1967 fire. Starring Lon Chaney, the silent movie was director Tod Browning's first foray into the vampire genre. He later

## PEOPLE

DIANE D'AMATO has been named director of Heritage Auctions' luxury accessories category. D'Amato will assist consignors and collectors with appraisals out of the auction house's New York location at 445 Park Ave. at 57th Street. She previously worked with brands such as Hermès of Paris and Louis Vuitton.



MICHAEL HAYNES has joined Heritage Auctions as Chief Financial Officer. Haynes has served as an executive officer in private and publicly traded companies in the collectibles, precious metals and specialty retail businesses. He previously was CEO of Collectors Universe, the leading authenticator and grading service for collectible coins, sports cards, autographs and memorabilia, and also served as CEO of American Precious Metals Exchange.



ELYSE LURAY, a leading expert in the collectibles and pop culture field, has joined Heritage Auctions' Trusts & Estates department in New York. Luray serves as host for numerous TV programs on collectibles, including HGTV's *If Walls Could Talk* and *The Longest Yard Sale*. She has also appeared as an appraiser on PBS's *Antiques Roadshow*. In her new position, she will assist executors, advisors and fiduciary professionals with estate evaluations, appraisals and asset divestiture.



## HERITAGE SEES FIFTH STRAIGHT YEAR OF GROWTH

HERITAGE AUCTIONS POSTED its best ever year in 2014 – and its fifth straight year of growth – with more than \$969 million in total prices realized across all auction categories and private sales. The most significant growth was seen in Heritage's continued command of the rare-coin market, with U.S. coin sales surpassing \$334 million. This is \$115 million more than the same category posted in 2013. "As a company, we continue to be impressed with what we see across all 39 categories we specialize in, culminating in our best ever year," says Heritage CEO Steve Ivy, "but coins have always been our heart and soul. The growth in 2014 is a combination of great coins coming onto the market and passionate collectors dedicated to obtaining them."

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Diederick Kraaijeveld plans to purchase an abandoned bank building in Alabama and turn it into a gallery. "I will use wood from the building," he says, "and turn it into a coin and a bank note for an upcoming Money Show."

# Reclaiming the Past

DUTCH ARTIST HAS CRAFTED IMAGES OF CARS AND SNEAKERS FROM OLD WOOD. NOW, HE'S SHOOTING TO RECREATE COINS AND BANK NOTES

By Edward Kiersh

**SCAVENGING FOR WOOD** in abandoned or ruined buildings doesn't sound very glamorous, let alone artistic.

But for Diederick Kraaijeveld, a Dutch newspaper and television journalist turned photorealistic artist who's exhibited all over the world, recycling aged wood with a boundless array of colors and patinas is "reclaiming the past, giving it new life."

His most celebrated time capsules honor America's Golden Age of mid-20th century Pontiacs, Oldsmobiles and Mustangs. Meticulously assembled from his vast collection of colorful wooden planks, these mosaics — whether they are cars, portraits or Converse high tops — take weeks to complete, as each one is painstakingly hand-sawed and glued piece by piece.

Foraging for wood in Detroit and on North Sea or Indian Ocean beaches, then trying to tell "specific, authentic and documented stories" through his trial-and-error work can be grueling. But converting flotsam into art has paid off handsomely for his followers. It's also given him lots of "satisfying magical moments."

"I love old wood, how it survives time and makes me a historian," Kraaijeveld says while working in his studio near Amsterdam. "Like a journalist, I'm again using small bits to create a narrative. I never use fresh paint, just wood I have salvaged from all over the world."

Though busy finishing a Union Jack that's slated for the Plus One Gallery in London, Kraaijeveld interrupted his work to answer questions about his distinct art, which numismatists and philatelists might find interesting.



***How did this love affair with ruins begin, and isn't it a bit melancholic?***

As a young boy I was always searching for stuff that washed up on beaches, particularly parts of boats. I fantasized about what exotic place they came from. In Holland, there is an expression for people who comb through garbage. "Morning stars." It's like looking for that wonderful morning star, so scavenging is not a sad pursuit. Finding relics, parts of buildings with a history eventually leads to a rebirth. That gives me and people pleasure.

***You collect already colored wood. Wouldn't your work be viewed as more original if you painted the wood yourself?***

No. I love the layer upon layer of painted pieces. This uniquely breathes history, stories, a past I don't always know. That makes my work mysterious and intriguing. I once created a very specific green Porsche someone was racing. I used over 20 different green shades to get the right green. He loved it and I didn't use a drop of green paint. To him, it was art.

***What do you say to people who regard your work as merely a collectible, not true original art?***

When I show my portraits, there are tears and there is emotion. So I am convinced that what I do is true art. But it is collectible art, for I feel the definition of art is whether it touches someone emotionally.



Kraaijeveld has turned old pieces of wood into photorealistic images of Kennedy half dollars, \$100 bills, stamps and Converse sneakers.

**Could you define photorealistic painting?**

It paints the object in an even more realistic way than reality. I sort of paint with already painted pieces of wood. My big hero is American painter Chuck Close, who does huge photorealistic portraits.

**Some observers have described you as a “recycling genius.” What’s your reaction to this?**

It is amazing to see what people throw away. I love the fact that I can re-use part of that garbage and turn it into desirable objects.

**Describe the mosaic element of your work.**

It is too simplistic to say I just do mosaics. I want to create very realistic pieces/images. When you are standing close to one of my pieces, it is a “mess.” But when you step back, all the “messy” pieces flow into a realistic image like a photo.

**What is the most difficult aspect of turning “messes” into art?**

To give my pieces a soul. Even a can of Coca-Cola or a car has a soul. An object just can't be done in wood. It has to breathe, to speak to people.

**Has this “speaking to people” ever proven impossible?**

I still want to do a portrait of my wife Aulia, but I haven't been able to photograph her in such a way that would be a good reference point. I think she would be great in wood.

**What did you think of your Detroit adventure, evading police and gangs?**

It's a very interesting city. I sometimes create Converse sneakers, and I specifically went looking for wooden floors of basketball courts. We were trespassing but I felt the risk was worth it. We were in a school and three patrol cars showed up. The officers didn't go into the building. Perhaps it was too dangerous. I hid in the basement for a few hours. I usually bring a crowbar with me to get wood pieces. That's considered a burglary tool, and I would have been arrested for sure.

**Any other great adventures?**

Looking for painted wood on the beach of Mombasa, Kenya, was really fun. A lot of pieces from sailing boats wash up over there and their colors are so bright!

**What's your next major project?**

I am going to buy an abandoned bank building in Seale, Alabama, and turn it into a gallery. I will use wood from the building and turn it into a coin and a bank note for an upcoming “Money Show.” I'm also going to build a raft out of found materials and float down the Chattahoochee River to the Gulf of Mexico. The raft will be a floating gallery.



Fifty years after it was designed for the SAS Royal Hotel, Arne Jacobsen's Egg lounge chair remains popular in modern homes

# Sitting Pretty

**IN THE LATE** 1950s, Danish architect Arne Jacobsen (1902-1971) designed the SAS Royal Hotel, often called the world's first designer hotel. In addition to the structure, he designed everything from its furniture and fittings to its ashtrays and stainless-steel cutlery.

"There was no place in Jacobsen's thinking," notes the book *Arne Jacobsen: Objects and Furniture Design*, "where

architecture left off and design took over, and today he is equally famed for his achievements in both domains."

Jacobsen's Swan chair and couch, and his Egg lounge chair were made for the hotel's reception areas. Original pieces from the Copenhagen hotel often appear in auction, selling for thousands of dollars.

The **Egg** remains one of the Jacobsen's triumphs of design, still manufactured by Fritz Hansen more than five decades later. Newly manufactured authentic Eggs are available in a wide range of fabric and leather upholstery (starting at \$6,751, [FritzHansen.com](http://FritzHansen.com)).





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## The Collector's Handbook

8th Edition

Tax Planning, Strategy and Estate Advice  
for Collectors and their Heirs

James L. Halperin, Gregory J. Rohan  
With  
Mark Prendergast

## The time to start thinking ahead is now.

As a collector, you know your collection inside and out. *But do your potential heirs?* In clear, practical terms, industry veterans James L. Halperin and Gregory J. Rohan provide you with invaluable guidance on how to:

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- ◆ Safeguard your collection
- ◆ Sell your collection
- ◆ Minimize taxes upon transfer
- ◆ Make the most effective charitable gift
- ◆ Help your heirs...and much more

### THE COLLECTOR'S HANDBOOK (2014 Edition)

by James L. Halperin & Gregory J. Rohan with Mark Prendergast  
164 pages | paperback | full-color illustrations | \$14.95

**HA.com/Handbook | 1-866-835-3243**

MEMBER BENEFIT: Heritage Auctions members can download the entire book free.

"... Helpful summaries about care of collections, security and tax pitfalls." — **The Philadelphia Inquirer**

"Must reading for most of today's collectors." — **Coins Magazine**



### Takin' a Rocket Spin

To celebrate the 10<sup>th</sup> anniversary of what it calls the “the biggest, baddest and meanest bike out there,” Triumph is producing 500 **Limited Edition Rocket X** motorcycles (starting at \$17,099, [TriumphMotorcycles.com](http://TriumphMotorcycles.com)). Each of the bikes will have individually numbered side panels and a billet aluminum name badge. “Delivering a 221Nm sledgehammer of torque at just 2750 rpm,” the company says, “the Rocket X delivers extraordinary acceleration anywhere in the rev range.”

### Picking Up on Vintage

Perhaps the most revered vintage Martin D-28s are the ones created beginning in 1937. They’ve sold for as much as \$30,000 at auction. Now, Martin Guitars is recreating the instrument with its original specifications. The **D-28 Authentic 1937** (\$8,499, [MartinGuitar.com](http://MartinGuitar.com)) features Madagascar rosewood, solid Adirondack spruce for the top, and forward shifted hand-scalloped X-bracing that faithfully mimics the bracing found on vintage 1937 D-28s.



### Quality Listening

Glasgow-based Linn Products has been manufacturing its highly praised Sondek LP12 turntable since 1972. Over the past four decades, the company notes, each component has been continuously improved to extract more information from a vinyl record. The entry-level **Majik** model (\$4,320, [Linn.co.uk](http://Linn.co.uk)) maintains its retro design, which is available with a choice of solid wood plinths: black ash, cherry, oak, rosenut and walnut.





## Get Away From It All

If you're collecting memories, you can't go wrong with a stay at **Calistoga Ranch Resort** in Calistoga, Calif. (\$720-\$4,550/night, CalistogaRanch.com). Located in a secluded Upper Napa Valley canyon, this 157-acre retreat includes 50 guest lodges hidden among ancient oaks and redwoods. Enjoy the creekside spa, private dining in the resort's wine cave, and decks, where you can relax during the cool evenings. If your party decides on separate activities, there's complimentary guest use of Mercedes-Benz sedans.



## Smell the Beauty

Lalique perfume bottles are always popular with collectors, with pieces created in the early 20<sup>th</sup> century realizing more than \$20,000 at auction. You can acquire new pieces for a lot less than that. A **Clairefontaine Perfume Bottle** (\$595, NeimanMarcus.com), a design first introduced by Lalique in 1931, features a sculptural lily-of-the-valley stopper in midnight blue. Made of crystal and glass, it holds 1.69 ounces of perfume.

## For the Perfectly Tucked Hand

Napoléon Bonaparte is one of history's most famous military and political leaders. DeWitt watchmakers is betting on his popularity with limited edition watches that contain a fragment of the French emperor's hair. The hair was part of a 1,000-piece trove of Napoleon memorabilia auctioned by Monaco's royal family. Half-millimeter slices of his locks are being placed inside a limited series of about 400 DeWitt watches from its two steel collections, **Glorious Knight** and **Academia Steel** (starting at about \$11,000, DeWitt.ch).





Autographed  
photo hails  
from years  
immediately  
before actress  
landed her first  
important roles  
and changed  
Hollywood

By Eric Bradley

# Marilyn Captured

In the late 1940s, **Marilyn Monroe** was still searching for her big break in Hollywood. She had been released from her contract with 20th Century Fox, where she was cast mostly in bit parts. During a brief period with Columbia Pictures, she landed a starring role in *Ladies of the Chorus*, but the film was poorly reviewed and her contract was not renewed.

"In 1949, when this photo was likely taken, she was a free agent, and was by no means yet a major star," says Dean Harmeyer, consignment in Heritage Auctions' entertainment and music department. "It would take a small but well-received role in *The Asphalt Jungle* the following year, 1950, to set her acting career firmly in motion."

This original print autographed by Monroe (1926-1962) and taken by noted Hollywood photographer Laszlo Willinger (1909-1989) realized **\$18,750** at a December 2014 Heritage auction.

"It may have been used as a personal head shot to establish her with both film studios and modeling agencies as at this stage, her greatest career success had been as a model," says Margaret Barrett, director of the entertainment and music department at Heritage Auctions. "It is interesting to note that 1949 was also the year when Marilyn – a struggling actress trying to make ends meet – famously posed nude for the 'red velvet' session with photographer Tom Kelley."

This photo, measuring 14 x 9½ inches, was consigned by a fan who purchased it in 1974. "Signed prints from Marilyn's early career are extremely rare," Harmeyer says, "and this one simply has all the right ingredients: a stunning, large image of Marilyn, taken by a noted photographer, and signed by both."



To Ferdinand,  
Many thanks for  
your encouragement  
and friendship.  
Sincerely,  
Marilyn Monroe

Willinger



### Vintage Jewelry

This amethyst, enamel and gold necklace, designed by **Louis Comfort Tiffany** of Tiffany & Co., was passed down through three generations of New York women before offered at auction. It sold for **\$245,000** at a December 2014 Heritage auction.



### American Art

**William Robinson Leigh** (1866-1955) completed *Land of Navaho (Young Indian Goat Herder)* in 1948 during a transformative, extended trip to the American Southwest – a trip that would influence his paintings for decades. This 45-by-60-inch oil on canvas realized **\$575,000** at a November 2014 Heritage auction.



### Pop Culture

Beatlemania touched every corner of the consumer market and few pieces represent this iconic period more than this 1964 **Beatles Phonograph**. Offered with its original box, it set a record as the most valuable piece of memorabilia of its type, realizing **\$15,000** at a December 2014 auction.



### Illustration Art

Artist and illustrator **Garth Williams** (1912-1996) was best known for his work on the children's books *Stuart Little* and *Charlotte's Web*. But he was nothing if not prolific. His "Let's Read More" poster hung in elementary school classrooms across the country for more than 40 years. His original art for the 1955 poster, measuring 20 by 26 inches, realized **\$6,875** at a December 2014 Heritage auction.





## Texas Art

Heritage Auctions' presentation of The Belo Collection of Texas Art set more than 50 individual artist records in modern and contemporary art.

*The Blue Heron*, 1985, set an auction record for Dallas artist **David Bates** (b.1952). It sold for **\$106,250** at the October 2014 auction.

## Vintage Guitars

A classic survivor from the Golden Age of electric guitars, a **1958 Fender**

**Stratocaster Sunburst Solid Body Electric Guitar**, serial

No. 023118, was offered with all its wiring and electronics in original and working condition. It sold for **\$35,000** at a November 2014 auction.



## Silver and Vertu

This **Sterling Silver Water Pitcher** by **Tiffany & Co.**, crafted circa

1879-1891, is graced with repoussé maple leaves, complete with inlaid copper veins, and a detailed beetle and frog. It realized **\$21,250** at a

November 2014 auction.



## U.S. Coins

The cabinet of Eric P. Newman continues to make modern numismatic history as his collection is reintroduced to a new generation of collectors. His important and outstanding **1794 Silver Dollar**, AU50, the Matthew A. Stickney Specimen, features natural gold, blue and iridescent toning near the borders, framing the light silver-gray interior areas. It realized **\$470,000** at a November 2014 auction.





Ernest Leonard Blumenschein (1874-1960)  
*Taos Indian Chief in Headdress* (detail)  
Oil on canvas laid on board  
16 x 20 in.  
Estimate: \$250,000-\$350,000  
From the Judson C. and Nancy Sue Ball  
Fine Art Collection

# HERITAGE AUCTION PREVIEWS

Important Lots from  
Upcoming Auctions

## THE JUDSON C. AND NANCY SUE BALL FINE ART COLLECTION

Arizona collectors pursued  
paintings and sculpture that  
embodied a 'universal spirit' 28

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MAE WEST	34
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## Heritage Auctions Offers Several Ways to Bid in Upcoming Auctions

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



### INTERNET

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



### EMAIL

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



### POSTAL MAIL

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



### HERITAGE LIVE!®

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



### FAX

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



### PHONE

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



### IN PERSON

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

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# Buzz Aldrin's 'Moonwalk'

ANDY WARHOL PRINT HAS BEEN IN ASTRONAUT'S PERSONAL COLLECTION FOR 27 YEARS

TWO YEARS AFTER the 1986 space shuttle Challenger tragedy, Edwin "Buzz" Aldrin Jr. was in Houston at a benefit for the Challenger education center.

At the event, Aldrin, who followed Neil Armstrong down the ladder on the first lunar landing in 1969, met Chris Murray, owner of Washington, D.C.'s renowned Govinda Gallery. After discovering Aldrin was in fact the astronaut pictured in Andy Warhol's *Moonwalk* print, Murray arranged for Aldrin to get his own print.

*Moonwalk* is one of the last series of prints made by Warhol (1928-1987) and remains among his most iconic images.

"*Moonwalk* screen prints were created by Andy Warhol in 1987, based on the 'visor shot' photo that Neil took of me on the moon," Aldrin writes in his 2009 autobiography *Magnificent Desolation: The Long Journey Home from the Moon*. "Warhol added the American flag into his art, and made two versions in contrasting color schemes, one in neon yellow, red, and blue, and other in a deep neon pink and violet palette. ... Lois and I are fortunate to have one of Warhol's *Moonwalk* prints hanging in our home."

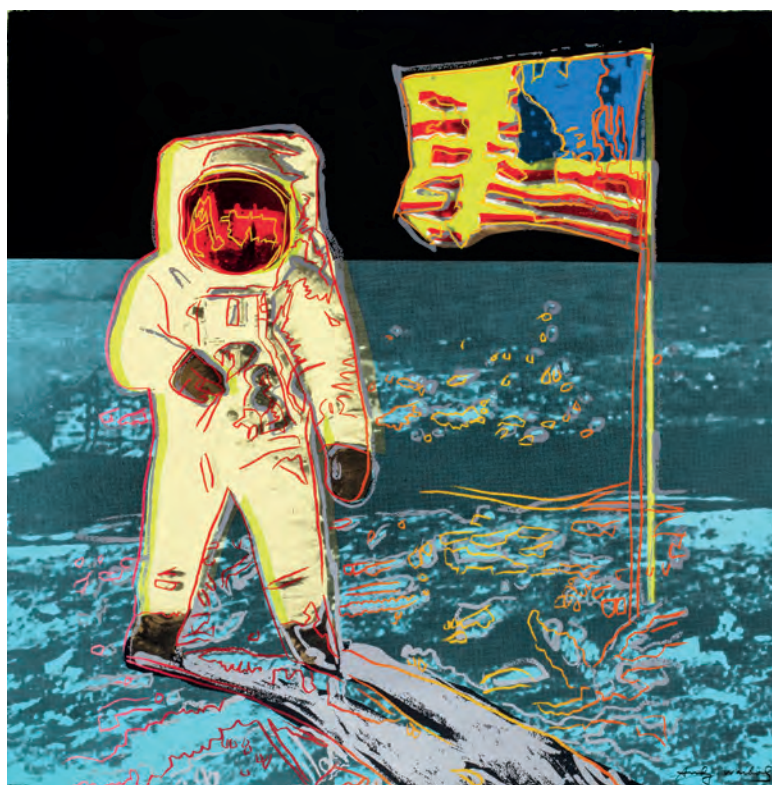
Aldrin's *Moonwalk* print is a highlight of Heritage's modern and contemporary art auction scheduled for May 30, 2015, in Dallas. It's been in the personal

collection of Lois and Buzz Aldrin for 27 years.

"*Moonwalk* is one of Andy Warhol's most important pieces," says Frank Hettig, director of Heritage Auctions' modern and contemporary art department. "This print is unique because it actually belongs to the astronaut pictured in the image. It's a piece that will be treasured by art lovers, as well as space exploration collectors."



Buzz Aldrin receives his *Moonwalk* print at Govinda Gallery in 1988. The gallery closed in 2011.



Andy Warhol (1928-1987)  
*Moonwalk*, 1987  
Screenprint in colors on Lenox Museum Board  
38 x 38 in.  
Ed. 25/160  
Estimate: \$40,000-\$60,000  
From the Collection of Lois and Buzz Aldrin

## EVENT

### MODERN & CONTEMPORARY ART SIGNATURE® AUCTION

5215 is scheduled for May 30, 2015, in Dallas and online at [HA.com/5215](http://HA.com/5215). For information, contact Frank Hettig at 214-409-1157 or [FrankH@HA.com](mailto:FrankH@HA.com).



# The Judson C. and Nancy Sue Ball Fine Art Collection

ARIZONA COLLECTORS SEE BEYOND PHYSICAL BEAUTY  
TO THE ESSENCE OF WORK BY AMERICAN MASTERS

By Dolores Tropiano

FOR MORE THAN 30 years, Judson C. Ball scoured the world for art in a manner that sometimes mirrored a spiritual search for truth. In the process, he studied thousands of magnificent works of art and, over the decades, developed an acute eye for excellence.

Along the way, the Arizona business executive purchased scores of precious paintings, sculptures, antiques and anything that, for him, embodied “a universal spirit.”

Judson and Nancy Sue Ball’s tastes evolved over the years, as did their collection – early on, there were works by Picasso and Renoir. Then, they went from German Impressionists to Chicago Modernists and pieces of American Indian art. Close connections with major artists and dealers around the globe provided many of the pieces in their portfolio. Surprisingly, their eclectic collection came together in a complementary way on the walls of their current homes in Chicago, Jackson Hole, Wyo., and Phoenix. The couple cherished their art like family.

Now, the Balls have entered a new era in their artistic evolution, preparing to release much of their highly regarded collection, and transfer their time and energy to a new grandchild.

“We are entering a new phase of our life,” Nancy Sue Ball says. “We are more interested in being free and spending time with friends and family.”

More than 150 pieces from the Judson C. and Nancy Sue Ball Collection are featured in Heritage’s fine art auctions scheduled for May 2 in Dallas.

Most of the items come from their Jackson Hole home, where soaring ceilings and extensive halls showcased their art for years. Judson Ball describes the art, with an auction estimate of more than \$1.5 million, as American Western landscapes and animals. Pieces



“We are entering a new phase of our life,” says Nancy Sue Ball, with husband Judson. “We are more interested in being free and spending time with friends and family.”

were purchased from galleries in Wyoming, Arizona, Montana and New Mexico. Works by Robert

## EVENTS

**AMERICAN ART  
SIGNATURE® AUCTION  
5211**, featuring property  
from the Judson C.  
and Nancy Sue Ball  
Collection, is scheduled  
for May 2, 2015 in  
Dallas and online  
at [HA.com/5211](http://HA.com/5211).

**THE BALL FINE  
ART COLLECTION  
SIGNATURE® AUCTION  
5219** is scheduled  
for May 2, 2015, in  
Dallas and online  
at [HA.com/5219](http://HA.com/5219).  
For details, contact  
Aviva Lehmann at  
214-409-1519 or  
[AvivaK@HA.com](mailto:AvivaK@HA.com).





Rockwell Kent (1882-1971)  
*Polar Expedition*, 1944  
Oil on canvas  
34 x 44 in.  
Estimate:  
\$200,000-\$300,000  
Property from the Judson C.  
and Nancy Sue Ball Collection



Carl Clemens Moritz Rungius  
(1869-1959)  
*His Domain*, circa 1916  
Oil on canvas  
30 x 40 in.  
Estimate: \$200,000-\$300,000  
Property from the Judson C.  
and Nancy Sue Ball Collection



Frederick Kuhn (1920–2007) were purchased directly from the artist or his family.

Aviva Lehmann, director of American Art for Heritage Auctions, says that beyond the 85 paintings and sculptures, the auction includes nearly 70 pieces of Biedermeier furniture, most of which was purchased by the Balls in England. Biedermeier was a style produced in Germany from 1815 to 1848.

“It will be like an English country auction – American style,” Lehmann says, adding that estimates range from less than \$3,000 to six figures. “They really did amass a museum-quality collection at every price point.”

Among the highlights is a masterwork by American painter and printmaker Rockwell Kent (1882-1971) titled *Polar Expedition*. A work of this quality and importance, Lehmann says, rarely comes to auction and is expected to realize at least \$200,000. “It is a modern, iconic interpretation of the wilderness,” Lehmann points out. “It is very powerful and should garner a lot of interest.”

Another highlight is *His Domain* by Carl Rungius (1869-1959), one of the greatest wildlife painters in American history. The 30-by-40-inch painting depicts a grizzly bear in the wild. “Anyone with a ranch in

*Biedermeier mirrors are among more than 30 lots of decorative arts also in the Ball auction.*





Victor Higgins  
(1884-1949)  
*The White Gate*  
(detail), 1919  
Oil on canvas  
18 1/8 x 20 1/4 in.  
Estimate:  
\$150,000-\$250,000  
Property from the Judson  
C. and Nancy Sue Ball  
Collection



Ernest Leonard Blumenschein (1874-1960)  
*Taos Indian Chief in Headdress*  
Oil on canvas laid on board  
16 x 20 in.  
Estimate: \$250,000-\$350,000  
Property from the Judson C. and Nancy Sue Ball Collection

Montana will want this," Lehmann says. "It is very dramatic and really holds the wall."

Accumulating Western art came late in Judson Ball's collecting career. The beginning of the businessman's life as a collector coincided with the day he met filmmaker and artist Bert Van Bork (1928-2014), his best friend for more than 40 years. Ball and Van Bork met at an art gallery in Evanston, Ill. Ball still recalls how the improperly dressed man stood out in the crowd, not for his attire but because he "filled more space than his body," Ball says.

The men became friends and their adventures in art took off. "He changed my whole life," Ball says.

Ball says Van Bork, who studied with the German Expressionists, taught him "to see." This eye-opening lesson permeated their conversations for years, and was applied to every piece of art they examined and purchased. The skill prepared Ball for a pursuit of art that goes beyond the physical beauty to the essence of the art.

"It is the sixth dimension of life," he says.

Interestingly, like a parent, Ball says he has no favorites in the family of his work. And selling it does not bring any sense of loss. "I will not miss it," he says coolly. "I have already learned from it. Now I have to learn something else."



# Charleston Slave Hire Badges

RELICS FROM AMERICA'S 'PECULIAR INSTITUTION'  
ISSUED TO IDENTIFY WORKERS AND COLLECT TAXES

BEGINNING IN 1800, the city of Charleston, S.C., issued "slave badges" – issued to slave owners who wished to hire out their slaves for labor. The badges were required by the city as a method of identifying workers and collecting taxes.

When first issued, the cost ranged from \$1 for a "servant" to as much as \$6 for a skilled "mechanic." In the first year, Charleston issued 2,116 such badges.

"Despite the fact that thousands of badges were sold over the next 64 years, fewer than 500 are believed to have survived," says Tom Slater, director of Heritage Auctions' Americana department. "Many of those show signs of being excavated, suggesting that they were largely discarded when they expired. Today they are prized collectibles, with auction prices reaching five figures."

Artifacts relating to American slavery are widely collected by both by institutions and individuals, Slater points out. "Some collections focus mainly on the evils of the practice itself, while others emphasize the determined efforts of abolitionists and the eventual Civil War to stop the spread of slavery and, ultimately, eliminate it completely."

A collection of slave badges from prominent Latin American collector Isaac Rudman are featured in Heritage's Americana and political auction scheduled for May 9, 2015, in Dallas. In addition to one of the largest groups of Charleston slave hire badges ever offered, the auction includes 18th and 19th century anti-slavery medals.

"Regardless of one's perspective," Slater says, "it is impossible to fully understand American history without examining the role and effects of the 'peculiar institution' and its aftermath."



A selection of anti-slavery medals and Charleston slave hire badges from the Isaac Rudman Collection.

**EVENT**  
**AMERICANA & POLITICAL GRAND FORMAT AUCTION 6145**, featuring the Isaac Rudman Collection of Slavery-Related Items, is scheduled for May 9, 2015, in Dallas and online at [HA.com/6145](http://HA.com/6145). For information, contact Tom Slater at 214-409-1441 or [TomS@HA.com](mailto:TomS@HA.com).



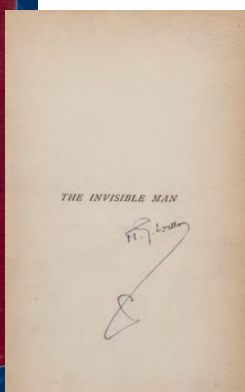
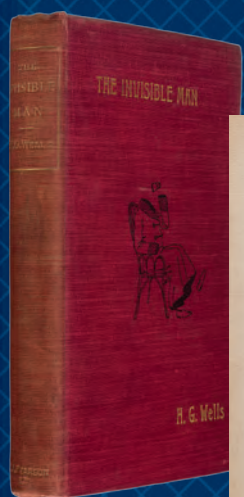
# Larry McMurtry's H.G. Wells Collection

PRIZE-WINNING AUTHOR RELEASING BOOKS  
FROM HIS PERSONAL COLLECTION



H.G. Wells (1866-1946)  
*The Time Machine. An Invention.*  
New York: Henry Holt and Company, 1895

True first edition, preceding the William Heinemann edition with differing text. Wells's name misprinted "H.S. Wells" on title page. Publisher's tan buckram, stamped in purple. Estimate: \$5,000+  
From the Larry McMurtry Collection of H.G. Wells



H.G. Wells (1866-1946)  
*The Invisible Man. A Grotesque Romance*  
London: C. Arthur Pearson, 1897

First edition, signed by the author on the half-title page. Publisher's red cloth, stamped in gilt and black. Estimate: \$4,000+  
From the Larry McMurtry Collection of H.G. Wells

NEARLY THREE YEARS ago, Larry McMurtry began whittling down his bookstore in Archer City, Texas. He auctioned nearly 300,000 books from Booked Up, the shop he opened in 1988.

The reduction in stock continues this spring when the Pulitzer Prize-winning author of *Lonesome Dove* offers a more personal selection of items. About 1,000 books from the Larry McMurtry Collection of H.G. Wells are featured in Heritage's rare books auction scheduled for April 8-9, 2015, in New York.

"The books of H.G. Wells hold a special place in the science-fiction community," says James Gannon, director of rare books at Heritage Auctions. "*War of the Worlds*, *The Time Machine*, *The Invisible Man* and *The Island of Doctor Moreau* have iconic pop-culture status. Add to that the provenance of Larry McMurtry and you have early editions that will be highly prized."

Each of the books includes Larry McMurtry's bookplate – which resembles the brand his father used on his cattle. "I don't know when that brand was established, at least the 1930s, maybe the '20s," McMurtry says. "I've put it on maybe 30,000 books ... only the books I wanted to keep. I put this brand on more books than my father did on cattle!"

McMurtry's bookplate resembles the family cattle brand.



McMurtry says he has a fascination with dying cultures. But he's not sure what the future holds for printed books. "I don't have the faintest notion," he says. "We'll have to wait and see. What I've noticed is people who come to my book shop now don't really look at the books. They wander around with their phones in their hands, and they do a lot more texting than book buying."

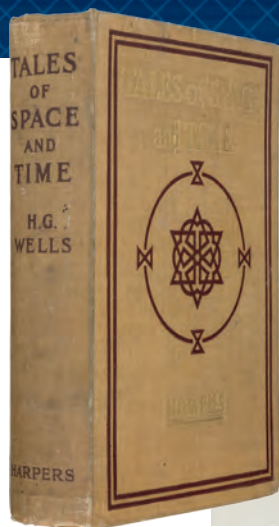
For now, McMurtry, 78, plans to keep his store open, and maybe help a new generation of book dealers and collectors. "This is not at all the last batch of books from my collection," he says. "This is the first batch. I see this [auction] as sending books off to help younger dealers."

Associated Press



Larry McMurtry (left) is sharing nearly 1,000 books from his H.G. Wells collection.





H.G. Wells (1866-1946)  
*Tales of Space and Time*  
London and New York: Harper & Brothers, 1900 [1899]

First edition, inscribed by Wells to Henry James with an original drawing of Ugh-lomi, protagonist of "A Story of the Stone Age." A significant association copy. Publisher's tan cloth, stamped in gilt and brown. Estimate: \$7,500+  
From the Larry McMurtry Collection of H.G. Wells



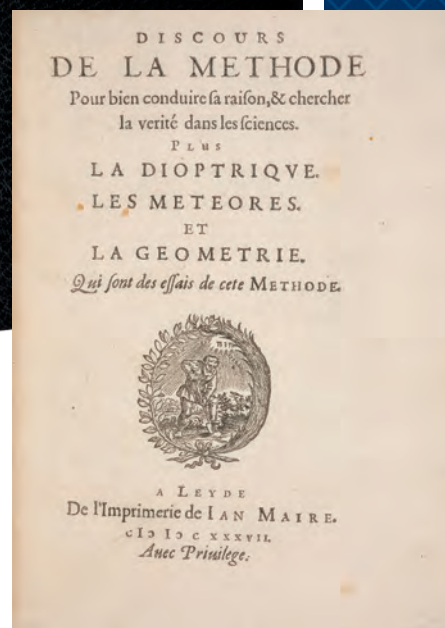
René Descartes (1596-1650)  
*Discours De La Methode Pour bien conduire sa raison, & chercher la verité dans les sciences*  
Leiden: 1637

First edition, in full black morocco, gilt, by Georges Huser. An exceptional copy. First appearance, in the original French, of "Cogito, Ergo Sum". Estimate: \$25,000+  
From the Krown & Spellman Collection



Galileo Galilei (1564-1642)  
*Systema Cosmicum ... In quo Quatuor Dialogis, De Duobus Maximis Mundi Systematibus, Ptolemaico et Copernicano*  
Strasbourg: 1635

First Latin edition. Contemporary vellum. Galileo's proof of the Copernican system. Estimate: \$7,000+  
From the Krown & Spellman Collection



## AUCTION FEATURES KROWN & SPELLMAN COLLECTION

THE LEGENDARY Los Angeles booksellers Krown & Spellman opened in 1977, founded by Franklin V. Spellman and Elizabeth Krown Spellman.

The shop initially stocked scholarly books, along with rare books and items from the owners' personal collection. "Over the years, Franklin and Elizabeth, along with the assistance of shop manager Ryan Parks, built one of the best selections of antiquarian books across various fields, including classics, occult, literature, science and history," says James Gannon, director of rare books at Heritage Auctions.

Now, 37 years later, the Spellmans are downsizing and dispersing stock and pieces from their personal book collection. Premium pieces from the collection are featured in Heritage's April auction in New York.

"This is an excellent opportunity for collectors to find rarities, often in original blind-stamped pigskin or vellum bindings, from the first few hundred years of letter-press printing," Gannon says. "We will be offering items from Franklin's comprehensive collection of Lord Dunsany books, letters and related original art, and books by the first important female printer, Charlotte Guillard. This auction is an important milestone for rare-book collectors."

## EVENT

**RARE BOOKS SIGNATURE® AUCTION 6117**, featuring the Larry McMurtry Collection of H.G. Wells, and the Krown & Spellman Collection, is scheduled for April 8-9, 2015, in New York and online at [HA.com/6117](http://HA.com/6117). For information, contact James Gannon at 214-409-1609 or [JamesG@HA.com](mailto:JamesG@HA.com).



## EVENT

### MOVIE POSTERS SIGNATURE®

#### AUCTION 7106

is scheduled for March 28-29, 2015, in Dallas and online at HA.com/7106. For information, contact Grey Smith at 214-409-1367 or GreySm@HA.com.

# Beauties & the Beast

MAE WEST, MARLENE DIETRICH, KING KONG AMONG  
 HOLLYWOOD LEGENDS ANCHORING MARCH AUCTION

FROM THE START, Mae West's controversial 1934 film – which eventually settled on the title *Belle of the Nineties* – was beset by production problems.

Coming off two successful movies, *I'm No Angel* and *She Done Him Wrong*, West's risqué act was more popular than ever. Her fourth motion picture was based on West's original story about a night-club performer who sings and seduces her way to fame and fortune in New Orleans' French Quarter.

Early in the production, actor George Raft, who appeared in the 1932 gangster film *Scarface*, walked out on the picture because his part was too small. At the same time, officials at Hollywood's Production Code were rejecting the script because of perceived vulgarity, obscenity and a general theme that was "definitely on the side of evil and crime and [was] against goodness, decency and law." On top of that, *Daily Variety* was reporting that West was receiving threatening letters from gangsters, so police were hired to guard the actress.

After producers revised their story to appease Code officials, the production moved forward. Originally titled *It Ain't No Sin*, the title was changed to the safer *St. Louis Woman*, then to *Belle of New Orleans*. In July 1934, *Daily Variety* reported the movie was being called *Belle of the Nineties*.

"But some of the early ads for the movie used *It Ain't No Sin*," says Grey Smith, director of movie poster auctions at Heritage. "Before the final title change, posters using the original title were being printed as well."

A rare *It Ain't No Sin* one sheet is featured in Heritage's movie posters auction scheduled for March 28-29, 2015, in Dallas. "Material with the original title is exceptionally challenging to find, and this is the first one sheet Heritage Auctions has presented," Smith says. "West is shown at her saucy best, in rich, vibrant colors that look as though they were printed yesterday."

While 1933's *I'm No Angel* is considered West's most successful film, *Belle of the Nineties* today is remembered for its rocky production and West's insistence that the movie studio hire Duke Ellington and his orchestra to accompany her in the film's musical numbers.



*The Song of Songs* | Paramount, 1933  
 Full-Bleed One Sheet, 26 x 40 in.  
 Estimate: \$15,000-\$30,000

Vintage posters for the 1942 theatrical re-release of *King Kong* and the 1933 release of *The Song of Songs*, starring Marlene Dietrich, are also among the auction offerings. "Opportunities to acquire this full-bleed one sheet for *The Song of Songs* are few and far between," Smith says, "and collectors are unlikely to see this piece resurface any time soon."



ADOLPH ZUKOR  
PRESENTS

# Mae West

*in* **IT' AIN'T NO SIN**

*with*

**ROGER PRYOR  
JOHN MACK BROWN  
DUKE ELLINGTON'S ORCHESTRA**

Directed by Leo McCarey ... A Paramount Picture

***It Ain't No Sin***  
(Belle of the Nineties)

Paramount, 1934

One sheet, style B

27.25 x 41 in.

Estimate: \$3,000-\$6,000

Heritage Movie Posters Signature® Auction 7106

HA.com/7106







**King Kong** | RKO, R-1942 | Three Sheet | 41.5 x 80 in. | Estimate: \$6,000-\$12,000 | *Heritage Movie Posters Signature® Auction 7106* | [HA.com/7106](https://www.ha.com/7106)



## EVENT

**RARE BOOKS  
SIGNATURE® AUCTION  
6117** is scheduled  
for April 8-9, 2015, in  
New York and online  
at [HA.com/6117](http://HA.com/6117). For  
information, contact  
James Gannon at  
214-409-1609 or  
[JamesG@HA.com](mailto:JamesG@HA.com).



Jon Lomberg with the Voyager  
Golden Record I he helped design.

IN 1972, JON Lomberg wrote a fan letter to Carl Sagan. "I sent him copies of my work and he liked what he saw," the artist says.

Sagan asked Lomberg to illustrate his 1973 book *The Cosmic Connection*, which addressed the possibility of extraterrestrial intelligence. That book made Sagan known beyond the astronomy community, Lomberg says.

It was the beginning of a 25-year partnership during which Lomberg went on to provide art for Sagan's classic *Cosmos* series, the *Cosmos* book, the original cover art for Sagan's novel *Contact*, and NASA's interstellar Voyager Golden Record, the recordings included aboard both Voyager spacecraft.

"I was kind of his eyes, his visual arm," Lomberg says. "He understood, especially with astronomy, that pictures would inspire people. We could do things together that neither of us could do on our own."

The influence of their work continues today, says James Gannon, director of rare books at Heritage Auctions. "Carl and Jon shaped popular notions of space exploration and extraterrestrial intelligence. As a team, they took science to a wide audience and influenced generations of scientists."

Collections of Lomberg's original artwork from his collaborations with Sagan

# The Jon Lomberg 'Cosmos' Archives

ARTIST COLLABORATED WITH CARL SAGAN TO  
POPULARIZE THEORIES OF EXTRATERRESTRIAL  
LIFE AND ADVANCE SCIENTIFIC LITERACY

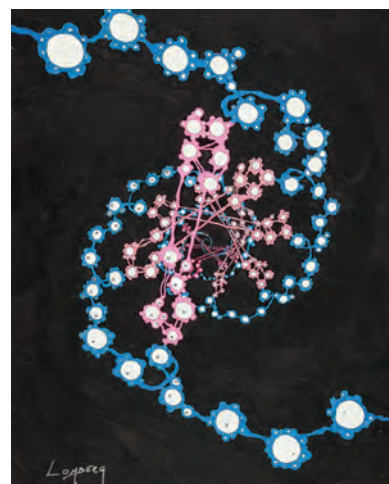
(1934-1996) are featured in Heritage's rare books auction, scheduled for April 8-9, 2015, in New York. "This incredible archive," Gannon says, "includes original signed paintings, drawings, sketches, one-of-a-kind prints of special effect paintings used in the *Cosmos* series, and storyboards and notes related to the series."

A separate lot includes original Lomberg pieces that illustrated Sagan's Nuclear Winter theory – the idea proposed in the early 1980s that even a limited nuclear exchange would end all life on Earth. "The Nuclear Winter work was the most important work we did," Lomberg says. "It was a danger nobody realized was there."

Lomberg, 65, says the time is right to auction his archives, and he hopes it will be acquired by institutions or collectors who realize its importance. "Hardly a day goes by without science in the news ... Ebola, climate change, all of these are scientific issues. And you can't discuss science unless you know a little bit about science. Scientific literacy is key in a democracy. [This material] is a model for how to do that, and we as a society still need to do it."



Carl Sagan



Jon Lomberg (b.1948)  
*Cosmos* archive includes 62  
original signed paintings,  
drawings, and sketches; 47  
signed one-of-a-kind prints  
of special effect paintings  
used in the series, four  
signed retouched photos  
from the series, 13 sheets  
of signed storyboards  
(including dozens of  
drawings), approximately  
20 documents and notes  
related to the series,  
production photos, and one  
stereoscopic viewer with  
slides testing dimensionality  
of the "Milky Way Approach"  
sequence from the series.  
Estimate: \$25,000+





Sailboat sailed by John F. Kennedy as a member of the Nantucket Sound Star Fleet  
Opening bid: \$100,000

began acquiring items diligently as a frequent visitor to the District of Columbia in the 1980s. "I joined the American Political Items Collectors and got to know other collectors," Harvey says. "I collected posters and buttons and anything I could get my hands on."

Among Harvey's most precious artifacts are signed and numbered prints by President Kennedy's personal photographer, Jacques Lowe (1930-2001). Most all of

IN 1960, FRANK Harvey was a precinct walker in Wichita Falls, Texas. Like many young people, the teenager was intrigued by the candidacy of John F. Kennedy.

"He was a breath of fresh air," Harvey recalls. "He was asking for everyone to volunteer. He was talking about the New Frontier. There was something about him that I really liked."

Fifty-five years later, Harvey is among the most accomplished collectors of Kennedy memorabilia, with more than 700 museum-quality artifacts. He saved pieces from the 1960 presidential campaign, and

# John F. Kennedy's Sailboat

A FAN SINCE 1960, FRANK HARVEY HAS ASSEMBLED ONE OF THE HOBBY'S MOST IMPRESSIVE PRESIDENTIAL COLLECTIONS

Lowe's negatives were destroyed while stored in the World Trade Center during the September 11 attacks. "I have prints," Harvey says, "and there won't be any more." Harvey also has Kennedy family paintings by Aaron Shikler (b.1922), who was personally selected by Jacqueline Kennedy to paint the president's official White House portrait.

One of Harvey's most impressive pieces is the Star Class sloop, named *Flash II*, which the future president sailed when he won the 1936 Atlantic Coast Championships. Kennedy sold *Flash II* in 1942. It was kept in storage for many years before undergoing a "thorough and loving restoration by its new owner," says Heritage Auctions' director of Americana Tom Slater. "More than 90 percent of the sloop is original." Harvey acquired the sailboat at a 2005 auction.

A selection of items from the Harvey collection – including the sailboat, Lowe prints and Shikler paintings – are featured in Heritage's Americana and political auction scheduled for May 9, 2015, in Dallas. "There's something special about each item in Frank's collection," Slater says, "items that were personal to President Kennedy and Jackie. It's a tasteful and sophisticated collection put together by someone who knew what he is doing."

Harvey, 69, says he is parting with his pieces because he's "downsizing in my life." He's confident, however, that his artifacts will be acquired by collectors who appreciate the Kennedys as much as he did. "John F. Kennedy was a truly great leader," he says. "It's just an American tragedy that we lost him so young."



*Auction Preview*  
**AMERICANA &  
 POLITICAL**



Photograph by Jacques Lowe  
 of a pensive President Kennedy  
 aboard his 1960 campaign  
 airplane, signed by the  
 photographer  
 Opening bid: \$500



Photograph by Jacques Lowe of Jacqueline  
 Kennedy, signed by the photographer  
 Opening bid: \$300



Oil portrait of Jaqueline Kennedy and children  
 by Aaron Shikler, who painted the official  
 White House portraits of the President and  
 First Lady  
 Opening bid: \$15,000

**EVENT**

**AMERICANA &  
 POLITICAL GRAND  
 FORMAT AUCTION 6145**  
 is scheduled for May  
 9, 2015 in Dallas and  
 online at [HA.com/6145](http://HA.com/6145).  
 For information, contact  
 Tom Slater at 214-409-  
 1441 or [TomS@HA.com](mailto:TomS@HA.com).



David Crockett  
(1786-1836)  
Autograph Letter Signed  
"David Crockett" as a  
U.S. Congressman from  
Tennessee, 7.25 x 9.75 in.,  
Washington, April 12, 1834,  
to Philadelphia publishers  
"Messrs. Cary & Hart"  
Estimate: \$60,000-\$80,000



# David Crockett Handwritten Letter

FOLK HERO'S MESSAGE TO HIS PUBLISHER  
AMONG SIGNED NOTES FROM ALAMO DEFENDERS

WHEN DAVID CROCKETT was elected to a third term in Congress in 1833, representing a district in Tennessee, he was suffering from mounting debts.

Needing to improve his fortunes, Crockett decided to write his memoir. "Though not the coarse backwoodsman the public thought he was, he made the decision to caricature himself that way, to the point of using the dialect of the Western frontier," says Sandra Palomino, director of historical manuscripts at Heritage Auctions.

In Washington, Crockett met Kentucky Congressman Thomas Chilton (1798-1854), an experienced writer who was comfortable writing with a

Western dialect. By late January 1834, the book – *A Narrative of the Life of David Crockett* – was finished. "In addition to helping with the composition, editing and structure of the book, Chilton also wrote letters to various publishers until Crockett on February 3 turned the manuscript over to publishers E.L. Carey & A. Hart of Philadelphia."

To compensate his writing partner, Crockett in a handwritten letter dated April 12, 1834, directs his publishers to pay Chilton "the first eight hundred dollars from the sale of my Book."

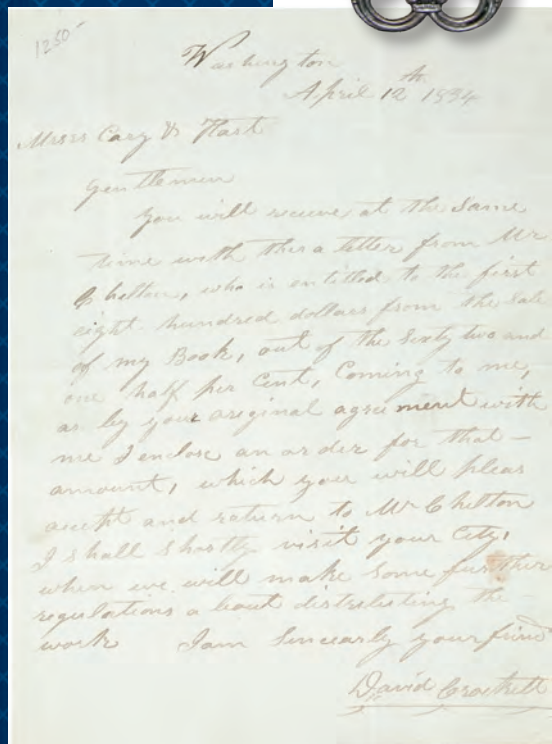
"This letter suggests that Chilton was very involved in Crockett's autobiography," Palomino says. "Whatever the extent of Chilton's help, Crockett wanted to keep the Kentuckian's role confidential. The publishers obliged, printing on the title page of the first edition that Crockett's book was 'Written by Himself.'"

The letter is a highlight of Heritage's Texana auction scheduled for March 14, 2015, in Dallas. "This letter was last on the market in 1973," Palomino says. "It's a unique opportunity to own an important document from an American folk hero who fought in the Texas Revolution."

The auction also includes a promissory note signed by James Bowie. Six weeks after attending the Colonial Convention of 1833, Bowie penned, "One day after date I promise to pay Thos. Gary or leave the sum of one hundred and Twenty five dollars 82 Cents for value [illegible]."

Bowie was one of 56 delegates that met in San Felipe de Austin in April 1833 to formally request that Texas become its own state within the Mexican federation. As co-commander of Texian forces in San Antonio, he perished with the rest of the Alamo defenders on March 6, 1836. "Bowie's signature is scarcer than William Travis or Crockett's," Palomino says. "Travis practiced law and served in several official capacities, and Crockett served in Congress, so naturally, they left behind more documents. This is the first Bowie I personally have ever handled."

Also offered is a letter written and signed by fellow Alamo hero Travis. In his May 13, 1834, note to Mexican political chief Don Ramon Musquiz, less than two years before Texas gained its independence, Travis unsuccessfully lobbied to be named chief of police of the San Felipe de Austin settlement.





Secretaria del Ayuntamiento de Austin  
 Excelente Señor=  
 Juro qe está mi  
 deduc al Gobierno  
 a informar a S.E.  
 qe el Intendente J. H.  
 C. Miller, quien está  
 nombrado por esta Ay.  
 untamiento, por el cumplimiento  
 de Gefe de Policía,  
 no es tal como en Ciudad  
 ni naturalizado por las leyes,  
 por esta no tiene aptitud  
 para dicho destino.  
 Juro ninguna debida  
 a complacencia en el con-  
 tinuo de Gefe, para si  
 eligiera nombrado, con-  
 pliso con todas las leyes  
 y ordenes del Gob.  
 W. Barret Travis

Consejo a las  
 buenas honras de su  
 cargo.  
 Juro el honor de su  
 cargo a la Excelencia  
 las señas de mi  
 distinguida y merecida  
 consideración.  
 Dios y Libertad. Aun-  
 tin 13 de Mayo de  
 1834.

W. Barret Travis

Al Señor Gefe  
 del Ayuntamiento  
 Ramon Musquiz  
 en Obed.



William B. Travis (1809-1836)  
 Autograph Letter Signed "W. Barret  
 Travis" as secretary to the ayuntamiento  
 of San Felipe de Austin, two pages of  
 a bifolium, 6.25 x 8 in., in Spanish, San  
 Felipe de Austin, May 13, 1834, to Don  
 Ramon Musquiz  
 Estimate: \$30,000-\$40,000

## EVENT

TEXANA GRAND  
 FORMAT AUCTION 6137  
 is scheduled for March  
 14, 2015, in Dallas, and  
 online at HA.com/6137.  
 For information, contact  
 Sandra Palomino at  
 214-409-1107 or  
 SandraP@HA.com.

Austin May the 15<sup>th</sup> 1833  
 One day after date I promise to pay  
 The Bury or have the sum of one hundred  
 and Twenty five dollars &c. limits per value  
 recd of him  
 James Bowie



James Bowie (1796-1836)  
 Autograph Promissory Note Signed  
 One page, 7.75 x 3 in., Austin [San Felipe de Austin], May 15, 1833  
 Estimate: \$60,000-\$80,000





Rare Crow  
Beaded Hide  
Cradleboard  
Estimate:  
\$50,000-\$70,000



# Beaded BRILLIANCE

CRADLEBOARD, MOCCASINS AND  
POUCHES AMONG RARE CROW,  
SIOUX, ARAPAHO LOTS  
IN UPCOMING AUCTION

Photography by Roy Richardson

Styling by Rebecca Estrada

Photographed at Antèks Dallas

Sioux Beaded  
Hide Pouch  
Estimate:  
\$1,000-\$2,000

Cheyenne  
River Sioux  
Pictorial Beaded  
Hide Pouch  
Estimate:  
\$1,500-\$2,500







Sioux Beaded  
Hide Hair  
Ornament  
Estimate:  
\$1,000-\$2,000

Sioux Beaded  
Hide Knife Sheath  
Estimate:  
\$800-\$1,200

Sioux Beaded  
Hide Fetish  
Estimate:  
\$700-\$900

Sioux Beaded  
Hide Knife  
Sheath  
Estimate:  
\$2,000-\$3,000





*Pair of Sioux  
Miniature Painted  
Parfleche Envelopes  
Estimate: \$1,000-\$2,000*

*Sioux Painted  
Parfleche Storage  
Envelope  
Estimate: \$1,000-\$2,000*



*Pair of Arapaho  
Beaded Hide  
Moccasins  
Estimate:  
\$1,000-\$2,000*





*Northwest  
Coast Carved  
Wood Effigy Bowl  
Estimate:  
\$1,000-\$2,000*







Five West Coast  
Twined Basketry Items  
Estimate: \$800-\$1,200





*Sioux Catlinite Pipe  
Estimate: \$1,000-\$2,000*

## EVENT

**AMERICAN INDIAN ART SIGNATURE® AUCTION 5216** is scheduled for May 15-16, 2015, in Dallas and online at [HA.com/5216](http://HA.com/5216). For information, contact Delia E. Sullivan at 214-409-1343 or [DeliaS@HA.com](mailto:DeliaS@HA.com).



# EPIC COLLECTION

JAMES TUMBLIN IS READY TO SHARE HIS ARTIFACTS AND THE STORIES BEHIND ONE OF THE GREATEST 'GONE WITH THE WIND' COLLECTIONS EVER ASSEMBLED

Interview by  
Hector Cantú

Portrait by  
Chris Ryan

IT'S THE DEFINITION of serendipity. James Tumblin has spent the past five decades making desirable discoveries by accident. And they've all involved the 1939 epic romance *Gone With the Wind*.

It began in the early 1960s. Tumblin was in charge of the hair and makeup department at Universal Studios when he visited the legendary Western Costume Company and saw on the floor what turned out to be a dress Vivien Leigh wore as Scarlett O'Hara.

He was told it was being thrown away. After some negotiating and checking with a company manager, Tumblin paid \$20 and the dress was his. After word spread, "I started getting inter-office memos and phone calls," Tumblin recalls, "and [my secretary] would get messages, saying, 'Well, my aunt worked on that film. Would you be interested in this?' or 'My grandfather worked on this film. What about this?' And that's how it started."

Today, Tumblin has more than 300,000 artifacts from *Gone With the Wind*. Along the way, he has mounted numerous *Gone With the Wind* exhibits across the country. This, in turn, has led to even more accidental discoveries.

The Denver native tells in detail the story about a woman who tracked him down seeking help. "Her husband had just passed away," Tumblin says, "and she discovered they had three mortgages on their house, and she was only days away from losing her house. My heart went out to her."



Seventy-five years after its release, *Gone With the Wind* is Hollywood's highest-grossing film – when accounting for inflation.





*James Tumblin at his home with an original portrait of Gone With the Wind star Vivien Leigh, which appeared in the 1941 film That Hamilton Woman.*



## EVENT

ENTERTAINMENT  
SIGNATURE® AUCTION  
7134, featuring the  
James Tumblin Collection,  
is scheduled for April 18,  
2015, in Beverly Hills and  
online at HA.com/7134.  
For information, contact  
Kathleen Guzman at 214-  
409-1672 or Kathleen@  
HA.com, or Margaret  
Barrett at 214-409-1912  
or MargaretB@HA.com.

So Tumblin sent off a check, paying off her \$30,000 mortgage.

"About a week later," Tumblin says, "I get this big box with this rolled up sheet and inside this sheet was the costume Scarlett wore underneath a dressing gown when she watched her daughter fall off a horse. It had the labels and everything."

The woman had been a seamstress at Western Costume Company, Tumblin says, "and she actually created the costume in 1938, and when she was married in 1940, they gave her the costume as a wedding gift. It was long considered to be lost because it didn't appear in any of the inventories they did. All of a sudden, I was in possession of this costume that no one had seen since 1939.

"She's long gone," Tumblin says of the seamstress, "and I hope she's smiling down on me and telling me, like my English teacher used to say, 'Jim, ya done good.'"

Now, Tumblin — who retired from Universal Studios in 1982 — is sharing his collection. A selection of items from his *Gone With the Wind* collection is featured in Heritage Auctions' entertainment auction scheduled for April 18, 2015, in Beverly Hills. The lots are expected to realize at least \$600,000.

"When it comes to *Gone With the Wind* memorabilia, no one is more respected and recognized than Jim Tumblin," says Kathleen Guzman, managing director of Heritage Auctions in New York. "He has devoted his life and efforts to promoting Hollywood and this film, touring his items throughout the United States. Very rarely does memorabilia of this caliber come to market, and these

pieces represent a once-in-a-lifetime opportunity to collect these incredible treasures."

Tumblin talked to us from his West Coast home about what's been called the largest private holding of *Gone With the Wind* memorabilia.

*First, do you still have that dress from the seamstress?*

I auctioned it off last year, sort of testing the waters, so to speak, because I was always taught by my mother to share. When I was 12, you could go into my room and it was like a Lincoln museum. I had dueling pistols and portraits of Lincoln and papers about his assassination and a broadside for *Our American Cousin* and all these things. My room literally looked like a museum. So I've been sharing all my life. So when I started collecting *Gone With the Wind*, it was with the primary focus of just to share with people. The things I had went all around the country, yearly, all the time, 12 months out of the year. They were being seen but, like with any possession, we're only the

custodians of them, and so I thought, "Well, it's time to share, the ultimate way, to allow people to own these things for themselves."

So I tested the waters on that one costume and it did well. So now I'm going to be auctioning off [the collection]. I have over 300,000 pieces, so the 126 or 127 that have been in the exhibit are just the tip of the iceberg. Margaret Mitchell documents, things that people have never seen before. Galley pages from [the] *Gone With the Wind* [book] that were sent to Margaret Mitchell. Just amazing things. So after I share all this, maybe I'll just have to start something else to share.



Vivien Leigh, with producer David O. Selznick, shortly after winning her best actress Oscar for *Gone With the Wind* in 1940. Tumblin now owns the statue, but isn't parting with it anytime soon. "Give me about five more years."

Associated Press





Vivien Leigh Dress from  
*Gone With the Wind*  
Estimate:  
\$100,000-\$150,000



*So describe the pieces that are going up for auction?*

The only thing I'm not auctioning off right now, but maybe eventually, is Vivien Leigh's Academy Award. And I have Arthur Arling's Academy Award. Arthur Arling was the camera operator on *Gone With the Wind*, so everything you see on the screen Arthur saw through his eyes, through the lens. Well, of course, *Gone With the Wind* won best cinematography, but Arthur's boss accepted the award, a man by the name of Ray Rennahan. So Arthur eventually won his own Oscar a few years later for something called *The Yearling*, which is also considered to be a classic.

And so Arthur gave me his Oscar. I used to visit Arthur at his home in Palm Springs, and he always wanted me to go pick it up and hold it and I said, "Oh no, Arthur, it's only your fingerprints that belong on it, not mine." So he was rather frail and I would always go over to his chair and give him a kiss on the forehead when I would leave. [Once] I was walking out the door and all of a sudden I heard this, "Oh Jim," and I turned around just in time. He had followed and gone over to the shelf very quickly where the Oscar was, walked right behind me – he was about three feet behind me – and when I turned around, he tossed the Oscar at me. So I had to catch it. I'm just grateful I turned around because we'd have a shattered Oscar. That's really the only thing ... that's been given to me, so that's rather meaningful. All the other things I bought at auction or through original recipients or costume houses.

*So you're keeping the Vivien Leigh Oscar...*

And Arthur's Oscar. Give me about five more years. I want my son to enjoy seeing them, or whatever he wants to do with them. As you know, eventually people let things go, like Vivien's Oscar was auctioned off by her daughter.

*How many items are going to auction in April?*

Gosh, I'm hoping about 200. After this auction, I have a home in Italy and I just want to go to Italy for about four



*Tumblin realized his collection was important when President Jimmy Carter visited one of Tumblin's *Gone With the Wind* exhibits.*

months and not have to answer the phone or answer any questions about *Gone With the Wind*, as much as I love it. I just want to disappear for about four months.

*You seem to have made some very good decisions when it comes to collecting.*

When I was 12, I bought an original Toulouse-Lautrec sketch. So I was buying stuff like this when I was 12. I think I paid \$1,200 for the sketch at that time, which was an enormous amount of money for a 12 year old! Movies back then were a quarter! But I've always had a good eye. Whatever I liked always appreciated in value. I'm not kidding. For example, when I was in Hollywood, I read in the paper someone was selling old costumes, so I took a friend of mine over there to look at them and there were two Judy Garland costumes and another one from Ingrid Bergman, and I paid \$300. And my friend said as we were carrying them out, "You just spent \$300 on old dresses." Well, those things are worth a fortune now. I've always had an eye.

*So you've made a living, in part – or in a big part – just through collecting?*

Well, I was able to collect simply because I made a good living in Hollywood. That was the start. And I invested very wisely, and I live well, but I live modestly. The last big thing that I bought ... well, let's preface the story:





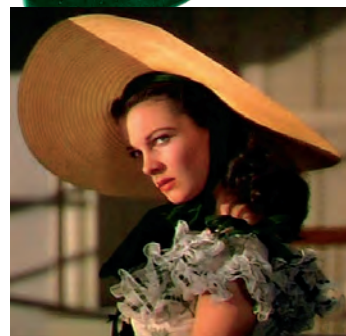
Leslie Howard  
Confederate Uniform  
from *Gone With the Wind*  
Estimate:  
\$30,000-\$50,000





Cammie King  
(Bonnie Blue Butler)  
Riding Dress from  
*Gone With the Wind*  
Estimate:  
\$20,000-\$25,000

Vivien Leigh  
Straw Hat from  
*Gone With the Wind*  
Estimate:  
\$10,000-\$15,000



In 1967, I treated myself to a brand new Corvette, a convertible Stingray. It was \$3,300 cash. And then in a moment of stupidity, I sold it three years later, traded it in, on a '70 Jaguar XK-E. I hated that car! Ever since then, I've regretted it. Well, two months ago, I saw an advertisement for a 1967 Corvette, same color, same everything. I just bought it. I paid \$60,000 for it. But that's also an investment, too, because when my son inherits it, it'll be worth more than \$60,000. For the time being, I am having more fun than a clam in sand. I'm just enjoying that crazy car.

*So looking at the upcoming auction, which are your favorite items?*

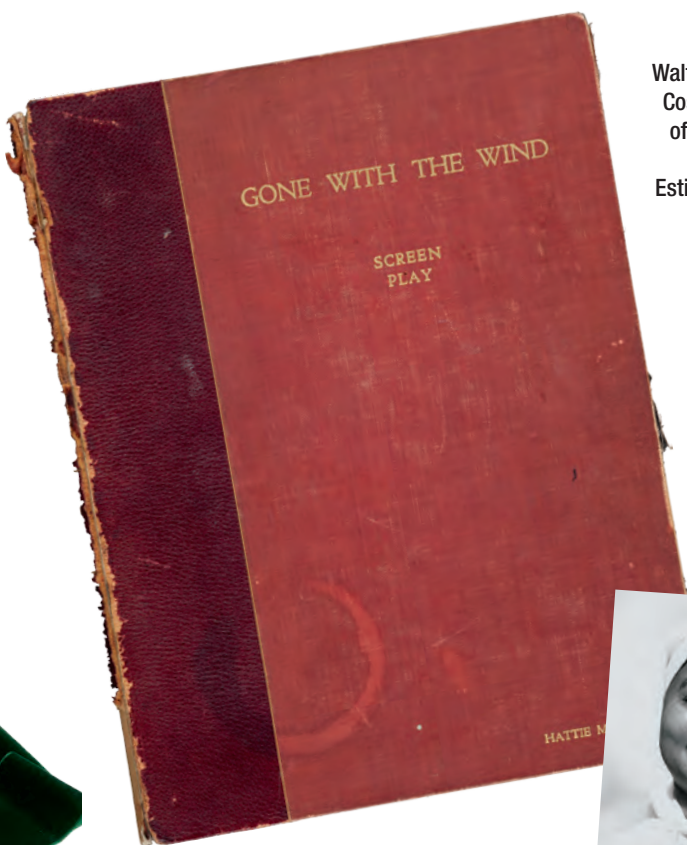
The dress that Vivien Leigh wears in the shanty town. That was the costume that started the snowball. That was the \$20 costume. And Scarlet's barbecue hat. That was fun. I was in Italy at the time and a friend called

up and said, "You know, they're auctioning Scarlet's barbecue hat that she wears at the Twelve Oaks barbecue." It's an iconic hat, and I said, "Go ahead and buy it for me at any cost and let me know. I'll send you a check." So I bought it and a friend of mine, Fred Crane, who had the opening lines in *Gone With the Wind*, went over to the auction house and picked it up for me, right? And so when I returned from Italy, to Beverly Hills, they threw a party ... *for the hat!* [Laughs.] That's how they did things back then.

*Any other favorites?*

[There are] a couple of costumes worn by Olivia de Havilland. Those are kind of nice. Bonnie Blue's riding habit. Of course that's another iconic costume. Cammie King, who played Clark Gable's daughter in the film, told





Walter Plunkett Alternate Costume Design Sketch of Scarlett O'Hara from *Gone With the Wind*  
Estimate: \$6,000-\$8,000



Hattie McDaniel Script from *Gone With the Wind*  
Estimate: \$15,000-\$20,000  
Hattie McDaniel was the first African-American to win an Academy Award.



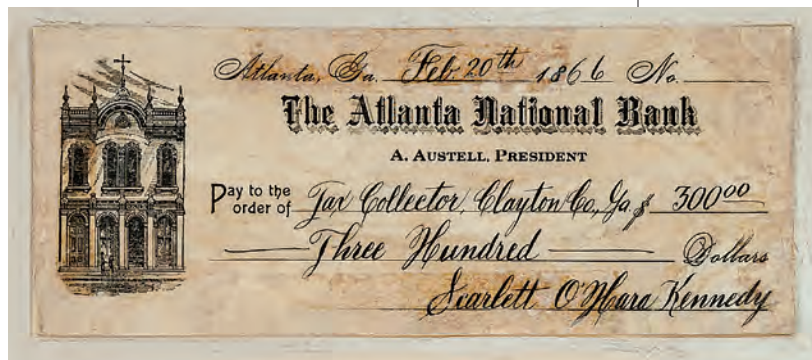
me the story that one day she was visiting the set. She was only 7. They never told her, "Darling, you're going to make a movie, and in the movie you die." You just don't tell children things like that. So she was wandering around the set and as it happened to be, wouldn't you know it, they were filming Bonnie's fatal ride and they had hired a little person to put on Bonnie's costume and take the fall. So Cammie's mother ... [was] talking on the set and all of a sudden she hears Cammie – "Mommy! Mommy!" – screaming and running over and out of breath to tell her mother, "Mommy, there's another little girl over there and she's wearing my dress, and she's smoking a cigar!" [Laughs.]

*There are some beautiful costumes in your collection.*

Of course, Ona Munson's maroon jacket with the fur trim, which was, in fact, [costume designer] Walter Plunkett's favorite costume out of all the 1,500 costumes he created. We're selling that. Just fun things.

*Is it hard letting these precious items go?*

It's difficult feeling sad because I'm still sharing them,



sharing them in an ultimate way and, gosh, I look forward to walking into a museum, into some exhibit down the line, and seeing something that I've shared. I mean, it's like the gift that keeps giving. I really feel that, in my heart of hearts. I have absolutely no sadness at all. I feel really exhilarated.

*What are the primary ways you've acquired most of the pieces in your collection?*

I don't mean to sound cliché, but we don't find these things. These things find us. I've had people call me on the phone in the dead of night saying, "I have this," or

Prop Check Used by Scarlett O'Hara from *Gone With the Wind*  
Estimate: \$4,000-\$6,000





**Pre-Production Set Design Painting of the Interior of Tara from *Gone With the Wind***  
**Estimate: \$4,000-\$6,000**

someone emails me saying, “Did you know that such and such is auctioning this?” or “So and so is selling their collection?” So from all these sources – auction houses and private collectors and private individuals – I’ve found these things. It’s a wonderful journey. Sometimes you feel like a salmon spawning, you know. It’s a race against time!

For example, there was a man by the name of Alberto Morin who was in *Gone With the Wind*. He’s the one who bids \$20 for Maybelle Merriwether at the Atlanta bazaar and Alberto Morin had a fabulous career. He had been in *Casablanca* and all these wonderful classics. Well, I heard he passed away. I called his widow just to give her my sympathy and she said, “Well, you know what I’m doing right now?” I thought she was giving me the brush off and I said if I’ve called at an inconvenient time, I’m so sorry. She says, “No, I just hired these people. I paid them \$300 to come and take all of Alberto’s things out of the garage and dispose of them.” I said, “You know, I’ll send you a check for \$600 if you just send them away, and I’ll come down in a couple of weeks and



**Typewriter that Belonged to *Gone with the Wind* Screenwriter Sidney Howard**  
**Estimate: \$4,000-\$6,000**

I’ll pay you for these things.” Well, my gosh, in the garage were scripts, costumes, key book photos, call sheets. You name it, it was there. And just think it would be landfill today if I’d waited two more hours to call her. So these things happen. It’s just amazing.

*It seems a lot of your collecting is because of the business you’ve worked in and the friendships you’ve made.*

And luck, my friend. It’s crazy. It’s just amazing. Like I say, these things find you, you don’t find them. Besides, if you go out looking, I would think that would be so nerve-racking, always looking, looking, looking, coveting, coveting, coveting. I just sort of relaxed and it just sort of happened. It’s been a wonderful journey.



*Has anyone ever sent you a forgery?*

No, but a few years ago, this was probably 1989, there was a huge auction house, and I got a brochure from them and they were selling, according to them, Scarlet's barbecue dress, the green spring dress, the one she wears with the hat I've got. Well, I knew for a fact that it no longer existed because the dyes that Walter Plunkett had used on the French blue suede fabric had eaten away everything. It had become gelatinous. The only thing that survives from the dress is the stomacher, which Heritage is going to be auctioning. So here they were, selling this supposed costume from *Gone With the Wind*. Well, I flew to Atlanta to look at it. I asked to look at the inside and this and that, and it just wasn't right. I talked to the owner of the auction house and they withdrew the dress. They didn't do their research. I've done a lot of authenticating for auction houses, everywhere. England. France.

*So when you traveled to Atlanta, was that from your home in Los Angeles?*

That was from my home in Hawaii.

*From Hawaii. So what's the farthest you've traveled to inspect a piece? Does this trip rank up there?*

Yeah, because I used to have a friend who did all my traveling for me. He would do my scouting for me because I couldn't do that. It would have driven me crazy. So I would think that was the farthest, from Hawaii to Atlanta.

*What about items from Clark Gable? What's in the auction that people will recognize?*

Well, the iconic suit that he's wearing when he kicks down Scarlet's door. When he says, "No lock will keep me out!" That's an iconic suit, and it's in pristine condition

... a beautiful, beautiful coat. Another thing we have from Clark Gable that's very exciting, and it does have an association with *Gone With the Wind*, is the tuxedo jacket that he wore and owned when he accepted his Oscar in 1934 for *It Happened One Night*. Lovely, lovely tuxedo.

*What about the costume Gable wore when he said the classic line "Frankly, my dear, I don't give a damn"? Is that still around?*

Unfortunately, John Wayne and Clark Gable were the same size, and in 1939, John Wayne was not a star at all. It was well into the 1940s before he got first credit in his films. So what happened was a lot of Clark Gable's costumes were hand-me-downs to John Wayne, and they were re-cut and re-styled and they're out there somewhere, but they most probably don't look anything like they did in *Gone With the Wind*. For example, the shanty town dress that Vivien Leigh wears was worn in at least two other films, one of them being *Buckaroo Sheriff*, all of these low-budget films where they needed costumes but they couldn't afford someone like Walter Plunkett or a costume

designer, so what they did was they went to Western Costume. Even Scarlett's green drapery dress, that was worn 10 years later by Anna Lee in a film called *Bedlam* with Boris Karloff. And because the film was in black and white, they of course altered the costume. It was barely recognizable except for the bodice. Anna Lee was a friend of mine. She wore the costume in *Bedlam* and I said, "Anna, were you wearing the drapery dress?" and she was so proud of me that I recognized that. Even Ona Munson's jacket that Heritage is going to be auctioning off, that was worn in a John Wayne film, *not* by John Wayne, but by an extra who, like Ona, played a woman of ill repute.

"I'm probably the  
least obsessive  
person I know.

If it can't be fun,  
what good is it?"



*You mentioned Western Costume Company.*

Back in the day, beginning with the silents, they created all of the costumes worn in films.

*The auction of John Wayne's personal property in October 2011 had several costumes with Western Costume Company labels on them.*

Oh, yeah. Back in those days, when I worked at Universal, we would go to costume parties, it was nothing for me to go to wardrobe and see costumes that had been worn by Boris Karloff as Frankenstein or Dracula's cape. I lean more toward the flannel shirts, so I used to wear a lot of Jimmy Stewart's western shirts. But unlike John Wayne, I returned mine! [Laughs.]

*What else is in the auction? You have posters, scripts ...*

Hattie McDaniel's presentation script, which is lovely. On the cover, you'll see this glass ring from a glass sitting on it. Hattie's great nephew told me that every day after filming, Hattie would come home and she was very proud of *Gone With the Wind*. She had her Oscar displayed next to her piano on a book shelf, and she had this script right on a table next to her chair, and she would go get herself a big shot glass full of booze and sit down and have this drink. Well, she used to set it on the script and there you see the ring right there.

There are so many things that people have heard of but they've never really seen them unless they've gone to one of my exhibits.

*Your touring exhibits usually had 120 to 125 items, right? But your collection totals more than 300,000 pieces.*

We'd have to rent a football field!

*How did you start exhibiting your collection?*

It was sort of like a snowball. Word of mouth got around and I would get calls from places like Stone Mountain, Ga., then Marietta, Ga., called me. There have been so many. It just started out very small, showing a hat here or a glove there or a script or whatever, and all of a sudden I started getting mail and telephone calls. It's a good thing I don't owe money! People know how to find me so easy! I never realized how important the collection was. It was just stuff I was sharing.

*When did you realize it was important?*

When the president of the United States wanted to see it. I guess that was it. It was Jimmy Carter. He came and says, "This is Rosalynn's favorite picture." I said lovely, how nice. They came. I'd already had a White House [security] clearance. I've known presidents going all the way back to President Kennedy. Robert Kennedy, I gave him his last haircut two weeks before he was shot. Then, of course, the Reagans. Lovely people. So they called me and said President Carter wants to see the exhibit, but he only has 20 minutes. I said that's fine. So the Secret Service was marvelous. They stayed way in the

background. It was just the president and me walking around.

*And this was when your exhibit was where?*

In Stone Mountain, Ga. Gosh, I think he was there for about an hour and a half. I thought he'd never leave. I was so tired! He completely enjoyed the exhibit. Very charming and all that.

*What message were you hoping people got from your exhibits?*

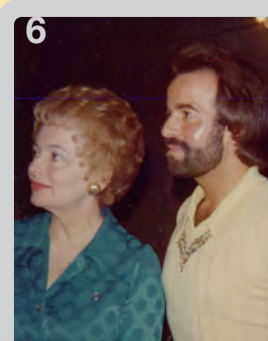
That it's OK to share with people. What good are things if we can't share them with people? I want them also to

"It's difficult feeling sad because I'm still sharing them, sharing them in an ultimate way."



# Hollywood Friends

As a department head at Universal Studios, **James Tumblin** has befriended some of Hollywood's biggest stars



**1 Harpo Marx:** "As you can tell, this was taken very early in my career. I styled Marx's wigs. He was a very funny person and a genuine delight to be around!"

**2 Cammie King** (who played Bonnie Blue Butler): "In December of 1989, we were all invited by [CNN founder] Ted Turner to come to Atlanta to celebrate GWTW's 50th anniversary."

**3 Lana Turner** (considered for the Scarlett O'Hara role): "This photo was taken at a Beverly Hills party. Lana was lovely and wonderful."

**4 Anne Baxter** (considered for the Melanie Hamilton role): "One of the nicest and most-huggable!"

**5 Elizabeth Taylor:** "Here we are, leaving Spago restaurant in Beverly Hills surrounded by bodyguards."

**6 Olivia de Havilland:** "One of the nicest people I ever worked with. She had impeccable manners and one of the nicest speaking voices I've ever heard."

**7 Sophia Loren:** "A genuine pleasure to work with. She had it written in her contract that she was allowed (each day) a one-hour break to telephone her family. Class."

**8 Lauren Bacall:** "I was one of the few who could make Lauren laugh. She was a terrific dancer, and we would often go out dancing."

**9 Bette Davis:** "Bette and I were very close friends. Whenever we were leaving some event, and she would be surrounded by autograph-seekers and fans, she would whisper to me, 'People are gunna think that you're my beau.'"



look at these things, whether costumes or sketches or the musical quotations or the scripts, and think a lot of genius went behind all of this. A lot of genius. [Producer] David O. Selznick, a genius. People always ask me would it have been the same picture if [director] George Cukor had not been fired from the picture. That's another thing we're offering ... Cukor's signed resignation from *Gone With the Wind*. I always say it would have been the same picture regardless of who directed it, because it was, after all, a David O. Selznick production and he was a manager. He would micro manage everything right down to the blink of an eye. So I think it would have been the same picture regardless of who directed it.

*I saw a quote where you said you don't think this is an obsession. It's just fun. Lots of collectors don't hesitate to call what they do an obsession.*

Well, then those collectors should be institutionalized, and not permitted anywhere near a checkbook. You can quote me. It's true. I remember commenting on that because I felt that "obsession" was a rather inappropriate word, at least as it applies to me. I'm probably the least obsessive person I know. If it can't be fun, what good is it? To me, the word "obsession" has such an ugly connotation, that you're pre-occupied with coveting, like Midas or something.

*So why the decision now to auction your collection?*

It's just the ultimate way of sharing. It's time. I have literally met millions of people. I have seen people smile. I have seen people leave the exhibit crying because they were so touched by it. There's not much left that I can experience from the exhibits. I've always wanted to share, and this is the ultimate way to share.

*You've also been quoted as saying you don't necessarily think *Gone With the Wind* is a great movie.*

I do think it's a great movie! If they said I don't think it's a great movie, I was misquoted. I have said that it's not my favorite movie. Gosh, it's up there in the top 10, yes, but I tend to go for smaller films, like *Stella Dallas* with Barbara Stanwyck.

*But you've spent decades collecting *Gone With the Wind* memorabilia.*

It was the dress on the floor. [Laughs.] It was the dress on the floor! If I had picked up a pair of Clara Bow's underpants, could you imagine which way I would have gone? I mean, that would have been kinky beyond belief! But it was the dress on the floor!

*And it snowballed from there.*

That was it. No big epiphany or anything, or thinking, "Hey, I can make money off of this." It was a simple person picking up, doing what my mother taught me to do, being neat. That's how it started.

*Finally, what advice do you have for people interested in collecting Hollywood memorabilia?*

To do research, because there are lots of fakes out there, and a lot of dishonest

people out there. And this stuff is worth so much money, that people are lying about provenance. Do research, not just from one source but from as many sources as you can find, and even then, after you think you've exhausted the research, keep trying. There's still more stuff out there. Learn your subject. Learn what you're collecting. No one ever gave me that advice. I lucked out. I was lucky.

HECTOR CANTÚ is editor of *The Intelligent Collector*.



Movie Poster Signed  
Later by Cast Members  
from *Gone With the Wind*  
Estimate: \$3,000-\$5,000



*Automotive Jewelry, Volume Two*

# BESPOKE MASCOTS

NICHOLAS DAWES • MICHAEL FURMAN



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

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For an advance look inside *Bespoke Mascots*, and all our fine titles visit:

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# 64

*Nature  
& Science*



German collector Gerhard Wagner is known as the "Tourmaline King."



# Chasing the Treasures of Aladdin's Cave

IN THE DECADES SINCE UNCOVERING HIS FIRST PIECE,  
**GERHARD WAGNER** HAS BECOME A TOURMALINE  
CONNOISSEUR EXTRAORDINAIRE

By Jim Walker

**WHEN LOOKING AT** a giant sequoia, viewers rarely think of the tiny seed that turned into a mammoth tree. Likewise, it is hardly noticed when a seemingly trivial experience represents a life-changing event.

Gerhard Wagner was a child when he first went camping with his family on the shores of Lake Constance – a lake on the Rhine River, where Austria, Germany and Switzerland meet. On one of his many explorations of the surrounding area, he spotted a rock that had weathered out from the nearby hillside. When he picked it up, the discovery that it was a fossil, and not just an ordinary rock, triggered an immediate interest. What is it? Where did it come

from? What is the story behind it? But to his young mind, the overriding thought was, “This is neat!”

This wondrous and mysterious object ignited an interest that expanded and grew over several decades and, to this day, shows no sign of abating.

Gerhard isn't sure how old he was when this happened, but it was probably between the ages of 5 and 7. That incident led, in turn, to the acquisition of his first mineral. It was an inexpensive specimen purchased from one of the numerous souvenir shops scattered throughout the region. This early acquisition forged the framework of an obsession that ultimately led to a world-class tourmaline collection.





Tourmaline on Cleavelandite  
Grandon Pocket, 2004.  
Pederneira Mine, São José da Safira, Minas Gerais, Brazil.  
5.6 x 5.4 x 6.6 in. (14.2 x 13.7 x 16.8 cm)  
From the Gerhard Wagner Collection



Young Gerhard's life, before his initiation into the world of geology, was a typically normal one of school interspersed with summer vacations spent camping near the lake. When Gerhard found that first fossil, it wasn't that it was a rare fossil, but that it was the first he had ever found. The impact on young Gerhard had nothing to do with its scientific importance and everything to do with it being *his* discovery. A tiny ember of curiosity started to smolder. His newly awakened interest in that fossil led inevitably to a broader interest in the Earth's history, along with a desire to assemble his own collection of specimens. From souvenir shops, he would seek out and occasionally purchase a mineral specimen using his small allowance. This, in turn, evolved into an ongoing search for more of these wonders.

## YOUNG INDIANA JONES

**GERHARD WAGNER'S FIRST** major revelation was when he discovered the shop of a Black Forest dealer by the name of Stempel. Herr Stempel recognized a kindred spirit in the young boy and his passion to learn everything possible about minerals and the places they came from. Stempel became a mentor to the boy, patiently explaining the aesthetics of collecting as well as the purely scientific aspects – the same way that Gerhard would mentor other young people, decades later. It was at this time that Gerhard discovered, as he says, “Oh, we have minerals in our area. Nobody before told me that.” Herr Stempel met with Gerhard's parents and obtained their permission to take him field collecting. The treasures of Aladdin's Cave beckoned him.

One of his first trips was to a quarry at Sasbach am Kaiserstuhl, not far from Gerhard's home. A number of idyllic, mosquito-garnished days were spent there and, even today, his love of the countryside is rooted in those days of single-minded concentration on the careful extraction of undamaged crystals, while dodging the numerous *mücken* (mosquitoes). Field trips to various other locations in the countryside followed; places where a day splitting quarry rocks with hammer and chisel would usually produce zeolite or calcite specimens for his budding collection.

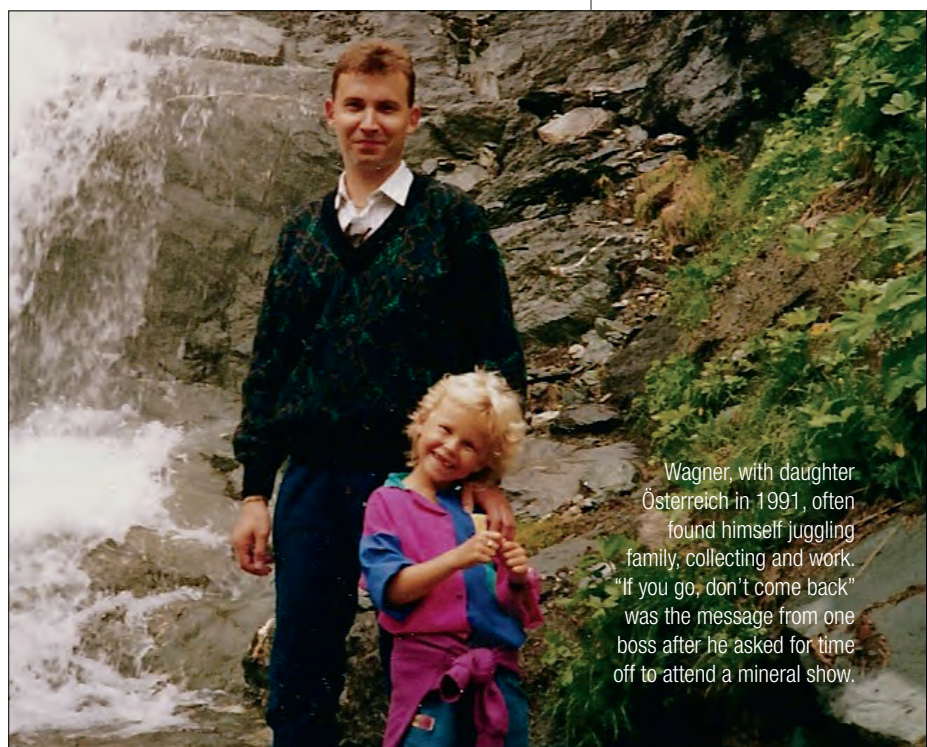
The field expeditions were interspersed with the occasional purchase fueled by *taschengeld*, as an allowance is called. Later, his family visited Rio Marina on the Island of Elba, where he was encouraged by friendly, local Italians to collect the wonderful hematite and pyrite specimens found there. This simple activity produced a thrill of Indiana Jones proportions for the budding explorer, the kind of thrill that is seriously addictive. Other mentors came and went, along with more field trips to new localities.

Years of weekend field collecting, mineral shows and occasional purchases went by. It was around this time that Gerhard acquired his first mineral book, *Zauberwelt der Mineralien*, otherwise known as *The Magic of Minerals* by

Olaf Medenbach and Harry Wilk. The beautiful photos and descriptions fired his realization of just how big this hobby of collecting “rocks” could be. Any free time that he had was now devoted to learning all he could about minerals and buying the few that he could afford.

With the passage of years came the realization that, in order to have the kind of collection that he dreamed of, a steady income would be required – an income based on a marketable skill set. With this in mind, Gerhard began the studies necessary to be certified as a *kaufmann* – as a merchant or businessman is referred to in Germany. By the time he was 18, rigorous study and apprenticeship led to his IHK certification, allowing him to engage in business on a professional level. With his business studies behind him, he married and became father to a baby girl with golden hair and a perpetual smile.

In his new role, Gerhard decided it wouldn't be fair to his family if his salary went to the purchase of minerals, so for a time his focus shifted to providing for his wife and daughter, but he never entirely gave up his infatuation with minerals. By 1986, at the age of 25, he was promoted to sales manager, which brought an increased salary as well as greater responsibilities. Performance bonuses allowed him to return to purchasing specimens. For a while, Gerhard focused on gemstones, but a dawning realization that there were too many varieties of gemstones and that all of the good ones cost serious money resulted in a change in strategy. He decided that a better course would be to specialize in *one* gem material and that gem material would be tourmaline, because only tourmaline combined a stunning array of colors with ready availability and an affordable price.



Wagner, with daughter Österreich in 1991, often found himself juggling family, collecting and work. “If you go, don't come back” was the message from one boss after he asked for time off to attend a mineral show.





Tourmaline var. Elbaite with Quartz  
Blue Gem Pocket, 2006.  
Pederneira Mine, São José da  
Safira, Minas Gerais, Brazil.  
3.1 x .3 in. (8 x 0.8 cm)  
From the Gerhard Wagner Collection



Tourmaline var. Elbaite  
Cruzeiro Mine, São José da  
Safira, Minas Gerais, Brazil.  
2.75 x .4 in. (7 x 1 cm)  
From the Gerhard Wagner  
Collection



## FOCUSING HIS EFFORTS

**DOMESTIC AND PROFESSIONAL** concerns, and the erratic availability of nice tourmaline specimens in Europe, kept his collecting down to a low simmer, but rumors of a big mineral show in Tucson, Ariz., fired Gerhard's imagination. He had to see if the stories about this show were true. Unfortunately, when he brought up his hope to spend precious vacation time there, his boss said, "You can stay there forever." In other words, Gerhard recalls, the message was, "If you go, don't come back!" This harsh response was due to overlapping schedules between the Tucson Gem & Mineral Show and the Nuremberg Toy Fair, the largest in the world and one Gerhard could not afford to miss. So Gerhard settled for the next best thing – the Denver Mineral Show. He saved his money and although he spoke very little English at the time, it did not deter him from making his first of many trips to the United States. The year was 1991 and Gerhard was 30 years old.

As luck would have it, Austrian dealer Sepp Moser took Gerhard under his wing and introduced the young, unknown collector to everyone he knew at the Denver show. Dealers such as Wayne Thompson and Daniel Trinchillo went out of their way to provide him with their insights into the American approach to collecting. This chiefly revolved around the concept of buying one "killer" specimen instead of 10 so-so examples. It was here that he purchased his first "serious" matrix specimen from Wayne Thompson.

Having invested some 22,000 deutsche marks (about \$15,000 US) in minerals at Denver, Gerhard was again fortunate to be befriended by Dan Belsher, who helped the young German deal with the intricacies of packing and shipping his prizes back to Germany. Back home, Gerhard embarked on a secondary career as a weekend mineral

dealer, exhibiting at 15 to 18 shows a year, and investing the proceeds back into the business – all the while holding down a full-time job. He even journeyed to exotic Morocco upon an invitation by Rachid Adnane to buy fossils for his burgeoning business.

In 1997, the company he was working for underwent a merger, and he became a victim of that merger: He was laid off. Being forced to come up with a viable replacement for his main income led him to the harsh realization that his mineral business would have to be put on hold for the foreseeable future while he struggled to survive. It occurred to him that the many solid connections he had made over the years in the toy industry were a viable business asset. He bought his old company's used office equipment at salvage

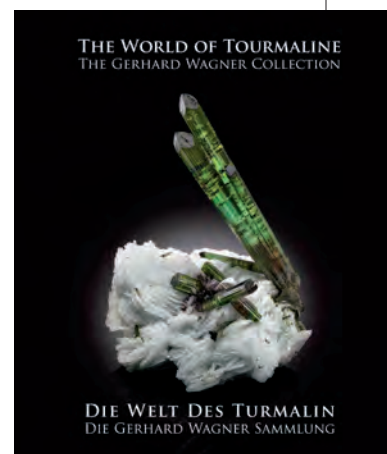
prices and put together his own firm: selling inexpensive, unbranded toys to the same customers he already knew. He was elated to discover that he actually made money his first year in business.

Over time, that business expanded to the

point that Gerhard was again able to purchase fine specimens and, in fact, was able to become a major player behind the scenes as a collector of fine minerals and, in particular, fine tourmaline specimens. Although he was immensely proud of having gone from owning "just a pair of Levis" to becoming a significant force in the collecting world, he did not seek any notoriety as so many others had done. Few, other than some mineral dealers, understood the scope of his collecting efforts, and were it not for a miscommunication at a major show, that would still be the case.

**Gerhard was still a cipher to the larger collecting public, which is precisely how he wanted things to be.**

Excerpt from  
*The World of Tourmaline:  
The Gerhard Wagner Collection*  
(Ivy Press, \$50). For a copy, call 1-800-873-6467.







Tourmaline on Tourmaline with Quartz  
Porcupine Pocket, 2001.  
Pederneira Mine, São José da Safira, Minas Gerais, Brazil.  
5.5 x 9.1 x 6.3 in. (14 x 23 x 16 cm)  
From the Gerhard Wagner Collection



## THE 'TOURMALINE KING'

**IN ORDER TO** increase his chances of obtaining fine pieces, Gerhard realized that getting as close as possible to the “source” of exceptional ones was imperative. This led to his forging relationships with mine owners and operators around the globe. At the time, Brazil was producing considerable amounts of tourmaline and the quality was dazzling, with material from the Pederneira Mine being in the forefront of world-class specimen production. Gerhard set himself the daunting goal of collecting examples from every pocket of the Pederneira Mine – a goal he has largely achieved to date. His Pederneira collection is without peer among the collections of the world. Although tourmaline is still his first and foremost love, he did not neglect other minerals as they appeared on the market. In 1997, Gerhard visited the Sweet Home Mine at the invitation of Bryan Lees, who honored him by naming one of the rhodochrosite pockets “Gerhard’s Pocket.” Their friendship continues to this day.

For more than a decade, Gerhard’s toy company grew and prospered, and in 2007 he took on a partner so he might gradually spend more time following his passion by seeking out fine minerals from around the world. Having more free time led to a lucky encounter with Dr. Federico Pezzotta – curator of mineralogy at the Museum of Natural History in Milan, Italy. Dr. Pezzotta is a recognized leader in pegmatite geology research – pegmatites being the home of all gem tourmalines. Dr. Pezzotta shared a similar enthusiasm for tourmaline and he found a willing pupil in Gerhard. The two of them met at mineral shows and afterwards, shared insights while dining until the wee hours of the morning. This shared obsession resulted in Gerhard being invited by Dr. Pezzotta to return to the Elba of his youth, but this time to collect tourmaline at the Rosina Pegmatite, a few kilometers from where he once collected pyrite and hematite many years before.

The year 2008 was a busy one for Gerhard. In addition to the Elba trip, he visited Namibia and, at long last, was able to attend his first Tucson show. It was an experience so overwhelming that it seemed endless in the variety of things to see, touch, talk about and maybe buy. It was *total sensory overload*. Then in 2009, he paid a second visit to the United States and with the kind assistance of Rob Lavinsky was introduced to Jim and Gail Spann, whose stunning collection filled his head with new marvels to mentally catalog. While still recovering from the Spann experience,

Rob presented Gerhard to other Dallas collectors, who graciously opened their homes and collections for his benefit. A visit to the Houston Museum of Natural Science was next on the whirlwind tour. Houston took things to new heights of size and aesthetics. His brain reeling from the impact of the Houston collection, he woke up one morning in Texas to find that it was his birthday and, after some consideration, he decided it was the best one in all of his 48 years.

We come now to a new phase in Gerhard’s story. In spite of his travels and the connections he made in the collecting world, Gerhard was still a cipher to the larger collecting public, which is precisely how he wanted things to be. He was smart enough to realize that notoriety has a price: too high a price in his estimation. Which is how things stood until 2010: *the year it all changed*.



## TOURMALINE

**is the most colorful of all gemstones, found in black, bluish-black, dark brown, yellow, medium brown, blue to neon blue, lime to dark forest green, red and reddish purple, yellow, pink and colorless. According to ancient Egyptian legend, tourmaline traveled along a rainbow and gathered all of the rainbow’s colors. Scientifically, it’s is not a single mineral, but a group of minerals related in their physical and chemical properties.**





Tourmaline with Cleavelandite  
Blue Gem Pocket, 2006.  
Pederneira Mine, São José da Safira, Minas Gerais, Brazil.  
3.2 x 1.7 x 2.6 in. (8.1 x 4.4 x 6.5 cm)  
From the Gerhard Wagner Collection



## A NEW CHAPTER

AS MOST OF the mineral collecting world knows, the Munich Show is the second-largest mineral show in the world after Tucson and the largest one under one roof. Every year, a different show theme is chosen and for 2010 it was “Brazilian Beauties” – a subject certain to include extraordinary examples of the gem minerals from the land of Ipanema and Paraiba. By this time, Gerhard had amassed a collection of tourmaline, and particularly Brazilian tourmaline, that was second to none. Behind the scenes, awareness of this fact resulted in his being invited to display some pieces from his extensive suite of Brazilian treasures.

The pieces were loaned with the understanding that his name would not appear on any labels or descriptive literature. Unfortunately, other exhibitors wanted their names associated with their specimens and in the overall rush to finish the exhibit in time for the opening, Gerhard’s name was mistakenly included on the numerous labels for the specimens he had provided.

The “Tourmaline King” was exposed and there was no going back.

Since any hope of anonymity was now out of the question, Gerhard decided to go full speed ahead with an idea hatched months earlier during a somewhat ebullient dinner and drinks meeting with Bryan Swoboda, producer of the *What’s Hot in Tucson* DVD series, a popular annual report from the world’s largest mineral show. The idea was for

Gerhard to host the first edition of *What’s Hot in Munich*, which focuses on the Munich mineral show. Whatever anonymity Gerhard may have possessed in the past was now shredded beyond all recognition. He was now a celebrity – with a face appearing on video screens and in magazines all over the world. New friends appeared overnight.

Gerhard returned to Dallas in June 2013 to participate in the auction of the Hoppel fine mineral collection. An idea began to percolate and he slowly came to the conclusion that he wanted to auction the vast majority of his collection with Heritage Auctions. It’s expected to realize at

least \$5 million when offered by Heritage in a series of auctions. The first of these fine minerals auctions will take place on June 7, 2015.

Having retired from his company, Gerhard is

resigned to his new level of visibility, but he still clings to his old habits: haunting the shadowy corners of obscure dealer booths as well as the stands of the more visible ones, in search of unrecognized treasures. Tucson, Sainte Marie-Aux-Mines, Munich, Denver, Elba – anywhere there may be fine minerals, you may see Gerhard. The young boy with his first specimen is still alive and well in the man, still searching for that next thrill of discovery and acquisition.

He’s thinking maybe a little mining would be fun ...

JIM WALKER is director of the nature and science department at Heritage Auctions.

When Gerhard found his first fossil, he wasn’t excited about it being a rare fossil, but that it was the first *he* had ever found.

Tourmaline var. Elbaite with Quartz  
Afghan Pocket, 2001.  
Pederneira Mine, São José da Safira, Minas Gerais, Brazil.  
4.5 x 2.9 x 3.3 in. (11.4 x 7.3 x 8.4 cm)  
From the Gerhard Wagner Collection







Tourmaline  
Cruzeiro Mine, São José da Safira, Minas Gerais, Brazil.  
1.8 x 3.5 x 1.4 in. (4.5 x 9 x 3.5 cm)  
From the Gerhard Wagner Collection



## EVENT

**NATURE & SCIENCE SIGNATURE® AUCTION 6150**, featuring Part One of the Gerhard Wagner Collection, is scheduled for June 7, 2015, in Dallas and online at [HA.com/6150](http://HA.com/6150). For information, contact Jim Walker at 214-409-1869 or [JimW@HA.com](mailto:JimW@HA.com), or Mary Fong/Walker at 214-409-1870 or [MaryW@HA.com](mailto:MaryW@HA.com).



Wagner has traveled the world in search of perfect specimens, including (from top) Morocco, Namibia and the Island of Elba, Italy.



Wagner teamed up with BlueCap Productions president Bryan Swoboda for *What's Hot in Munich*. Wagner was the on-camera host for the popular video report from the Munich mineral show.



# Ken Kendrick's Power Lineup

WITH SHEER DETERMINATION AND A GEM-MINT STRATEGY, BASEBALL EXECUTIVE HAS ACQUIRED THE FIVE GREATEST CARDS IN THE HOBBY — INCLUDING THE WORLD FAMOUS **HONUS WAGNER**

By Will Levith

AS MANAGING GENERAL partner of Major League Baseball's the Arizona Diamondbacks, Earl G. "Ken" Kendrick Jr. has played an integral role in acquiring and trading professional ballplayers of all skill levels: wily veterans, trusty utility men, late-inning set-up artists, young-gun hurlers. In his 19-year tenure with the ball club, these dealings have led the team to five divisional titles, one pennant and a coveted World Series ring in 2001.

But as one of the preeminent baseball card collectors in the world, Kendrick is strictly a buyer — one who acquires only the greatest players available. "I've gotten some criticism, at times, which I've smiled at," Kendrick says. "I've been criticized that I should be spending more money on real ballplayers [than I have] on baseball card images of old ballplayers. When our team isn't doing well, I get those criticisms."

Despite finishing dead last in their division in 2014, you likely won't hear the sports collector community join in that chorus of Bronx Cheers. That's because

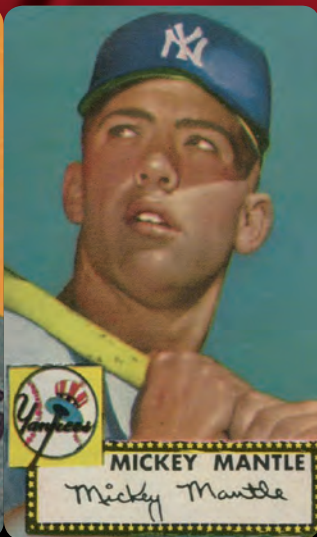
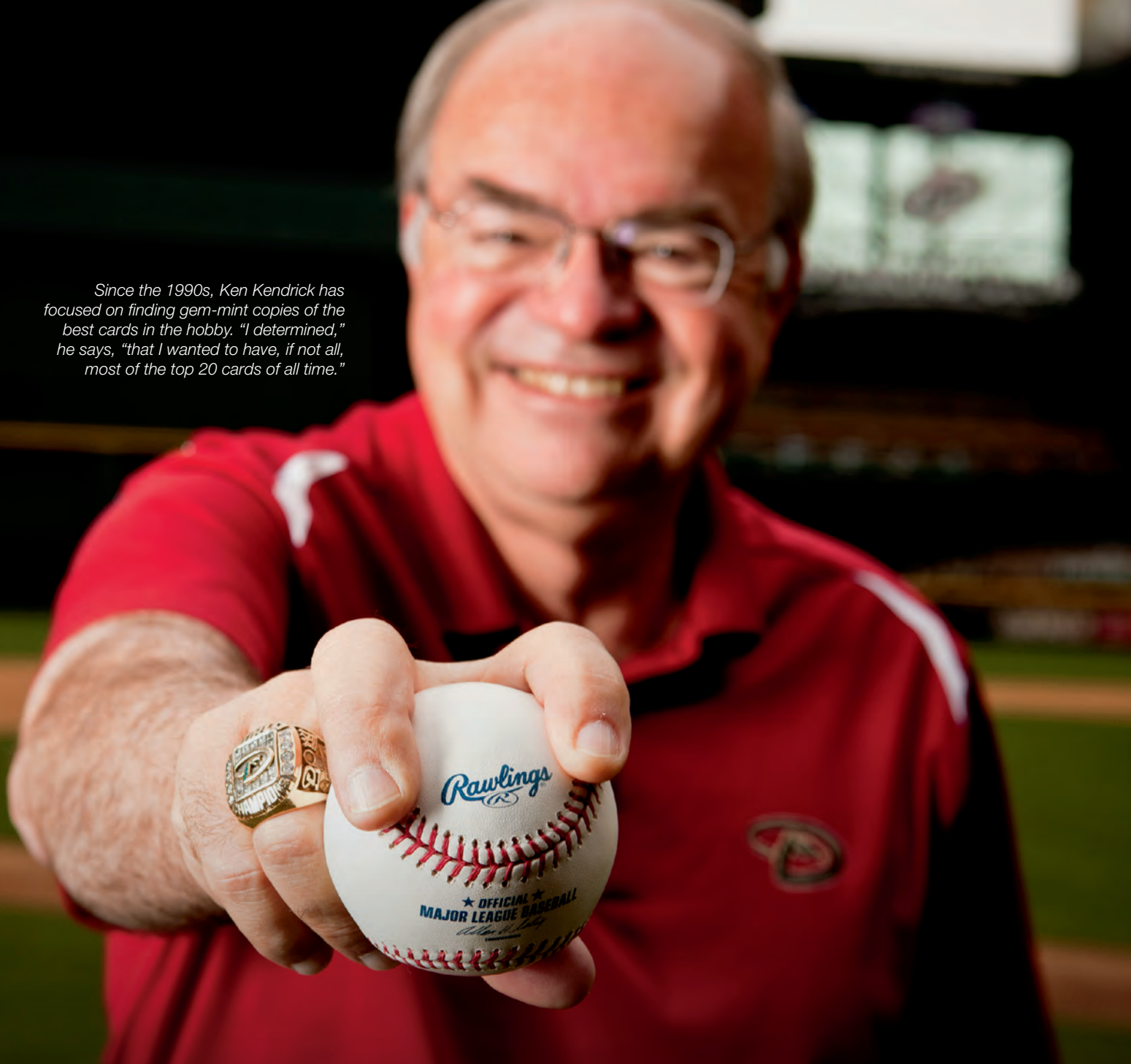
Kendrick's collection — which he started as a boy in the early 1950s and resurrected as an adult nearly 40 years later — is one of the most important collections in the history of the hobby. Chris Ivy, director of sports auctions at Heritage Auctions, says Kendrick has "managed to accumulate a collection that's easily in the top five and, depending on the criteria that collectors use, one of the top two or three collections of its time."

## INTENT ON COLLECTING

Kendrick bought his first pack in 1952, an auspicious year for baseball card collectors. Topps had just released its first-ever "giant size" baseball card series, one that would become the key set of the postwar era. The series includes a panoply of the day's stars, colorized photographic portraits of future Hall of Famers like Mickey Mantle, Willie Mays and Eddie Mathews. Kendrick, who grew up in the small town of Princeton, W.Va.,



Since the 1990s, Ken Kendrick has focused on finding gem-mint copies of the best cards in the hobby. "I determined," he says, "that I wanted to have, if not all, most of the top 20 cards of all time."







In 2010, Kendrick's Diamondbacks Collection was exhibited at the National Baseball Hall of Fame in Cooperstown, N.Y. "The exhibit [was] a peek into the heart and soul of one of 30 major league owners who was collecting baseball cards," says Hall of Fame president Jeff Idelson.

## 'I have this little corner of the card world that I think somewhat defies the broader card world.'

would have likely been chasing the set's 41 Brooklyn Dodgers cards, his adopted favorite team.

Although Kendrick admits to wedging some of his cards in the spokes of his bicycle "to make a motorcycle noise," he adds he was also intent on collecting them. "I was trying to build sets of cards, even from the earliest time. I would take what I thought all the best cards were and put them away."

This helps to explain why, when Kendrick got back into the hobby in the early 1990s, his initial focus was on set-building. After retrieving his childhood collection from his mother's house, Kendrick swung into high gear, visiting card shops and shows to fill in the empty spaces.

He would end up completing every single Topps set from 1952 to 1975.

As he looks back at that first adult foray into collecting, Kendrick notes: "Mine aren't in the registry [or] in the top list of sets. But they have sentimental value to me, because a really high percentage of all these cards in that era were cards I *literally* bought in packs of five cards for a nickel and a piece of bubble gum."

But like most avid collectors, once one milestone passes, another quickly takes its place.

The 1990s spelled the beginnings of the graded-card era, and Kendrick saw an opportunity to build on his collection from a more targeted and decidedly costlier



angle. “I realized [graded cards] were very rare, and so it evolved ... to me focusing in on finding and/or obtaining gem-mint cards or highly graded cards,” he says.

As of today, Kendrick’s incredible run of Topps sets plays a distant second fiddle to his much more manageably sized and priceless collection of 36 high-grades – all slabbed by PSA and known as “The Diamondbacks Collection.” Consisting of a who’s who of the vintage baseball card world, 33 of the cards are baseball Hall of Famers, all in either the single highest-known or equal-to-the-highest-known PSA grade, an unparalleled feat in today’s hobby, Kendrick believes. Some of the rookie cards Kendrick owns in flawless, gem-mint condition include those of Hall of Famers Roy Campanella (1949 Bowman), Hank Aaron (1954 Topps), Ernie Banks (1954 Topps), Al Kaline (1954 Topps) and Sandy Koufax (1955 Topps).

But these are just the tip of the iceberg. Treating his collection like a Russian nesting doll, Kendrick has started to assemble an even more elite set within his 36-piece collection.

“I determined that I wanted to have, if not all, most of the top 20 cards of all time,” he explains. The 20 cards he’s referring to appear on a list published in PSA president Joe Orlando’s 2008 book *Collecting Sports Legends: The Ultimate Hobby Guide*. It’s made up of cards from three of the four major sports (baseball, basketball and football), 17 of which are vintage baseball cards. (And even though it’s a list of 20, there are at least 25 cards when you consider variants.)

At last count, Kendrick has 12 of the 20 cards on Orlando’s list checked off, the most famous – or infamous, depending on which news story you read – being the 1909-11 T206 Honus Wagner (white border), graded a near-mint/mint PSA 8. Kendrick purchased the card in a private auction in 2007 for \$2.8 million, the most ever spent on a single baseball card.

## THE FAMOUS WAGNER

Arguably the best-known copy of the card in the world, Kendrick’s Honus Wagner card was most famously owned by National Hockey League Hall of Famer Wayne Gretzky in the 1990s. Fitted in its own first-edition book-like holder, which Kendrick says was made especially for the Wagner, the card has mostly been under lock and key since its purchase. But in 2010-11, it was displayed, along with 24 other Diamondbacks Collection cards, at the National Baseball Hall of Fame in Cooperstown, N.Y. Jeff Idelson, president of the Hall of Fame, who has known Kendrick since 2008, says that the Hall and its curators worked closely with the Diamondbacks owner to choose 25 of the cards – including the Wagner

– for a temporary exhibit at the baseball shrine.

“The exhibit ... was not meant to be an exposé on baseball cards, but a peek into the heart and soul of one of 30 major league owners who was collecting baseball cards,” says Idelson, responding to whether or not the Hall had known about the controversy surrounding the Wagner in 2010.

By the time Kendrick bought the card in 2007, rumors had started swirling about its true condition. In a 2013 ESPN report, card authenticators said the card “looked fine.” When the FBI got involved, however, it came to a different conclusion. In a July 2012 press release, the FBI alleged that one of the Wagner’s original owners, former auction house proprietor William Mastro, had knowingly altered the card before selling it – the one that, years later, would become part of Kendrick’s collection. In October 2013, it was revealed that Mastro admitted to trimming the card as part of a federal plea deal and subsequently pleaded guilty to one count of mail fraud (at press time, he was still awaiting sentencing).

Even with Mastro’s deception now out in the open, the card’s popularity hasn’t diminished a single bit. While, historically, trimming a card drastically reduces its value, this particular copy of the Wagner has done nothing but *increase* in value over time. Kendrick says he was well aware of the controversy when he bought it and



Jennifer Stewart/Arizona Diamondbacks

The 1909-11 T206 Honus Wagner, which Kendrick keeps in a customized holder, is the most valuable sports card in the world. He purchased it in 2007 for \$2.8 million.





# KENDRICK'S DIAMONDBACKS COLLECTION

In his 2008 book *Collecting Sports Legends: The Ultimate Hobby Guide*, PSA president Joe Orlando lists the 20 greatest cards of all time. Ken Kendrick focuses his efforts on collecting the highest-graded examples of the 17 baseball cards on the list – though he's allowed one basketball card to slip into his collection.



1909-11 T206  
White Border  
Honus Wagner

**PSA**  
**8**



1952 Topps  
#311  
Mickey Mantle

**PSA**  
**10**



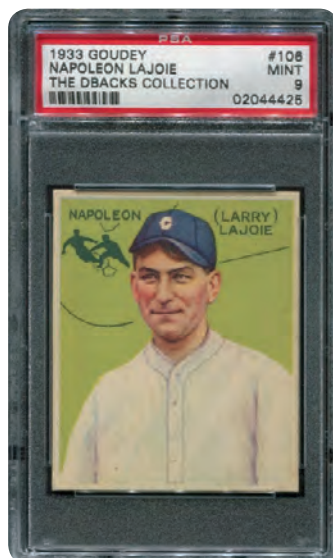
1916 M101-5  
Sporting News  
#151 Babe Ruth

**PSA**  
**8**



1909-11 T206  
White Border  
Eddie Plank

**PSA**  
**8**



1933 Goudey  
#106  
Napoleon Lajoie

**PSA**  
**9**



1911 T3 Turkey Red Cabinets  
#9 Ty Cobb

Kendrick recently found a willing seller, but the unnamed East Coast collector wouldn't part with the Cobb unless it was purchased as part of a complete set. Kendrick didn't take the bait. (The highest grade available is PSA 8, one of just two.)





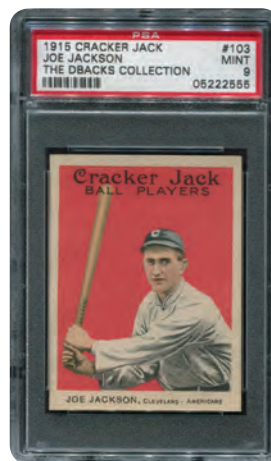


✓ 1933 Goudey  
Babe Ruth  
(4 versions) **PSA 9**



### 1951 Bowman #253 Mickey Mantle

Kendrick's still trying to track down a gem-mint copy and at present, only one is known to exist, according to PSA. It was auctioned in 2008 for \$600,000. One of its previous owners? None other than D-Backs broadcaster Tom Candiotti.



✓ 1915 Cracker Jack #103  
"Shoeless"  
Joe Jackson **PSA 9**



✓ 1934 Goudey  
Lou Gehrig  
(2 versions) **PSA 9**



### 1948-49 Leaf #8 Satchel Paige (short-printed)

Paige's first official card is short-printed and tough to find in any condition, let alone a high-grade. The highest-known PSA grade is an 8, of which there are only five known.



✓ 1941 Play Ball #71 Joe  
DiMaggio **PSA 9**



### 1911 T205 Gold Border Ty Cobb

These tobacco issues are difficult to find in high-grade due to their condition-sensitive gold borders. Just three are known to exist at a grade of PSA 8, with none higher.



### 1954 Wilson Franks Ted Williams

One of the great "oddball" food issues of the 1950s, the Wilson Franks Williams is a true rarity, because copies are often stained by the original hot-dog packaging's grease. The highest grade known to exist is a PSA 9, which realized \$109,638 at a 2002 auction, according to PSA.

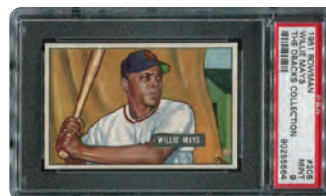


### 1955 Topps #164 Roberto Clemente

Kendrick owns a PSA 9 of the Clemente (10 other collectors do, too, per PSA). There is only one-known gem-mint 10, which was part of former major-leaguer Dmitri Young's collection of high-grades until he auctioned the collection in May 2012.



✓ 1954 Topps  
#128  
Hank Aaron **PSA 10**



✓ 1951 Bowman  
#305  
Willie Mays **PSA 9**



✓ 1986 Fleer  
#57 Michael  
Jordan **PSA 10**



is still certain that buying it was the right move.

"You know, John Dillinger's gun became a whole lot more valuable once it was a part of the crime spree of John Dillinger," Kendrick says, "much like this Wagner card has become *clearly* way more valuable because of the notoriety and the criminal aspects of what was done to alter the card." And he's not wrong in his assessment. Heritage's Ivy estimates the Wagner's current value at more than \$4 million, a 70 percent uptick in just seven years.

Despite the now-confirmed mis-grade, PSA's Orlando published a picture of that exact Wagner in his book and listed it as No. 1 on his top 20 list. In addition to the Wagner, Kendrick also owns the rest of the Top 5 on Orlando's list:

- ▶ **No. 2:** Two of three known-copies of the 1952 Topps Mickey Mantle, graded PSA 10, which Heritage's Ivy estimates at \$1 million-plus each.
- ▶ **No. 3:** The 1916 M101-5 Sporting News Babe Ruth, graded PSA 8, featuring the future Yankees great as a lankier, left-handed Boston Red Sox pitcher.
- ▶ **No. 4:** The T206 Eddie Plank, graded PSA 8, one of the toughest cards besides the Wagner to obtain in the series, because, as rumor has it, its printing plate was defective and many of the cards were uncereemoniously destroyed (most surviving copies are also off-center).

‘One of the lines I use when I talk about why baseball is so important in the lives of all of us is [the one] attributed to Jackie: A life is not important except in the impact that it has on other lives.’

- ▶ **No. 5:** The 1933 Goudey Napoleon Lajoie, graded PSA 9, a card only available to collectors via mail order from the manufacturer itself in 1934 (the card had been left out of the '33 set, making for an early set-builder's nightmare).

Of his collection-within-a-collection, Kendrick says "I have this little corner of the card world that I think somewhat defies the broader card world."

## ‘AN AVID COLLECTOR’

Kendrick is the first to admit that he's a nontraditional collector, in the sense that he actually doesn't go on elaborate card-finding hunts to acquire his high-end rarities.

As a husband, father of two, and full-time baseball executive, he simply doesn't have the time. So he's enlisted the help of some trusted auction houses to help him track down prospective acquisitions.

The day *The Intelligent Collector* interviewed Kendrick, for example, he was emailed images of a 1935 National Chicle Bronko Nagurski and a 1948 Bowman George Mikan, the respective "Holy Grails" of the football and basketball card worlds (both on Orlando's top 20 list). But Kendrick didn't bite; he's strictly a baseball card guy, with the exceptions being a gem-mint 1986 Fleer Michael Jordan rookie card (No. 20 on Orlando's list) and a 1916 M101-5 Famous & Barr Co. Jim Thorpe, graded PSA 8 (not on the list). In fact, Kendrick once owned a gem-mint Mikan himself – the only copy known to exist – but ended up parting ways with it. "It's the only card in my life that I've ever sold," he says proudly.

Although Kendrick's auction-house trackers have played an integral role in his building of the Diamondbacks Collection, he ended up acquiring 22 of his collection's 36 cards much closer to home. Diamondbacks colleague and broadcaster Tom Candiotti, a 16-year MLB pitching veteran and former high-end card collector, sold Kendrick nearly his entire collection, a group

of cards that were independently appraised in 2005 for \$4,450,000. Two cards not included in the sale (and both on Orlando's list) were a 1951 Bowman Mickey Mantle, graded PSA 10, and a 1933 Goudey Babe Ruth (No. 181), graded PSA 9, which Candiotti had previously auctioned off.

"I could not have been more happy to sell my collection to Ken, because I knew he was such an avid collector, and my goal was not to sell it to somebody who would



Jennifer Stewart/Arizona Diamondbacks



Two of Kendrick's most coveted cards are Jackie Robinson's 1953 Topps card (graded PSA 10) and his 1948 Leaf rookie (graded PSA 9). "He impacted our game," Kendrick says. "He impacted life in a lot of ways in our country."

just break it up and try to make more of a profit," explains Candiotti, who says he netted a seven-figure sum for the cards. (Neither Candiotti nor Kendrick commented on the deal's specifics.) There was actually a 23rd card in that lot – that PSA 10 George Mikan. Despite advising Kendrick on its extreme rarity and value, Candiotti says, his boss wanted nothing to do with it. "[It] didn't matter. His passion is baseball," Candiotti notes.

There may be no better way to sum up that passion than to get Kendrick talking about his boyhood hero, Brooklyn Dodgers great Jackie Robinson.

"When I make speeches, one of the lines I use when I talk about why baseball is so important in the lives of all of us is [the one] attributed to Jackie: 'A life is not important except in the impact that it has on other lives.' The importance of your life is the thing you can do to help others [and] impact others in a positive way. And he impacted our game. He impacted life in a lot of ways in our country, and obviously, we honor him in the game," Kendrick says.

That's why two of the most highly coveted cards in his Diamondbacks Collection are of Robinson: his '48 Leaf rookie card (graded PSA 9) and '53 Topps card (graded PSA 10).

"Having those two cards of Jackie – that are both elite cards, the highest grade that is available – I don't know that people would be *shocked* that I have them," he says, "but they're really important to me."

The admission speaks volumes about the man that owns them, too. Kendrick knows his cards are more than just an investment or museum display pieces. Simply put, each of his cards is history, and that's something you can't put a price tag on.

**WILL LEVITH** is a New York-based freelancer who's written for *Playboy*, *Beckett Baseball*, *Men's Health* and *Condé Nast Traveler*.



*Oslo is home to 15 boroughs where artists, photographers, interior designers and chefs are re-fashioning the city as a global food and art capital.*



VisitOSLO/Red Costa

# Odysseys



*A child interacts with British sculptor Sean Henry's Walking Woman, 2010, in Ekebergparken, a sculpture park that also includes works by Rodin and Renoir.*



Courtesy Ekebergparken

# in Oslo

FUELED BY THE NEWFOUND WEALTH OF OIL EXPORTS,  
NORWAY'S CAPITAL BECOMING A WORLD-CLASS  
ART COLLECTOR DESTINATION

By Edward Kiersh



**SITTING ALONGSIDE BLUISH-GREEN** fjord waters outside Ålesund, Norway, on the country's prosperous and fabled west coast, chef Nils-Henning Nesje offers guests a taste of an artisanal, relatively little-known blue cheese. He calls it the best blue cheese in Europe, and remembers that its "discovery" delighted Bill Gates and family last summer.

"They really enjoyed tasting certain edible flowers for the first time, our hams, our different fish, and definitely this Kraftkar blue cheese," says Nesje, who entertained Gates with these taste sensations at the Storfjord Hotel, a luxurious wood-beamed, hillside retreat overlooking vast fjords and majestic mountains.

"Gates was very interested in trying new things, exploring," Nesje says, "and that's what I do, search farms, fisheries, creameries for the best local products. He loved what I found. This food, like the entire west coast of Norway, is just starting to become known — to be appreciated by the rest of the world."

So is Oslo. Long ignored as too sleepy and expensive, a place only associated with Vikings, Nobel Prizes and dried fish, the city is in the midst of an electrifying — and attention-grabbing — rebirth. It is Europe's fastest-growing capital. Benefiting from the discovery of vast reserves on its continental shelf, the country is one of the world's largest oil exporters. Norway now has the largest sovereign wealth fund in the world, and limitless money to transform its art and cultural scene.

This ongoing and publicly supported renaissance has spurred the building of a striking marble and glass opera house, plans for an art museum complex with adjoining

harbor promenade, parks, a huge public library and 5,000 residences. It's all been accompanied by a spate of privately owned gallery openings.

Cutting-edge contemporary artists, photographers, interior designers and innovative chefs intent on promoting New Nordic Cuisine are returning home from Europe, and their dynamic enthusiasm is refashioning Oslo as a global food and art capital.

"Once a very boring city where you couldn't find art collectors, and a place young artists left for Berlin, Vienna or Paris, Oslo has become very exciting in the last five years, a rich virgin territory for collectors," says Sune Nordgren, the former director at Oslo's National Museum of Art, Architecture and Design who recently curated the contemporary art collection (Andy Warhol, Julian Opie, Richard Prince) in the city's stunning new hotel, The Thief.



Courtesy The Thief

*The newly opened Thief luxury hotel is located on the islet of Tjuvholmen. In its Restaurant Fru K (right), guests will find pieces by artists such as Andy Warhol.*





*A must-see is the timber and glass Astrup Fearnley Museum of Modern Art, designed by Renzo Piano, the architect of Paris' Pompidou Centre.*

**ALONG WITH THE** new oil money, Nordgren says a group of new Norwegian collectors has changed the scene, as has the must-see, timber and glass Astrup Fearnley Museum of Modern Art, designed by Renzo Piano, the architect of Paris' Pompidou Centre. "Yet what's most exciting here is the spirit of exploration, whether that means finding a young artistic talent, discovering the new sculpture park or searching out the innovative restaurants that are opening."

Pursuing such pleasures at boutiques in the upscale Frogner residential and retail district, or alongside the ferry-trafficked fjord in the pulsating, newly developed Tjuvholmen neighborhood, where dozens of restaurants are constantly buzzing, is exhilarating. The crowds' infectious enthusiasm (during the sunnier months, at least) makes you feel part of a new phenomenon, an awakening, especially because everyone speaks English.

Yes, the joys here are expensive. The U.S. dollar doesn't go very far against the Norwegian krone. Yet the moment visitors disembark at Gardermoen airport and take the 20-minute Flytoget high-speed express train to

the city center, it becomes obvious that compact, easily walkable Oslo, with its many tram and bus lines, is at least manageable.

And terrific fun, even downtown among the many tourist shops and around the tumultuous Karl Johan Street pedestrian-only shopping area. Here, you'll find upscale apparel boutiques, the intimate National Gallery where Edvard Munch's *The Scream* is displayed, the venerable Theatercaféen, and "lobster heaven," Restaurant Fjord.

In nearby Tjuvholmen neighborhood, there's a host of appealing galleries like Galleri Semmingsen, Fineart and Peder Lund. Closer to downtown there's the gallery known as "VI, VII" plus Format and Shoot, where acclaimed photographers such as Dawid (Björn Dawidsson) exhibit close to the Royal Palace's sprawling park. Shoot is quickly becoming a mecca in a city where photograph collecting is increasingly popular.

Other impressive galleries such as OSL Contemporary (controversial American Vanessa Baird exhibits here) and Galerie K are typically found in highly





*The tumultuous Karl Johan Street pedestrian-only shopping area hosts upscale apparel boutiques and the intimate National Gallery, where Edvard Munch's The Scream is displayed.*

sophisticated areas, reputed for their architecture, joie de vivre, and even a certain patrician appeal. So finding investment-worthy works by Matias Faldbakken or Ida

“Once a very boring city where you couldn’t find art collectors, and a place young artists left for Berlin, Vienna or Paris, Oslo has become very exciting in the last five years, a rich virgin territory for collectors.”

Ekblad can be a sheer pleasure in Oslo. It’s a city to be walked and savored, abounding with surprises and amusements.

Glittering hand-crafted jewelry, along with exemplary women’s clothing, can be found at Lise/Farmhousedesign

in Frogner. Thousands of rare leather-bound books are crammed into the nearby Damms Antikvariat. There are several attractive florists, specialty food stores and home furnishing salons in the area, most prominently the Bulthaup studio and Fired Earth on Bygdøy Allé street.

Not to be missed, there’s the connoisseur’s choice for the most artfully prepared coffees, Stockfleths. This 1895-established roastery has been home to Norwegian Barista Champion Tim Wendelboe, and its exotic coffees are found at several of Oslo’s best restaurants.

But travel is more than shopping, gallery hopping, or reveling in cafe society, even though it is captivating to linger in the gloriously historical Grand Hotel (dating to 1874) with its award-winning Palmen restaurant or elegant cafe where Henrik Ibsen paid for Munch’s drunken indulgences.

**WHILE IT DOES** necessitate a certain conviction to leave the beautiful literary crowd at the Litteraturhuset cafe or at Pascal, with its rainbow array of scrumptious macaroons, it’s undeniably satisfying to be adventurous.



So take to the waters. If staying at the Grand Hotel, which boasts a terrific spa and spacious, recently renovated suites, it's only a 10-minute walk to Aker Brygge, where numerous ferries cross the Oslo fjord. One of them goes to the picturesque Bygdøy peninsula, where you'll find sandy beaches, hiking and cycling trails, plus a New England-style waterfront shack offering picnic benches, a variety of fresh seafood and sun-kissed conviviality.

If recreational pursuits sound too demanding, savor the delicious "mother's recipe" apple cake at Frognerstøen Restaurant and Cafe, which affords sweeping views of the city and is close to Oslo's monumental ski jump at the end of the Holmenkollen metro line.

"When I need to clear my head from all the [art] collecting, I take a quick train ride to go skiing, or go to Bygdøy, which is very serene, very relaxing with its beaches and harbors for sailboats," says Peter Amdam, a self-described "hired gun" curator and art writer. He most notably assists London and Stockholm art dealer and collector Carl Kostyál in his hunt for prized works. "Forget the cold, the grayness. Oslo is a great place to

come in winter. In two hours you are at an incredible ski resort."

Amdam also "slums it." Unlike many west siders, who seldom leave the verdant, embassy-studded Frogner, where white mansions, vixens in body-tight gym clothing, and designer showrooms enchantingly dominate, he is the "fearless" explorer. Venturing across Oslo's much-joked about and very elitist cultural divide, he searches for treasures in the city's east side.

Here there is little eye candy. In millennial-trendy Grünerløkka district, instead of finding haute couture boutiques and Frogner's ostentatious swagger, this is a place for young people looking to be "urban chic." It's colorful, even lively at night, with a host of live music clubs (and the Delicatessen is terrific for tapas). Yet the overall ambience is ramshackle coffee houses, retro clothing shops, microbreweries and graffiti.

The adjoining Grønland neighborhood is even shabbier, riddled with dark, shadowy bars, crowded hookah cafes and makeshift "international calling centers." This part of town, favored by artists living on yearly allowances from the government, demands a bit of tolerance from

*Visitors to the 80-acre Vigeland in Frogner Park will see 212 bronze and granite pieces surrounded by wide promenades and lawns.*





travelers used to Prada and Privilege. But the intrepid art pursuer will uncover a few gems in this quarter.

There is, of course, the highly innovative, over-the-top pricey Maaemo (Mother Earth), the eight-table, two-starred Michelin restaurant that spotlights seasonal, local produce in a 20-odd dish set menu with great fanfare — and pretension. Several plates offer explosive bursts of unforgettable flavors. It's also exciting to observe the fleet of young chefs in a glass box preparing langoustines with pickled spruce juice, or to gaze out through walls of glass at nearby shimmering skyscrapers. Maaemo is certainly worth a visit yet, like many jewels, this one has its flaws.

“Oslo is small and that makes it easier for all sorts of artists to thrive and that enriches the city with various perspectives. There's also all that oil money. With that comes many new art investors.”

THE PROVOCATIVE, OFTEN irreverent performance art at KunsthallOslo (in one of those skyscrapers) also draws mixed reviews. Yet almost universally heralded are two artist-run galleries in Grønland.

Demanding keen-eyed sleuthing, as it is located in a back-alley warehouse, the government-supported Melk is an edgy, welcoming photo gallery spotlighting emerging talents. Seemingly intent on raising the profile

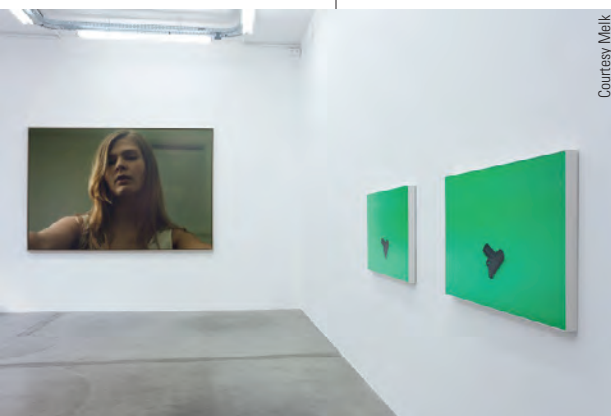
of “avant-garde” works, Melk founding partner Behzad Farazallahi says: “We take photographs out of the one-dimensional, and make it a total fun experience with paintings and video presentations.”

State assistance also keeps the 1857 artist-run exhibition space flourishing. A cavernous, former lumberyard dating to the 17th century, this space is increasingly becoming known for its cutting-edge sculpture exhibits. It epitomizes Oslo's reach-for-the-sky ambitions, as more adventurous visitors must scale a scaffold to view rooftop installations.

Equally bold and posing its own climbing challenges — not to mention the thought-provoking questions raised by its controversial sculpture — the 64-acre Ekebergparken sculpture park is both a wild, forested park and a spectacular, hillside retreat dotted with the works of Tony Oursler, Marina Abramovic, Maillol and Rodin. *Wallpaper* magazine describes wandering here as an art “scavenger hunt.” But Ekebergparken is more than a visual feast of iconic, barrier-shattering works in a reflective setting. It's pure energy, a retreat commanding such remarkable views of the city's changing landscape that there's a palpable sensation here, the conviction that Oslo has a vibrant, extremely luminous future.

“The optimism, the sheer craziness of it, that's why I love the park,” says Erling Kagge, a Norwegian art collector who is better known for his own intrepid exploits, exploring the North and South Poles alone, and also scaling Mount Everest. “The park is a great gift to the city. Just very cool.”

Equally fascinating sculpture is celebrated at Vigeland in Frogner Park, where 212 bronze and granite pieces are surrounded by wide promenades and lawns. These huge pieces still raise some eyebrows, as they depict men tangling with babies, spirits attacking a man, and women being carried away amid a pile of bodies.



Courtesy Melk



Courtesy Shoot

Melk is an edgy, welcoming photo gallery that spotlights emerging talents like Norwegian Morten Andenæs, while Shoot often features work by artists such as experimental, conceptual British photographer Stephen Gill.





In addition to exquisitely prepared yellowtail sashimi, Alex Sushi features “fun, mysterious and often outrageous” artwork by Scandinavian artists, including the bronze sculpture *The Blue Dancer* by Bjørn Nørgaard.

Humanity is far better served at various haunts throughout the city. Especially Ylajali, one of the city’s stellar restaurants, serving meticulously prepared raw prawns, quail eggs on charcoal, a “duck symphony,” and aerated chocolates with pine and porcini. The quaint Engebret Café is another solid choice.

“It’s a very good moment for the visual arts here,” says VI, VII owner and transplanted New Yorker Esperanza Rosales. “Oslo offers an art scene that is growing very fast. There is an increasing number of incredibly strong institutions, and the local market is small. That means there are a lot of buying opportunities.”

**VARIOUS OBSERVERS INSIST** there is a limited number of serious collectors in Oslo. Part of the reason is the belief in *janteloven* — the unwillingness to appear flashy or call attention to yourself. Art book publisher Petter Snare (a former partner in Oslo’s seminal Standard gallery) says local galleries must “create greater energy” to widen the collecting universe — and to counter the still-prevailing perception that only foreign artists are worth buying.

Exhibiting established and emerging Scandinavian artists, particularly Norwegian abstract and figurative portraitist Thomas Knarvik, gallerist Astrid Semmingsen has been in the art world for 25 years. Despite facing the

financial pressures of running a prominent gallery in the trendy, high-rent Tjuvholmen neighborhood, she insists that new talents like Knarvik will find an audience. “Oslo is small [only 600,000 people] and that makes it easier for all sorts of artists to thrive and that enriches the city

“I know fish, fresh ingredients and I also know this about collecting art: Just buy from your heart, what surprises you.”

with various perspectives,” she says. “There’s also all that oil money. With that comes many new art investors.”

The “new money,” the rich and the beautiful are certainly on display at Alex Sushi. Owner/art collector Petter Sandberg luxuriates guests with Oslo’s most exquisitely prepared yellowtail sashimi, bluefin tuna, and lobster. Also offering guests an exuberant display of “fun, mysterious and often outrageous” paintings from Scandinavian artists, he seems equally proud of his mackerel and Bjørn Nørgaard’s hulking, 1,300-pound bronze sculpture, *The Blue Dancer*.



"We absolutely have the freshest fish in town," insists Sandberg. "I know fish, fresh ingredients, and I also know this about collecting art: Just buy from your heart, what surprises you."

Less imposing, but far more erotic, the sculpture in the Saga Hotel is only one of the charms of this Trip Advisor recommended retreat. Nestled in a quiet, charming neighborhood, it too has an inviting sushi restaurant, a cozy bar and helpful staff. Best of all, the spacious rooms offer a peaceful interlude before venturing into the unforgettable — the stunning fjords.

**NORWAY ISN'T JUST** Oslo. It's also awe-inspiring landscapes. Mountains seemingly drop into the sea. There's unparalleled salmon and trout fishing, intrepid,

alongside terraced alpine meadows, can be reached in various ways. Many visitors take a half-day ferry cruise from the bucolic Union Øye Hotel. Sitting in fields of cows and next to a captivating *chocolaterie*, the Union is a "fjord castle," one of three luxury-oriented retreats (along with the Storfjord and Brosundet Hotel in Ålesund) owned by the Nord 62° group.

Not for the squeamish, helicopters provide the most exhilarating views of Norway's Sunnmøre Alps. They soar and hover next to snow-laced glaciers, then dart through valleys before depositing passengers at the Storfjord.

More discoveries follow.

Take a boat to the quirky gallery in Flo, a shoreline village, or wander among the Art Nouveau buildings in Ålesund.

Visit Kube, a former bank building and vault turned art gallery.

Best of all, find the courage to don a wet suit alongside the reassuring Captain Tom on a rubber-hulled rib boat. Much like Storfjord chef Nesje, who exhorts guests to overcome their inhibitions, Tom coolly prompts boat riders to ignore their fears. It's a leap of faith to stand straight up, to forget the pitching waves and whiplash bounces.

But his urgings lead to a special moment, one frozen in time. It's the sighting of a dozen seals, playful creatures that swim marvelously close to the boat, and seem to smile. As if they, and not any art work, are this trip's most memorable find.

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

“There is an increasing number of incredibly strong institutions, and the local market is small. That means there are a lot of buying opportunities.”

rough-sea rib-boating, and scaling staggering heights, whether hiking long trails or taking adrenaline-giddy helicopter rides over glaciers.

So follow Bill Gates' footsteps.

All those outdoor thrills are a one-hour flight from Oslo to Ålesund, the west coast gateway city to the cliff-walled Geirangerfjord.

That 10-mile long natural wonder, glistening with waterfalls such as "Seven Sisters" and "Bridal Veil" plunging



Outdoor thrills are a one-hour flight from Oslo to Ålesund, the west coast gateway city to the cliff-walled Geirangerfjord, where you'll find the bucolic Union Øye Hotel (right) and spectacular landscapes.



# Travel Treasures

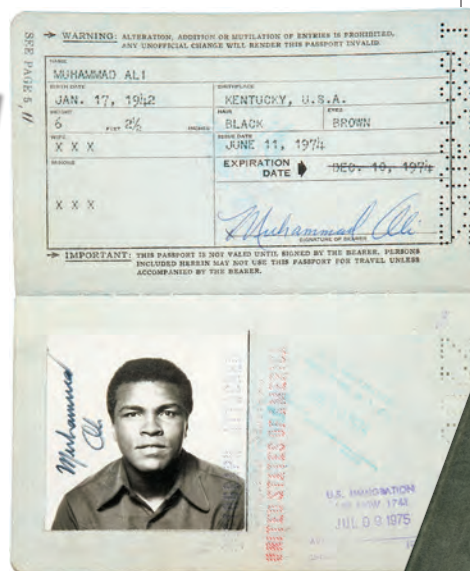
93

Hitting the road and collecting experiences can be its own reward. But some lucky travelers and their families over the decades have held on to souvenirs and other travel-related items that are now collectible.

Here's a look at notable lots from the Heritage Auctions' archives. — *The Intelligent Collector Staff*

## Travel Poster

St. Moritz  
Switzerland Travel  
Poster, 1924  
35.5 x 50.25 in.  
**Auction Price:**  
**\$21,510**  
November 2014



## Passport

Muhammad Ali's Passport, 1970s  
with Philippines, Zaire Stamping  
**Auction Price: \$53,775**  
April 2009



## Travel Bag

Hermes 50cm Rouge Garance  
Togo Leather Travel Birkin  
with Palladium Hardware  
19 x 15 x 10 in.  
**Auction Price: \$15,000**  
September 2013



## Train Poster

The New 20th  
Century Limited  
New York Central  
System Travel  
Poster, 1938  
27 x 40.75 in.  
**Auction Price:**  
**\$10,157.50**  
November 2014

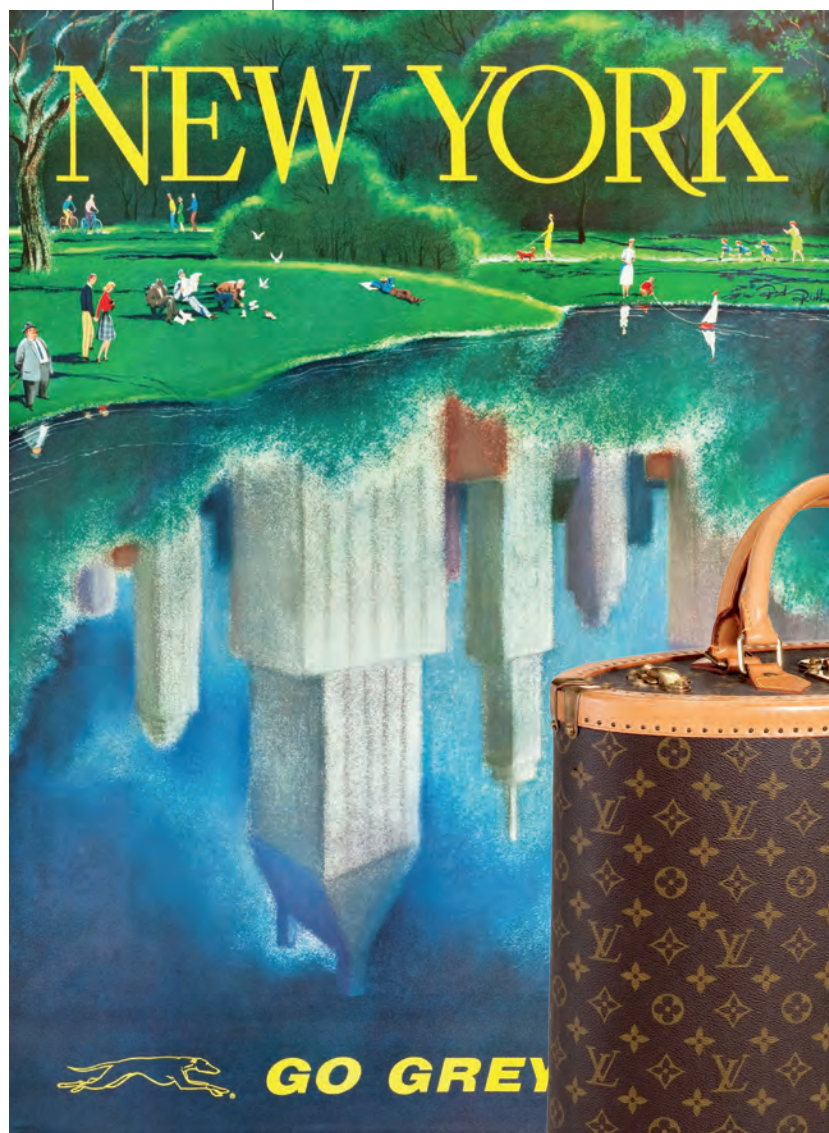
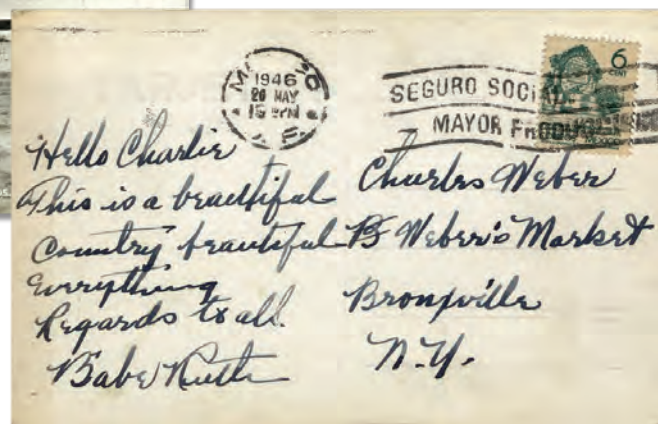






## Post Card

Babe Ruth Handwritten,  
Signed Postcard, May 26, 1946  
From Mexico to friends in Bronxville N.Y.  
**Auction Price: \$4,481.25**  
May 2005



## Bus Poster

New York  
Greyhound Bus  
Travel Poster, 1960s  
28 x 38 in.  
**Auction Price:**  
**\$1,075.50**  
November 2014

## Train Pass

Jarrett & Palmer Pass for  
the First Transcontinental  
"Road Trip" from Jersey  
City to Oakland on the  
"Lightning Express,"  
June 1, 1876  
**Auction Price: \$3,346**  
May 2012



## Shoe Case

Louis Vuitton by Manolo Blahnik, 1996  
Centenaire Monogramme  
19 x 16 x 8 in.  
**Auction Price: \$5,675**  
December 2010





### Airline Flight Map

Pan Am Airways Route Map Signed by the Beatles on their Flight to America, Feb. 7, 1964  
15.75 x 9 in.

**Auction Price: \$23,750**  
April 2014

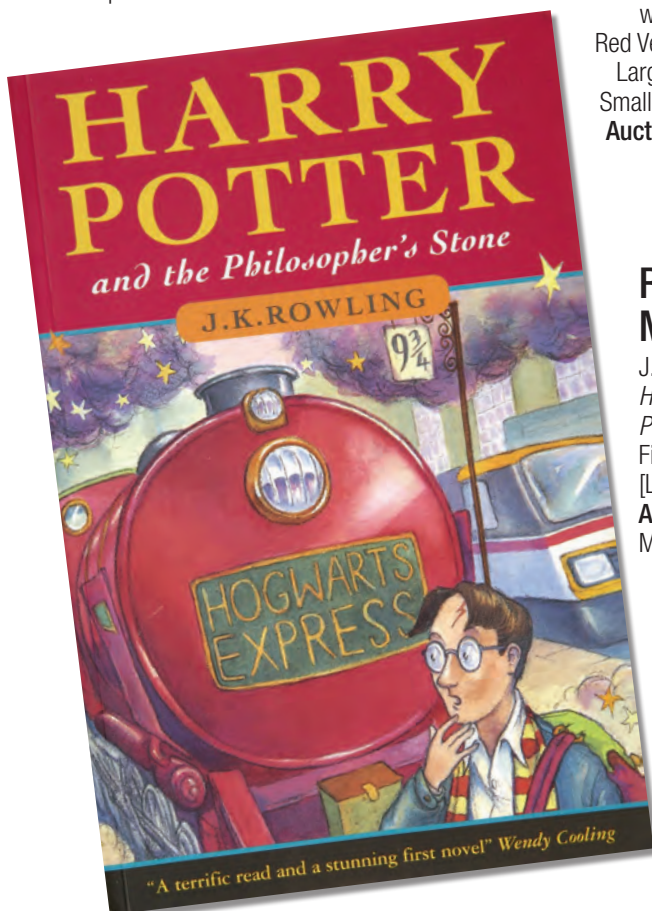
### Trunk Set

Mark Cross Shiny  
Black Alligator  
Four-Piece Trunk Set  
with Beige Leather &  
Red Velvet Interior, 1970s  
Largest: 30 x 18 x 9 in.  
Smallest: 13 x 9 x 8.5 in.  
**Auction Price: \$28,680**  
December 2011



### Reading Material

J. K. Rowling Signed  
*Harry Potter and the  
Philosopher's Stone*, 1997  
First edition paperback  
[London]: Bloomsbury  
**Auction Price: \$19,120**  
March 2009



### Charge Card

John Wayne's American  
Express Card, 1978  
2 x 3.5 in.  
**Auction Price:  
\$10,157.50**  
October 2011





# Exquisite DELICACIES

HERITAGE AUCTIONS SERVING UP A LUSCIOUS  
SELECTION OF PINK DIAMONDS, WHITE GOLD,  
EMERALDS AND SAPPHIRE

Photography by Darnell McCown ■ Styling by Suzanne Pizzo



*Fancy Pink Diamond, Diamond,  
Platinum Bracelet, Chopard  
Estimate: \$500,000-\$700,000*





*Ancient Coin,  
Pink Tourmaline,  
Gold Earrings,  
Elizabeth Gage  
Estimate \$3,000-\$5,000*



*Diamond, Emerald,  
Platinum Brooch,  
Tiffany & Co.  
Estimate \$4,000-\$6,000*





*Fancy Light Pink Diamond,  
Pink Gold Ring, Chopard  
featuring a GIA 5.07ct  
heart-shaped diamond  
Estimate: \$700,000-\$900,000*





# 100

*Estate Jewelry*



*Sapphire Diamond,  
White Gold Ring  
Estimate \$7,500-\$10,000*





## Collecting ELVIS

FOR SOME OF THE NATION'S TOP COLLECTORS, THE LURE OF "THE KING" IS TOO STRONG TO RESIST

By Mike S. Mooney

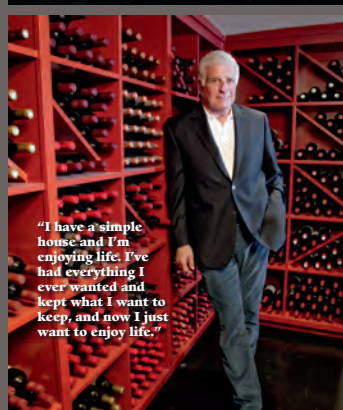
THE LEGEND OF ELVIS PRESLEY is that of the ultimate American success story — often poor southern boy with an incredible voice reaches the pinnacle of show business success and acquires all of the trappings that go with the money.

In a culture focused on getting famous and famous, Presley who died 35 years ago this year was an anomaly. While most artists made money up the world's love, the "King" was known for his generosity. He bought cars for his family, he freely offered his jewelry to his friends, he funded and sponsored his own charities. And he was a philanthropist, giving that this great man was an artist to be respected, whether the form was a car or piece of art.

"This is the guy who got it started — his looks, his class, his style, his stage presence," says Heritage Auctions music specialist Gary Strum, "and he loved to give stuff away. He was so friendly, he even gave away his clothes. After he was something for a while and got bored with it, he'd give it to somebody in the Memphis media show (outgoing), or some girl or somebody on a movie set. He was always very nice."

Rick Corbitt is among those swept up by the magic of the King.

"I had the pleasure — and excitement — of seeing this concert in 1957," says the longtime New York collector. "I was at the Dallas National Auctions, and I saw 13 original negatives of shots from that concert."



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*Diamond, Pink Sapphire,  
White Gold Camelia Bracelet,  
Chanel, featuring a  
GIA 2.04ct D/IF  
oval-shaped diamond  
Estimate: \$175,000-\$200,000*



# My Favorite Things

HERITAGE AUCTIONS SPECIALIST **MEREDITH MEUWLY** EXPLAINS WHY SHE CHERISHES THESE 5 ART GLASS COLLECTIBLES

I WAS STUDYING in Venice, Italy, during college when I fell in love. Yes, I fell in love with the city and its spectacular culture, food and art. But most of all, I discovered a passion for art glass that excites me to this day. From Ancient Egyptian core-formed amphorae to Contemporary Italian masterpieces, I'm inspired by the fragility, difficulty and beauty of the medium.

Collectors are often attracted to a graceful form or a rich color, though sometimes it's a particular maker or technique. Rarity and condition, of course, are key factors when it comes to value. Glass collectors have a discerning eye, and a slight flaw, chip or crack can mean the difference in a piece selling for tens of thousands of dollars or not at all.

Here are some of the loveliest pieces I've handled in recent years. I wish these were in my personal collection, but I'm pleased they have found good homes with other art glass lovers.

## Lalique Clear & Frosted Perfume Bottle

René Lalique (1860-1945) was one of the most important glassmakers of the 20th century. His Art Deco designs were innovative and breathtaking at the time and remain so today. I knew this perfume bottle, circa 1920, was special the first time I saw it, and serious collectors thought so, too. Fierce bidding at a November 2012 Heritage auction achieved a phenomenal price of **\$23,750** – over four times the low estimate.



MEREDITH MEUWLY, *director of appraisal services at Heritage Auctions, appears as an appraiser on PBS's Antiques Roadshow.*





### 'Ruba Rombic' Glass Decanter Set

Inspired by Cubist paintings he saw at the 1925 Paris Exposition, Reuben Haley (1872-1933) designed the "Ruba Rombic" line, produced from 1928 to 1932 for Consolidated Lamp and Glass Company. Priced for the middle-class consumer, the line was incredibly popular and sold in department stores across the United States. Today, "Ruba Rombic" pieces are popular with collectors who love the classic Art Deco look. This 10-piece set, circa 1928, realized **\$6,273** at a December 2008 Heritage auction.

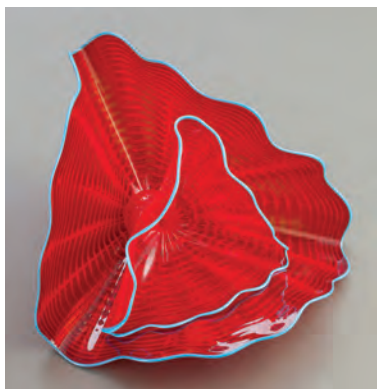
### Martens Murano Glass Vase

This vase is an impressive work of mid-century modern Italian style. As artistic director of the famous Murano glass factory Aureliano Toso, Dino Martens (1894–1970) designed an incredible series of works using traditional Venetian techniques with a high degree of difficulty. It's not signed, but the quality, shape and striking polychrome effects are classic hallmarks of the designer. Prices for mid-century Italian masterworks are soaring in today's market. This piece, circa 1952, sold for **\$17,500** at a December 2013 auction.



### Chihuly Handblown Glass

Love him or hate him, Dale Chihuly (b.1941) has brought the art of glass to the forefront of international audiences, and I appreciate his efforts to raise the profile of glassblowing from craft to art. Red can be difficult for glassblowers, as it has a tendency to skew pink or orange in the blowing process. This 2004 piece, *Tango Red Persian Pair*, is a gorgeous red, perfectly enhanced by the pale blue lip. It realized **\$5,312** at a November 2013 auction.



### Tagliapietra Glass Boat-Form Sculpture

My favorite glass artist is Lino Tagliapietra (b.1934), and I was super excited when this 1998 piece was offered by Heritage Auctions. Before the auction, I talked to several collectors who told me why they absolutely *needed* to have it in their collection. The eventual buyers weren't as excited as I was, but they trusted my advice and placed the winning bid of **\$11,950** at a December 2009 auction. It soon became their favorite piece – and even today they thank me profusely for encouraging them to acquire it.





Heritage auctioneer Mike Sadler has advice for all bidders – regardless of experience level: Keep up-to-date on auction house bidding rules.



## Avoiding ‘Oops’ Moments

KNOWING THE RULES, INSPECTING LOTS AND CONSULTING SPECIALISTS CAN HELP YOU AVERT AUCTION FAUX PAS

By Danielle Arnet

ANY INTELLIGENT COLLECTOR knows how auctions work, right?

We may think so, but sometimes even the savviest buyer gets caught up in the excitement of the moment. Then ... *oops!* ... stuff happens.

Consider the plight of retired orthopedic surgeon Sterling Williamson of Portsmouth, Va. Having bought and sold at auction for decades, he knows how things work.

Spotting a pair of decorative European bronze floor urns online for an upcoming auction, Williamson decided he had to have them. After a call to the auction house for a chat with the sale specialist, he was sent information on the lot plus a print catalog, where he found the stately beauties on the cover.

After what he thought was due diligence – more consultations, research on the foundry and marks sent by the specialist – he verified stated provenance and checked into databases for price comparables. At that point, Williamson was ready to bid.

At auction, he won the urns. When they arrived and packaging was removed,

he was stunned. “I was shocked by how large they were,” he says. Yes, he had read measurements clearly stated in the catalog. Still, “I had pictured them smaller.” Too big for inside use, the pair is now in use as entry accents.

Though surprised, Williamson did add, “I am not disappointed.”

At this point, readers may think, “Well, he should have paced the measurements or put tape down to visualize the size.” But that’s hindsight. One can see how in the excitement of the moment, details can be overlooked.

For Heritage fine art specialist and auctioneer Alissa Ford, the most memorable blooper involved a client who signed up to phone bid and ended up bidding against himself.

First, he left a bid for a wanted lot. Then, he showed up at the auction and registered. As his lot neared, auction staff called him, as he had pre-arranged, on his cell phone. Soon, he was bidding against himself. Once the auctioneer and staff saw what was happening, the sale stopped while his accelerating bids were unraveled. “We chose to unravel

and search for the highest under bidder,” Ford says. But, she added, “The house is not always so forgiving.”

Accommodating errant bidders is totally at the auctioneer’s discretion. The process takes time and taxes the patience of other bidders. “It’s easier to fix things while we’re going,” Ford says. “Once the hammer goes down, you are the legal owner.”

Some auction houses have rules on whether bids can be “cut” and, unfortunately, some bidders aren’t familiar with the process.

Heritage auctioneer and U.S. coin consignment director Sam Foose remembers when it was common auction house policy that bidders who offered cut bids were not allowed to bid again, period. At one auction, he recalls, a lot was at \$20,000 from a phone bidder. The auctioneer asked for the next increment – \$22,000 – and another phone bidder came in with a cut bid of \$21,000. The original phone bidder upped his bid to \$22,000. The bidder who had offered the cut bid jumped to \$24,000 and was refused, as per policy.



Bidding ended with hard feelings and confusion.

Today, most auction houses – including Heritage – allow bidders a single cut bid; afterward, they can get back in only with full increments. The lesson: Know the rules.

Like many auctioneers, Mike Sadler has seen bidders with high expectations and those who are happily surprised when their treasures perform beyond expectations.

One such example was a retired couple who decided to sell an inherited coin collection they'd stashed in the back of a closet. Hoping it would hit \$300,000, they attended the sale and watched as the collection sold for \$2.5 million. "They were in tears," Sadler says. After the auction, the couple bought two glasses of champagne at the hotel bar, toasted each other and retired to their room – they were not about to waste money on a full bottle.

"Many people don't understand the element of risk when they consign to auction," Sadler continues. As with the stock market, risk sometimes brings great rewards.

Other consignors face the opposite – the risk that "no one may want to bid on their item," says Sadler, who works at Heritage Auctions. "Or maybe there is a turn in the market between the time they consign and the auction."

Auctioneers can tell tales of consignors who watch a sale, see their items getting a slow start and then panic before the auction finally heats up. Patience and confidence is key. "It's often the high-revenue bidder or consignor, the person with millions of dollars in collections, who understands how auctions work and trusts the expertise of the staff," Sadler says. "They say, 'When's the sale? Tuesday? OK, call me when it's over.' The guy with 50 coins worth \$100 each is the one who often gets antsy before the sale."

## Fail-Safe Measures

Some bidders can be too relaxed. Ford recalls being on the phone with a bidder in a jewelry auction and asking at a certain point if he wanted to bid \$325,000. He replied, "No."

He then asked Ford, "Huh? Is it our turn to bid? Are we bidding yet?" He'd been talking simultaneously to someone on his end of the line. Lesson: When bidding by phone, focus and be mindful of the words going into your phone.

Another snafu happened when a bidder offered \$40,000 for a painting and

then realized he actually wanted the next lot. In this case, "We had to reopen the lot," Ford says. And that can only be done if the bidder realizes the error right away. Once the gavel drops, the bid is a legal transfer of property. Moral: Speak up the moment you goof.

Most responsible auction houses have fail-safe measures to make sure all parties understand the auction process. "Very, very little slips by," Sadler says. "At Heritage, we try to educate buyers and sellers." Consignors can get selling tips at [HA.com/Consign](http://HA.com/Consign). Bidders can go to [HA.com](http://HA.com), click on "Help," then in the Website Tips box, click on "Bidding Tutorial."

We've all heard the warning about not scratching your nose during bidding or you may end up with a Picasso.

Something like that actually happened when in the middle of a high-end auction where drinks and hors d'oeuvres were being served, an experienced bidder raised her hand to summon a server. Bingo! She had a \$325,000 bid. Fortunately, once the mistake was realized, everyone laughed and she was cleared of her bid. We assume she also got that refill.

Ford offers these tips for avoiding potential expensive or embarrassing slip-ups:

**Consigners:** Full understanding of the auction process is paramount. Always consult with an auction specialist before you consign. Be sure you understand the process before signing.

**Bidders:** Be decisive. Review the property before the sale. Think about how high you want to go. Verify the lot number to be sure you're bidding on the right lot. And remember that intelligent bidders typically wait for a lull in bidding before escalating a bid.

Finally, be mindful of the auction date and time, and keep an eye on time zones. When bidding by phone, leave a number where you can be reached. Then answer when the call comes.

And absolutely don't do what Ford has seen many times. It's the harried bidder who runs in while the auction is in progress, often just before the lot they want hits the block. Asking if they are too late, they panic because they don't know where the bid stands. Bottom line, rushing into an auction does not work, because you can't bid unless you've pre-registered.

Take our word for it: Selling and buying at auction is meant to be fun. It's human foibles that sometimes make it funny.



**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.





# Nurturing the Next Generation

TV'S 'AMERICAN PICKER' **MIKE WOLFE** CONTENTS CURIOSITY AND IMAGINATION MAKE CHILDREN NATURAL COLLECTORS

By Pamela Y. Wiggins

MILLIONS WATCH AROUND the globe as Mike Wolfe and his picking partner Frank Fritz scavenge for artifacts and relics in barns, basements and abandoned buildings – meeting some truly interesting characters along the way. But way before Wolfe began sharing his secrets for hunting down “rusty gold” with viewers of the History Channel’s *American Pickers*, he was polishing his own picking skills.

Yes, the star of this hit television show looks back with affection on his days as the original “Kid Picker.”

“The show has really turned into a family show,” Wolfe says. With so many reality television programs focusing on topics that are inappropriate for kids, he sees more families turning to *American Pickers* for entertainment they can enjoy together.

“Children who watch the show share their stories with me, and I find them reminding me of myself at that age. The things I found back then became my toys through imagination,” Wolfe recalls. Like so many kids, his first collections included everything from comic books to monster models, but his favorite finds were a number of bicycles destined for the dump. In fact, before he was picking for the camera, his love for old bicycles actually led him to own a bike shop.

Remembering all the fun he had picking as a kid led Wolfe to brainstorm about other ways to involve children in collecting hobbies. He sees his book *Kid Pickers: How to Turn Junk Into Treasure*, co-written with his longtime friend Lily Sprengelmeyer (also a picker at a young age), as a Collecting 101 guide written to appeal to children from 8 to 12.

So what does it take to be a Kid Picker? Picking with prowess at a young age, according to Wolfe, stems from traits children hold inherently. Curiosity, imagination and the longing for adventure all drive youngsters,



“Kids tell me that I inspire them, but I tell them that they inspire me,” says Mike Wolfe of the History Channel’s *American Pickers*.

and they can rarely resist the draw of a good treasure hunt.

“Every child is a collector,” Wolfe says. He sees it not only in the kids who relay picking stories to him, but in his own 3-year-old daughter. Truly a picker in the making, she already finds interesting things ranging from old bottles to unusually shaped rocks to

bring home while they’re out on walks together.

Reading *Kid Pickers*, children learn about all kinds of places that hold treasures waiting to be found, with sections on garage sales, thrift stores, live auctions, antique shops and flea markets. Basically, all the places that grownups would take their own

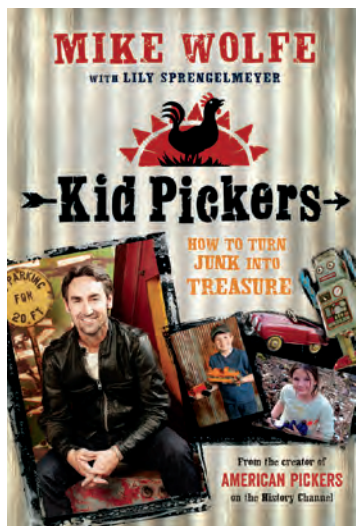


**PAMELA Y. WIGGINS**  
serves as the expert  
guide for antiques at  
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## Fostering a Pickin' Passion

AS A GO-ALONG with *Kid Pickers* (Feiweil & Friends, \$12.99, paperback), Mike Wolfe created KidPickers.com to help children connect with kindred spirits. Youngsters visiting the “Kid Pickers Pickin’ Post,” with the supervision of their parents, can create a profile, share their finds and collections and tell fun stories about the cool stuff they discover on their picking adventures.



collecting buddies to shop for dusty finds.

“The easiest thing is to submerge them by helping to find those places to treasure hunt,” Wolfe says about getting kids interested in collecting.

Wolfe’s book addresses the big three elements of collecting: rarity, condition and age. They learn about getting the best deals, too. “Understanding the business side of things is important,” Wolfe says. “It instills the value of a dollar.”

Recalling when he first started his picking pursuits, Wolfe knows that kids don’t generally have a lot of money to spend on collections. He sees bargaining as an essential tool to master at a young age to make limited cash go further.

Beyond that, Wolfe says, “It’s not money driven.” In fact, early in the book, *Kid Pickers* urges readers to “forget about what something’s worth or what everyone else around you likes.” Creating a unique story and finding the individual passion for collecting is the overarching message throughout the book. Many times, that distinctive story comes about by making a connection with a really cool find.

“The best chapter for me was the one on understanding family and community history. When you learn about the related story, that piece comes to life,” Wolfe says. One way to do that, as the book suggests, is asking about the story that might go along with a piece purchased at a neighbor’s garage sale. A child can become a part of an item’s story by recording its past. This includes documenting the history of family heirlooms passed on to budding collectors as well.

The book teaches kids and their mentors alike not to stop at gathering oral history, though. It encourages the use of resources such as local libraries to tap books on specific collecting topics, researching on the Internet to double-check facts, and learning more about the history of different types of collectibles.

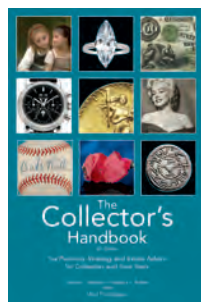
Another fun addition puts a spunky face on the topic. Vignettes highlighting a number of kid pickers are sprinkled through the book, adding a relatable touch. Chloeparis, 8, proudly displays her antique Singer sewing machine. Austin is an 11-year-old who gathered a number of old bottles by digging near his grandfather’s shop.

Repurposing and recycling, known as “picking with a purpose,” gets the nod in the text, too, along with out-fitting kids’ rooms with their favorite finds. These concepts actually go quite well together since children can learn to use old objects in new ways just as adults do. Creative thinking and originality get strong encouragement, as the book teaches “no one ever stood out in a crowd by doing what everyone else was doing.”

In basic terms, all the aspects of *American Pickers* translate into concepts youngsters understand, and when they’re finished with the book, they can get more information and interact with kindred kids on the official website (see accompanying story). “We’re constantly looking for different ways to teach children,” Wolfe says. In fact, *American Pickers* has even been converted into a teacher’s curriculum, and a cartoon series on *Kid Pickers* is being pitched now as well.

Why reach that far to get youngsters involved? “Kids tell me that I inspire them,” Wolfe says, “but I tell them that they inspire *me*. Developing these resources for them is one of the most rewarding things I’ve ever done.”





Excerpt from the 8th edition of *The Collector's Handbook: Tax Planning, Strategy and Estate Advice for Collectors and their Heirs*. Copies are available on Amazon.com or HA.com/Handbook.

# Certifying Value

THIRD-PARTY GRADING PROTECTS YOUR COLLECTIBLES  
AND PROVIDES LIQUIDITY WHEN THE COLLECTION IS SOLD

From *The Collector's Handbook*

**AUTHENTICITY AND** evaluation are vital matters for any collection. Third-party grading and authenticating services are widely available for coins, sports cards and comics. Use them as needed, but consider the cost, quality and value of grading services for your collectibles. For many items, especially lesser-valued pieces, grading may not be necessary.

For coin grading, the American Numismatic Association (ANA) adopted Dr. William Sheldon's 70-point grading system and, between 1973 and 1977, worked to establish standards for all series under the leadership of numismatic luminary Abe Kosoff. Experts from all coin specialties collaborated with Kosoff to develop the first official ANA grading guide, published in 1978.

Initially, it recognized three grades to evaluate Mint State coins: Uncirculated or MS-60; Choice Uncirculated or MS-65; and Perfect Uncirculated or MS-70. Unfortunately, the third grade (MS-70) was mostly theoretical, and the two remaining designations quickly proved inadequate for the marketplace. MS-63 (Select Uncirculated) and MS-67 (Gem Uncirculated) were added to the system and functioned successfully for a while until the demand for closer evaluation required additional grades. Eventually, all numbers between MS-60 and MS-70 were employed and the adjectival equivalents were eliminated.

NGC and PCGS remain the acknowledged leaders for coin grading. The reason for their success is that they are the only firms that have maintained sufficient dealer confidence to allow coins to be traded routinely on a sight-unseen basis.

Comics and cards are generally graded on a 10-point scale, with a "10" being the highest grade (most perfect quality). For comics, Comics Guaranty, LLC (CGC) is recognized as the most-trusted grading service. Heritage Comics (HeritageComics.com) offers a discount on standard CGC grading costs.

Sports card authenticity is often entrusted to one of three major grading



There are two practical reasons to certify a collectible: to determine authenticity and to add value.

houses: Professional Sports Authenticator (PSA), Beckett Grading Services (BGS) and Sportscard Guaranty LLC (SGC). Talk to your local card dealers, or find one online, and ask which grading service has the most credibility among dealers and collectors. Collectors' autographed items use PSA/DNA to authenticate their collectibles.

## What Should You Certify?

Certification is an expensive proposition that should be approached with caution. At \$15-\$85 an item, the total costs, for even a small collection, can easily run into the thousands of dollars. Not all collectibles benefit equally from being certified. The rule of thumb, of course, is that the finished product has to be worth more than the raw (ungraded) item, plus the certification fee.

There are two practical reasons to certify a collectible: to determine authenticity and to add value.

When a dealer considers buying an uncertified collectible, he is trying to guess how the grading service is going to grade it — and he'll want to be as conservative as possible. For example, if a dealer is looking at your 1886-O Morgan dollar and he is trying to

decide whether NGC will grade it an MS-63 (valued at, say, \$3,000) or MS-64 (valued at \$7,800), he will designate it as an MS-63 coin to be on the safe side, and offer a price commensurate with an MS-63 coin.

You could, however, have the coin certified before attempting to sell it. Your upside is that if the grading service calls it an MS-64, you have a \$7,800 coin. The downside is the cost of the grading fee. The bottom line is that this issue has a significant value spread between grades and — in our opinion — the risk is worth the expense.

## Submitting Your Coins

NGC and PCGS both operate primarily through authorized dealer networks. Most of these dealers will frequently submit your coins to the grading services on your behalf. The dealer is often compensated with a rebate of approximately 20 percent of the grading fee. Don't request part of the rebate, but do ask him to preview the coins and help you determine which coins to submit for certification. Most authorized dealers are familiar with the standards of both grading services and can help you avoid submitting coins that are most likely destined for a "body bag" due to damage.

If you reside within driving distance of an authorized dealer, make an appointment to preview the coins with them. If you are not within a reasonable distance, you may ship your coins to an authorized dealer of your choice. A good rule of thumb is to select an authorized dealer who is also a member of the Professional Numismatists Guild (PNG). The PNG is the most prestigious numismatic fraternal organization and each new candidate must undergo a detailed background check and be approved by the entire membership. They must then conduct themselves under a strict Code of Ethics and submit to binding arbitration in the event of disputes.



# 'Go West, Young Man, Go West'

HORACE GREELEY'S ADVICE REMAINS AS POPULAR  
AS HIS RARE 1872 PRESIDENTIAL CAMPAIGN MEMORABILIA

By Tom Slater

IN 1859, HORACE Greeley embarked on an extensive tour of the Western territories, and in the following years he often wrote of the opportunities which lay there. In 1865, he penned one of the most famous American quotes in a New York *Tribune* editorial extolling the virtues of the West. Greeley was perhaps the most influential newspaperman in the country at the time, and there is no doubt that his advice contributed mightily to the mass migration westward that was to take place over the next several decades.

Born into modest circumstances in New Hampshire in 1811, Greeley came to New York City in 1831 to find opportunity. He became an active writer and editor with a strong interest in politics, and a supporter of the Whig Party, which was the forerunner of the modern Republican Party. In 1841, he founded the *Tribune*, which thanks to Greeley's innovative concept of offering subscriptions by mail became the most widely read newspaper in the country.

Always reform-minded, he helped found the new Republican Party in 1854, and in the fractious 1860 election was a major Lincoln supporter, even though he would have preferred that Lincoln speak more aggressively against the evils of slavery. During the ensuing Civil War, Greeley and the *Tribune* were staunch supporters of the Union cause. In 1868, Greeley, like most Americans, supported the great Civil War hero General Ulysses S. Grant for the presidency. However, he came to oppose Grant over issues such as corruption and the continuation of harsh Reconstruction policies in the South.

Greeley had long harbored political ambitions of his own, and when in 1872 reform-minded Missouri Sen. Carl Schurz broke with the establishment Republicans to form the Liberal Republican Party, Greeley successfully sought and won the group's presidential nomination against Grant, who was seeking his second term. The Liberal Republicans held their convention early that year, in May, and quickly became a magnet for those who were disaffected with the Grant Administration. When the Democratic Party approached its own national convention in July, Greeley's candidacy posed a real political dilemma: If the Democrats nominated their own candidate he would undoubtedly split the anti-Grant vote with Greeley, all but ensuring Grant's re-election. Without a great deal of enthusiasm they also nominated Greeley. But despite the merger of the two

parties, Greeley was crushed by the Grant juggernaut, receiving only 66 electoral votes to Grant's 286.

Even those 66 would not get the opportunity to cast ballots for their candidate in the Electoral College. The rigors of campaigning and the full weight of his defeat took a great toll on Greeley. His health deteriorated rapidly and he died on Nov. 29, 1872, less than a month after the election.

Perhaps Greeley's poor prospects in the election led to a paucity of funds for such niceties as campaign novelties, but in any case, the political medals and badges supporting Greeley are vastly rarer than those for Grant. That rarity factor, combined with Greeley's stature as one of the most visible and influential public figures of the third quarter of the 19th century, have made his campaign items perennial collector favorites.

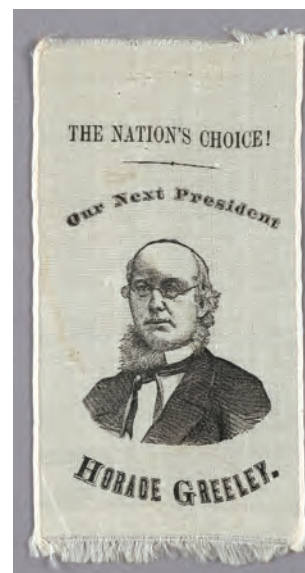
A selection of Greeley items from the vast Merrill C. Berman Collection of political items will be featured by Heritage Auctions in four landmark auctions, the next scheduled for June 27 in Dallas (HA.com/6132). A silk ribbon in the auction is of particular note: While hundreds of Grant ribbons have survived in collectors' hands, only a half dozen Greeley ribbons are known.



TOM SLATER is director of Americana and historical auctions at Heritage Auctions.



Rare Horace Greeley campaign items from the Merrill C. Berman Collection are being offered by Heritage in a series of auctions, the next scheduled for June 27.





# Jim Halperin

CO-CHAIRMAN OF HERITAGE AUCTIONS

SEES POLITICAL ITEMS AS INTRINSICALLY APPEALING,  
HISTORICALLY SIGNIFICANT AND A GREAT AREA FOR INVESTMENT

Kevin Gardis Jr.



"The political item market exhibits some intriguing qualities for a collector/investor like me," says Heritage Auctions' co-chairman Jim Halperin.

**BOSTON NATIVE** Jim Halperin formed a part-time rare stamp and coin business when he was 16 – the same year he received early acceptance to Harvard College.

But by the end of his third semester, Halperin was enjoying the coin business more than his studies, so he became a full-time numismatist. In 1982, he entered into a 50/50 partnership with Steve Ivy and together they built Heritage Auctions into the largest collectibles auctioneer in the world.

Over the years, the co-chairman of Heritage Auctions has remained an avid collector.

"I would describe my interests as eclectic," Halperin says. "Special areas of concentration include comic books and original comic art, Maxfield Parrish paintings and prints, art glass, original art nouveau posters, Harriet Frishmuth sculptures, and of course political campaign items. But I've made acquisitions in several other categories when some unseen force ignites a wave of nostalgia or otherwise catches my eye."

***Heritage is in the process of auctioning the legendary Merrill C. Berman political collection. This seems to be a good time to ask why you collect in this category.***

I guess I first became aware of the political item hobby in 1981, when I ran New England Rare Coin Auctions, before it merged with Steve Ivy's coin company to become Heritage. NERCA handled the auction sale of what was at that time probably the best political collection that had ever come to market, the Don Warner collection. As a longtime devotee of American history, I was captivated by these campaign collectibles. I'd never seen anything like them! As objects, they were colorful and fun. Each one seemed like a portal to the electoral battles of generations past. The timing wasn't right for me to embark on a new hobby, but over the years I often thought wistfully of the fascinating pieces in the Warner collection.

My personal circumstances were very different in 2004 when Heritage acquired an auction firm called Slater's Americana and its proprietor, Tom Slater, arrived in Dallas to build an Americana department for us. Since the 1970s, Tom has been one of the leading dealers and auctioneers of important political campaign artifacts, and this category became one of the mainstays of our Americana sales. That's when I caught the "bug." I've been building a collection ever since.

***Among people who appreciate art, antiques and collectibles, it seems there are two camps: those who are content to admire objects in books, exhibits and museums, and those who feel the need to actually possess tangible items. Clearly***

***you fall in the latter category. Why do you think you have that urge to collect?***

I have focused more and more on my collections as investments because I believe in diversification of assets for financial safety as well as an opportunity for lifelong learning. I see political items as a great area for investment, especially now that the Internet has made them more liquid and easier to research. The objects themselves are both intrinsically appealing and historically significant. They can teach us much about the personalities, political issues and tenor of campaigns past.

***What, in your view, has most recently brought attention to this category?***

In the early 1990s, the esteemed historian Arthur Schlesinger Jr. was editing a two-volume series of essays by various authors dealing with each American presidential election. His co-editor, University of Pennsylvania professor of history Fred Israel, was himself a leading collector of 19th century political campaign flags, and encouraged him to visit a friend in New Jersey who had amassed one of the most comprehensive collections of campaign items from buttons to banners dating back to George Washington. Schlesinger was reportedly "blown away" by what he saw, and couldn't stop enthusing about how important these artifacts are in illustrating and understanding our political traditions. When their book, *Running for President*, was published by Simon & Schuster in 1994, it was lavishly illustrated with items from the collection of that New Jersey hobbyist, David J. Frent. Those are wonderful volumes, and although long out of print can still be found for sale on the Internet, and they provide a great introduction to political items in their historical context.

***So what's attractive about this category?***

The political item market exhibits some intriguing qualities for a collector/investor like me. The historical importance of these pieces assures that there will always be demand for them. This is no passing fad like Beanie Babies! There is already a well-established collector base, anchored by the American Political Items Collectors association, founded in



1945. This organized hobby has created an orderly and stable marketplace for political collectibles. On the whole, prices have risen slowly and relatively steadily. A Cox-Roosevelt jugate button worth \$2,000 in the 1970s will fetch around \$25,000 today. But it has been estimated that the total annual auction sales for political items in a range of venues still total less than \$10 million – such a tiny market given its obvious appeal. This is a field that seems ripe for rapid rises in value as soon as a significant influx of new collectors occurs.

Another appealing factor is the relative affordability of items in top condition. In all collecting fields a premium is placed on condition – in some, like coins, sports cards or comic books, on a very dramatic scale. Although this is true of political items as well, the spread in value is surprisingly small. If a given turn-of-the-century political button in average condition sells for \$500, an absolutely pristine example might fetch \$700 or \$800. As this collecting hobby matures, that differential seems certain to widen dramatically, especially when one or more grading-certification services inevitably enter the field. So I try to buy only items which are rare, significant and in top condition.

**How does one get started collecting campaign memorabilia? Are there comprehensive illustrated price guides or other short cuts to effective collecting?**

An excellent place to start would be the Auction Archives at HA.com, which include thousands of political items we have sold, along with enlargeable photos, full descriptions and prices realized. You can easily search for a particular candidate or election or a category such as “political posters” or “women’s suffrage movement,” and in an instant you will see not only an array of what is available to be collected on that subject, but also get a very good feeling for how much such items will cost.

One of the appealing aspects of political collecting is that you are free to collect what you like. There is no pressure to acquire things you “need” in order to make your collection complete. There is no such thing as collecting for completeness. A legendary collector of Franklin D. Roosevelt memorabilia, the late Joe Jacobs, amassed some 4,000 different pro- and anti-FDR pinback buttons – and he still didn’t have anywhere near all of them! Most collectors these days collect just what appeals to them, building a representative cross section for the various elections and candidates. A few still specialize in a single candidate, or a genre such as political postcards, but most hobbyists just buy what they like and can afford. While the rarest items can cost many thousands of dollars, it is also possible to build an interesting collection without spending more than \$100 for any single piece.

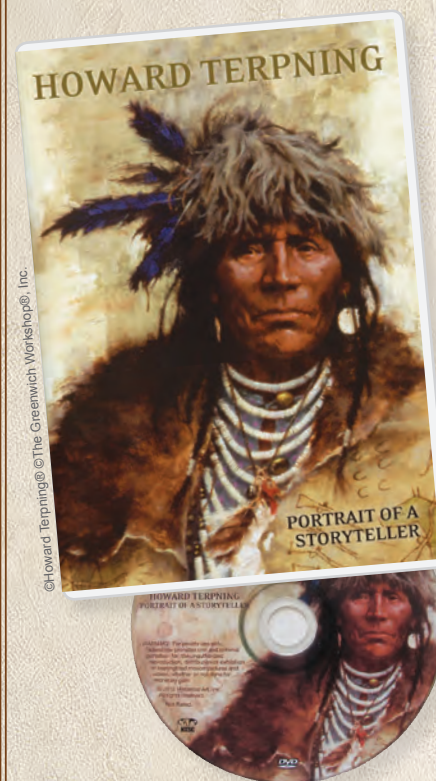


Halperin's personal political item collection includes buttons from the campaigns of Woodrow Wilson, Calvin Coolidge and Abraham Lincoln.

[Heritage's director of Americana auctions] Tom Slater has not lost his enthusiasm after nearly 50 years in the political hobby. He never tires of talking about political history and campaign memorabilia, and I know he would be more than happy to speak with anyone who has a serious interest in this fascinating field.

The first auction of the Merrill C. Berman collection took place on Feb. 28, 2015. Items and prices realized can be viewed at HA.com. The second Berman sale is slated for June 27, and will be available for viewing and bidding online around June 10. To request a full-color printed catalog, call 1-800-872-6467 and ask for the catalog order desk.

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Contact: Cliff Chappell, Ext. 1887

[CliffordC@HA.com](mailto:CliffordC@HA.com)

##### **Americana & Political Signature® Auction 6132**

Featuring the Merrill C. Berman Collection II

*Auction date: June 27, 2015*

**Consignment deadline:** May 6, 2015

Contact: Tom Slater, Ext. 1441

[TomS@HA.com](mailto:TomS@HA.com)

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**Consignment deadline:** March 20, 2015

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**Consignment deadline:** April 13, 2015

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# ALFRED HITCHCOCK

BRITISH DIRECTOR UNLEASHED 'PSYCHO' 55 YEARS AGO. HERE'S A LOOK AT HIS MOST COLLECTIBLE MOVIE POSTERS FROM THE HERITAGE AUCTIONS ARCHIVES



# 1

**DAY IN AUGUST**  
1935 that *The 39 Steps* (Gaumont, 1935) was released in theaters. This one sheet poster realized \$17,925 at a November 2011 auction.



# 3

**CAST SIGNATURES**  
(Anthony Perkins, Janet Leigh and writer Robert Bloch) on this *Psycho* (Paramount, 1960) one sheet. It realized \$9,560 in a November 2008 auction.

# 4

**NUMBER OF OSCAR**  
nominations received by *Vertigo* (Paramount, 1958). The movie won none. A six sheet poster for the movie realized \$31,070 at a November 2014 Heritage auction.



# 23.5

**WIDTH IN INCHES** of the French petite poster for *Notorious* (RKO, 1946).

This poster realized \$11,950 at a November 2008 Heritage auction.



# 84

**RUNNING TIME IN** minutes of *Blackmail* (Sono Art-Worldwide Pictures, 1929). A lobby card for the movie sold for \$14,340 in July 2009.



# 1916

**THE YEAR SECRET AGENT** (Gaumont, 1936) is set. A one sheet poster for the movie sold for \$17,925 at a March 2010 auction.





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





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