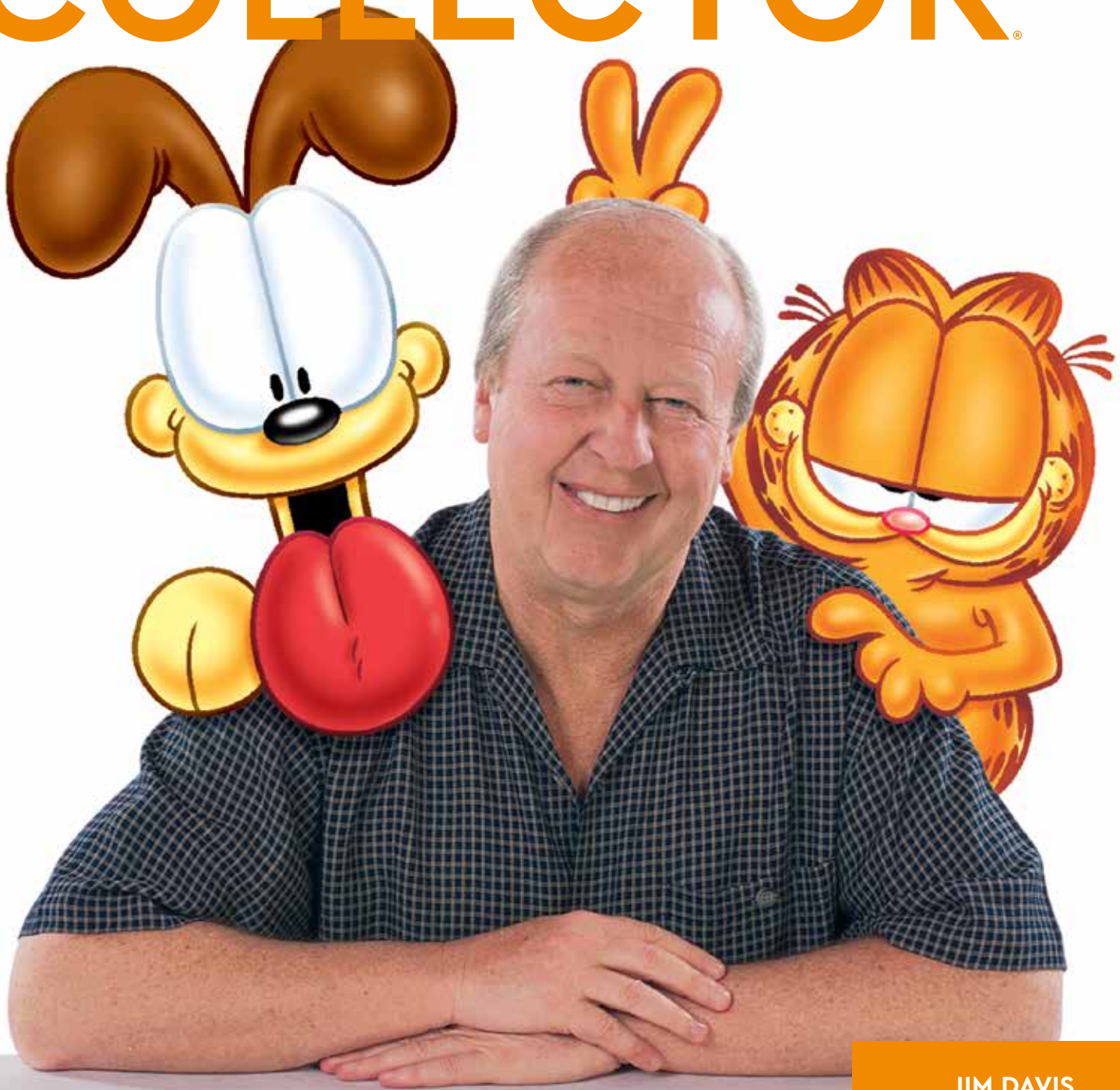


# INTELLIGENT COLLECTOR<sup>®</sup>



**JIM DAVIS**

'Garfield' Creator  
Releasing His  
Classic Strips

**Legendary Sci-Fi**

Glynn Crain's  
Amazing Art Collection

**Unique Baseball**

David Hall's  
Tobacco Card Treasures

**Auction Previews**

Picasso, Looney Tunes,  
Roberto Clemente

As the leader within the secondary luxury market, specializing in presenting the most sought after designer accessories to auction, it is a natural progression for Heritage Auctions to expand our services with a brick and mortar presence in Midtown Manhattan. You will be able to shop an ever-changing curated collection of luxury accessories by Hermès, Chanel, Louis Vuitton and more.

## SERVICES

Personal Shopping | Private Sales | Collection Curation

## SHOP

44 Park Avenue | New York

[HA.com/BagsOnPark](https://www.ha.com/BagsOnPark)

## INQUIRIES

Diane D'Amato

212.486.3518 | [DianeD@HA.com](mailto:DianeD@HA.com)

BAGS ON PARK  
**HERITAGE**  
AUCTIONS







Rolex, Ref: 6239, "Paul Newman"  
Cosmograph Daytona, Circa 1969  
Sold for: \$225,000

Always Seeking Quality Consignments  
Immediate Cash Advances Available  
Inquiries: 877-HERITAGE (437-4824)

# HERITAGE AUCTIONS

DALLAS | NEW YORK | BEVERLY HILLS | SAN FRANCISCO | CHICAGO | PALM BEACH  
LONDON | PARIS | GENEVA | AMSTERDAM | HONG KONG

K. Guzman #0762165; BP 12-25% see HA.com; Heritage Auctions #1364738 & SHDL #1364739.

# features

32

## Letting the Cat out of the Studio

After 40 years, "Garfield" creator Jim Davis is giving fans a chance to own original comic strip art  
By Hector Cantú

38

## On Top of the World

As the market sizzles, works by artists from Frazetta to Crumb continue breaking auction records  
By Brian Keagy

48

## Lush Life

Over the past year, these handbags, timepieces and jewelry have realized top prices at Heritage Auctions  
By The Intelligent Collector staff

58

## Amazing Sci-Fi Story

Noted collector Glynn Crain is auctioning his incredible paintings and books – four decades after embarking on his remarkable journey  
Interview by Hector Cantú  
Portrait by Carlos Javier Sanchez



Kelly Freas' *Alternate Universe* illustration from the Glynn and Suzanne Crain Collection, page 58

# WARHOL DID WESTERN ART?

No Fooling?

Sure Shooting!



Andy Warhol, *Cowboys and Indians: General Custer*, 1986 Screenprint on Lenox, museum board Edition 55/250 36 x 36 inches, Collection Booth Western Art Museum



Andy Warhol, *Cowboys and Indians: Annie Oakley*, 1986 Screenprint on Lenox museum board Edition 55/250 36 x 36 inches, Collection Booth Western Art Museum

# warhol AND THE west

*The national debut of a major traveling exhibition*

Aug. 25 - Dec. 31

**BOOTH WESTERN ART MUSEUM**

BOOTHMUSEUM.ORG | CARTERSVILLE, GA



From left: David Hall, page 12; Jerome Thompson, page 38; Donkey Kong 3, page 70

## Auction Previews

16

### How to Bid

18

### Rare Books: The Otto Penzler Collection of Mystery Fiction

New York publisher, editor and bookseller's treasures among the hobby's best

20

### Sports: Roberto Clemente's Magical Bat

Legendary Hall of Famer used Hillerich & Bradsby (and a lucky kachina doll) to win the 1971 World Series

By David Seideman

22

### Animation: Rare 'Looney Tunes'

Artist's son has held original Golden Age pieces for decades

24

### Arts & Sciences: The Maurice Car Collection

Books, manuscripts in the arts, humanities and sciences reflect a passionate pursuit of knowledge

By Allan and Kim Stypeck

26

### Illustration: Frazetta's 'Child of the Sun'

New-to-market cover painting hails from artist's peak period

28

### Americana: The Caren Archives

Noted collector with sophisticated, astute eye offering coveted items

By Pamela Wiggins Siegel

31

### Upcoming Auctions

## Columns

70

### Kids & Collecting: If You Can't Beat 'Em

Emerging vintage videogame hobby gives parents and children a perfect opportunity to collect together

By Pamela Wiggins Siegel

72

### Coins: Newly Discovered Half Eagle

1875 rarity represents important opportunity for advanced U.S. gold collectors

By David Stone

73

### World Currency: Confluence of Cultures

1810 Rijksdaalders reflect Dutch, French, Arabic influence of the Dutch East Indies

By Marcel van der Beek

74

### U.S. Currency: America's Money at War

Special currency issues designed to be useless in enemy hands

By Dustin Johnston

76

### Luxury Real Estate: Time for Creativity

Downsizing baby-boomers, tax reforms leading homeowners to alternative selling strategies

By Rochelle Mortensen

78

### Wine: Sharing the Bouquet

Noted writer and consultant Mark Golodetz opening his cellar to fellow oenophiles

Interview by Amanda Crawford

## Departments

9

### Looking Back: 1901

Theodore Roosevelt, Queen Victoria, Pablo Picasso, Willie Anderson, "Butch" Cassidy, Leo Tolstoy

10

### Event: Business of Art Observed

The inaugural Business of Art Observed conference, co-sponsored by Heritage Auctions, brought together art market professionals

12

### Persona: David Hall

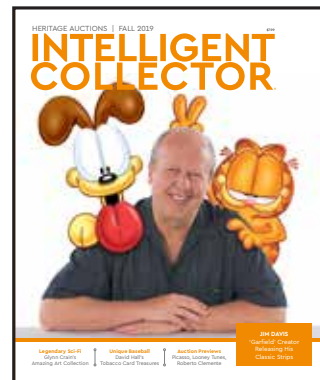
Founder of Professional Coin Grading Service parts with his T206 baseball card collection - one of the hobby's greatest achievements

By Hector Cantú

82

### By the Numbers: Charlie Chaplin

Legendary comic actor was born 130 years ago; a look at "Little Tramp" memorabilia



### On the Cover

Cartoonist Jim Davis with his characters Odie and Garfield. Courtesy Paws Inc. ©Paws Inc. All Rights Reserved.



# from the editor

**"Take a note from these wise collectors. If you want to be successful, specialize. And specialize intensely."**

**WHAT DOES IT** take to build a great collection? You're in luck. In this issue, you'll read about four amazing collections that spring from two basic concepts.

Otto Penzler's passion for mystery fiction began in 1963 when he acquired a copy of *The Complete Sherlock Holmes* by Arthur Conan Doyle. Today, his collection of mystery fiction books, by literary giants such as Agatha Christie, Dashiell Hammett and Ellery Queen, is among the world's finest (see "The Otto Penzler Collection of Mystery Fiction," page 18). Maurice Car was an engineer who in the 1960s was collecting important books and manuscripts relating specifically to the arts, humanities and sciences ("The Maurice Car Collection," page 24). In his collection, you'll find names like Sir Isaac Newton, Henri Matisse and Picasso.

Glynn Crain started collecting original comic art when he was a teenager. He soon realized that science-fiction art was his true passion, beginning a decades-long journey of collecting pieces by legends such as Frank Frazetta, Virgil Finlay, J. Allen St. John, and Frank R. Paul ("Amazing Sci-Fi Story," page 58).

Then there's David Hall, founder of Professional Coin Grading Service. Yes, coins are his specialty, but 10 years ago, he began collecting the legendary T206 baseball card set, not just the players, but the tobacco companies on the backs of the cards – a universe of more than 5,000 known combinations. Hall's collection has been called one of the hobby's top achievements ("Persona: David Hall," page 12).

"There are two concepts I've seen with successful collectors," Hall tells us. "If you want to be a successful collector, specialize intensely." The second is what Hall calls the "forever concept," meaning there are iconic items in all collectible fields. "If you collect records, it's called Elvis Presley and the Beatles. In sports, it's Babe Ruth and Ty Cobb."

So take a note from these wise collectors. Specialize. Chase the legends. And reap the rewards.

**DROP ME A** line at [HectorC@HA.com](mailto:HectorC@HA.com) to share your stories. I remain interested in your discoveries.



**HECTOR CANTÚ**, Editor & Publisher

HERITAGE AUCTIONS | FALL 2019

# INTELLIGENT COLLECTOR

**EDITOR & PUBLISHER** Hector Cantú

**EDITORIAL**

CONTRIBUTORS Margaret Croft, Kevin Gaddis Jr., Dustin Johnston, Brian Keagy, Rochelle Mortensen, Carlos Javier Sanchez, David Seideman, Pamela Siegel, David Stone, Allan Stypeck, Kim Stypeck, Marcel van der Beek

**ART & DESIGN**

ART DIRECTOR Mark Masat  
DESIGN Chris Britton, Wendie Goers, Lisa Jones, Beth Dunford

**PHOTOGRAPHY**

DIRECTOR OF PHOTOGRAPHY Brenna Wilson  
PHOTOGRAPHY AND IMAGING Steve Ben-Shalom, Sam Bortnick, Robby Brigham, Emily Clements, Keith Crowder, Alejandro De La Rosa, Brian Fewell, Sarah Fun, Kevin Gaddis Jr., Laurisa Galvan, Patric Glenn, Timothy Griffin, Rachel Guillory, Haley Hagen, James Harris, Rei Hernandez, Todd Hudgins, Randle Hudson, Michael Hughes, Brittany Kaluhikaua, Greg Kopriva, Chrissy Lanning, Darnell McCown, Christopher McElheney, Michael Napier, Roy Richardson, Matt Roppolo, Joseph Schroeder, Mayra Vazquez, Rob Villegas, Faith Wenbourne, Rebeka Williams, Jason Young

**PRODUCTION**

PRINT PRODUCTION COORDINATOR Mary Hermann

**ADVERTISING**

Diane Homer | 646.529.7254 | dhomer@saintsmarketing.co

**CIRCULATION**

Roger Kent, Matt Polakoff

**CORPORATE & FINANCE**

FOUNDERS Jim Halperin, Steve Ivy  
PRESIDENT Greg Rohan  
CHIEF OPERATING OFFICER Paul Minshull  
EXECUTIVE VICE PRESIDENT Todd Imhof  
EXECUTIVE VICE PRESIDENT Cristiano Bierrenbach  
VICE PRESIDENT - MARKETING Jeff Greer

**OFFICE**

3500 Maple Ave., 17th Floor Dallas, TX 75219-3941  
214.409.1359 1.800.872.6467 Fax: 214.409.2359 Email: Info@IntelligentCollector.com

**SUBSCRIPTIONS**

For customer service in the U.S. call toll-free 800.872.6467.  
IntelligentCollector.com

**LETTERS**

Send letters to Intelligent Collector, 3500 Maple Ave., 17th Floor, Dallas, TX, 75219-3941 or via email to Info@IntelligentCollector.com, or visit IntelligentCollector.com. Please include your name, mailing address, email address and phone number. Published letters may be edited for length and clarity and may be used in future Heritage products.

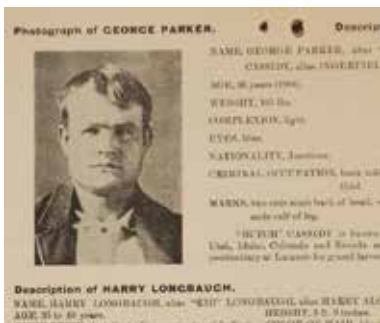


Follow us on Facebook  
Facebook.com/IntelligentCollector

# looking back

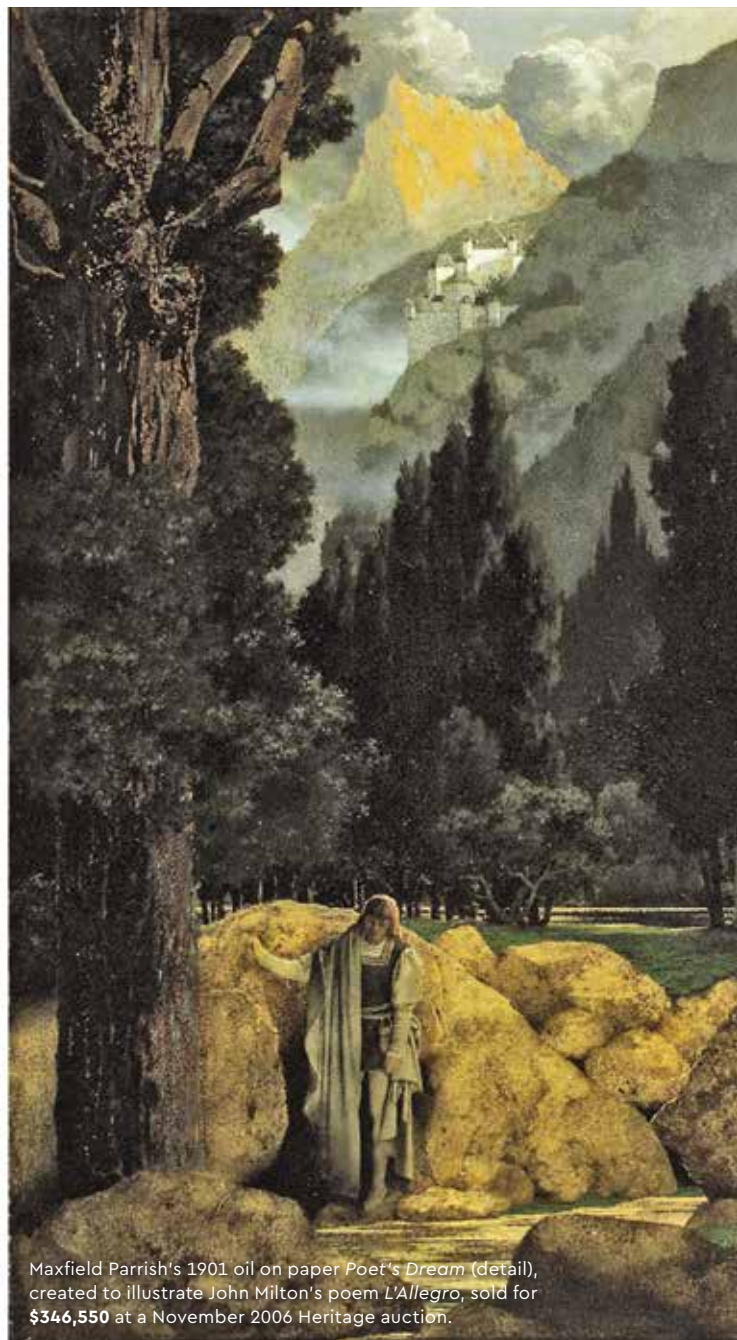
# 1901

Theodore Roosevelt becomes the 26th president after the sudden death of President William McKinley. Britain's Queen Victoria dies, ending a reign that lasted for more than 60 years. The first Nobel Prizes are awarded in Stockholm. A large Van Gogh retrospective in Paris creates a sensation, and Pablo Picasso has his first major exhibit at a Paris gallery. Willie Anderson wins the first of his four U.S. Open titles, and Cy Young wins his 300th career game. The luxury department store Nordstrom opens its first location in Seattle.



## AMERICANA

In 1901, the outlaws known as “Butch” Cassidy and Sundance Kid fled America for Argentina after robbing a train in Montana. A reward broadside issued that year for the “Wild Bunch Gang” (detail shown) by the Pinkerton National Detective Agency sold for \$14,340 at a May 2011 Heritage auction.



Maxfield Parrish's 1901 oil on paper *Poet's Dream* (detail), created to illustrate John Milton's poem *L'Allegro*, sold for \$346,550 at a November 2006 Heritage auction.

## TIMEPIECES

Gold Trip Minute Repeater, Two Train Tandem Wind pocket watches were introduced by Patek Philippe in 1900, with fewer than 30 examples known today. This example, manufactured in 1901, sold for \$47,500 at a June 2017 Heritage auction.



## U.S. COINS

Barber coinage was designed by U.S. Bureau of the Mint Chief Engraver Charles E. Barber and minted between 1892 and 1916. The 1901-S has been called the “King of all Barber Quarters” because of its low mintage and low survival rate. This sample, graded MS67 PCGS, realized \$258,500 at a June 2014 Heritage auction.



## RARE BOOKS

Leo Tolstoy's novel *War and Peace* is a masterpiece of world literature. A 1889 edition of the book, inscribed by the Russian author in 1901, sold for \$22,500 at a March 2018 Heritage auction.



# events



Greg Rohan, President, Heritage Auctions

## BUSINESS OF ART OBSERVED

THE ROOSEVELT HOTEL, NEW YORK

The inaugural Business of Art Observed conference brought together art market professionals to discuss key business issues, trends, the role of technology, and insurance and risk management. Among the guest speakers were Heritage Auctions President Greg Rohan; Pauline Willis, director and CEO at the American Federation of Arts; Ronald Fiamma, global head of private collections at AIG Inc.; and Michael Findlay, director at Acquavella Galleries. The event was presented by Observer Media, a media, information and services company.



Pauline Willis, Director & CEO, American Federation of Arts



Michael Findlay, Director, Acquavella Galleries



HERITAGE AUCTIONS IS A PROUD SPONSOR OF

THE 75th ANNIVERSARY TOUR

# ROCKWELL ★ ROOSEVELT

## THE FOUR FREEDOMS



Norman Rockwell, *Freedom of Speech*, 1943. ©1943 SEPS: Curtis Licensing, Indianapolis, IN. Collection of Norman Rockwell Museum.

### THE POWER OF ART

Explore the first-ever exhibition devoted to Norman Rockwell's iconic depictions of FDR's Four Freedoms, together with more than 100 original works of art by Rockwell and other illustrators, as well as selected pieces by artists of today. Archival photos, documents, and objects are presented alongside digital displays and a virtual reality experience.

#### Exhibition tour:

##### Caen Memorial Museum

Normandy, France  
June 4 - October 27, 2019

##### The Museum of Fine Arts

Houston, TX  
December 15, 2019 - March 22, 2020

##### Denver Art Museum

Denver, CO  
May 3 - August 23, 2020

##### Norman Rockwell Museum

Stockbridge, MA  
September 2020 - January 2021

An Exhibition Organized by

**NORMAN ROCKWELL MUSEUM**  
**NRM.ORG**

Learn more at

**RockwellFourFreedoms.ORG**

Leadership support for *Rockwell, Roosevelt & the Four Freedoms* was provided by Jay Alix, the Alix Foundation and the George Lucas Family Foundation. National presenting sponsor is The Travelers Companies, Inc. Major support provided by Anonymous, Michael Bakwin, Helen Bing, Elephant Rock Foundation, Ford Foundation, Heritage Auctions, Annie and Ned Lamont, Lawrence and Marilyn Matteson, National Endowment for the Arts, and Ted Slavin. Media Sponsors: Curtis Licensing, a division of *The Saturday Evening Post*, and the Norman Rockwell Family Agency.

# persona

## David Hall

Founder, Professional Coin Grading Service/Rare Coin Dealer

Interview by Hector Cantú

*David Hall began collecting the legendary T206 card set 10 years ago, tracking down not only each of the more than 500 subjects in the famous tobacco issue – among them Ty Cobb, Walter Johnson, Christy Mathewson and Honus Wagner – but each of the different backs. Acquiring more than 5,000 player/back combinations of the 5,257 known, his collection ranks as one of the hobby’s top achievements. Hall is auctioning the collection this year at Heritage Auctions.*

### **You founded Professional Coin Grading Service in 1986. How did you get into baseball cards?**

The whole vintage-card market kind of started in the late '70s, and I noticed in the early '80s there were card dealers coming to the coin shows selling us coin dealers baseball cards. And so they had their notebooks full of cards. “Oh, wow, a '54 Topps Yogi Berra, \$5. I'll take that. Uh, a Whitey Ford for \$5? Okay. What about Willie Mays and Hank Aaron?” “No, they're more. They're \$10!” And so that was sort of the beginning of it and then it exploded in the '80s. And then grading, of course, became an issue and we were so successful with grading coins that we figured it would work for cards.

### **Professional Sports Authenticator started in 1991...**

It kind of took off when Mark McGwire and Sammy Sosa did the home-run derby thing. We used to get one or two Mark McGuire rookie cards a month. Then when it took off, one guy submitted 1,500 at one time. So that was a boost to graded cards and then slowly but surely, people understood the benefit and once the buyers insisted on it, the dealers had no choice.

### **What about when you personally began collecting baseball cards?**

I collected as a child. When I was a teenager, I was more interested in girls so I didn't collect baseball cards. I came back to it when I started seeing these cards at the [coin] shows. I [had] a large card collection that I sold in 1998 and it was the classic era, 1948 to 1957. I had football, baseball, basketball. I sold that in 1998, including my

David Hall was the public face for PCGS and Collectors Universe for more than 30 years.



Photograph by Kevin Gaddis Jr.

Mickey Mantle [graded] 10 ... '52 Topps, which brought \$120,000 at the time. I bought it in 1993 for \$50,000. It's worth a little more than that now!

**How do you deal with prices going up so fast? You sell a card and a few years later, it's selling for a lot more.**

Besides being a collector of many, many things, I'm also a collectibles dealer, so I understand how to buy and sell. My wife wants me to keep some Ty Cobb cards, but I keep explaining to her, "Been there, done that." If you're going to keep anything, yeah, keep the Ty Cobbs! But when it's time to sell, it's time to sell. Do I wish I had my '52 Topps Mickey Mantle in 10? Yeah, sure. But I don't and I bought other things, so it all comes out in the wash.

**When did you begin focusing on the T206 set, the tobacco cards?**

The T206 set is one of the biggies, along with the '33 Goudey and '52 Topps baseball [sets]. The T206 set has four of the first five inductees into the Hall of Fame ... Mathewson, Wagner, Johnson, Cobb. This whole back thing fascinated me as a collectibles expert because I think if you're going to be successful in collectibles, there are two concepts I've seen with successful collectors. One is intense specialization. If you want to be a successful collector, specialize intensely. For coins, that would be like [Ted] Naftzger with early large cents, Harry Bass with gold coins. They were wide and collected varieties. You don't have to do that. You can focus on one set, like [Steven] Duckor's Barber halves, which Heritage sold. For decades he did Barber halves and built the best set ever, with intense specialization, intense focus.

The other concept is the forever concept. There are iconic items in all collectible fields. If you collect records, it's called Elvis Presley and the Beatles, or Robert Johnson in 78s. In sports, it's Babe Ruth, Ty Cobb, Mickey Mantle, Willie Mays, Hank Aaron. There are iconic items, what I call forever items. And so with the T206 set, when you get into the backs, that gives you this intense specialization. And when you talk about forever, you're talking about Cobb, Mathewson, Wagner, Walter Johnson, and others. The set has plenty of Hall of Famers and all-time greats. So that set gives you everything.

**What was an early, important acquisition?**

When I started in 2009, an auction company now no longer in business had what they called the St. Louis Find of Drum Backs, Drum being one of the rarest of all T206 backs. And they had 32 cards. Of the 32, 12 were unique, the only known card. And so I looked at it and I thought it was really cool and I bought all 32 lots. I just bought one after another. Everyone must have thought I was crazy. So then I thought, "You know, these T206 rare backs. That's kind of an interesting concept. And I have 32 Drums. I guess I'll start a back set." And that's how it started it.

**Where do most of your cards come from?**

I would go to the National Sports Collectors Convention and go to every table. And I actually took notes on every T206 card I saw. I did a survey of over 100,000 cards,



This 1909-11 T206 Sweet Caporal 150/25 Honus Wagner, PSA Authentic, from the David Hall T206 Collection, is expected to sell for at least \$300,000.

1909-11 T206 Uzit Sam Crawford PSA NM-MT 8 From the David Hall T206 Collection Estimate: \$100,000+





1909-11 T206 Ty Cobb  
with Ty Cobb Back  
(portrait-red)  
PSA Good 2  
From the David Hall T206 Collection  
Estimate: \$200,000+

figuring out which backs were the rarest. So sports shows, dealers, auctions.

**What about the danger of everyone knowing that David Hall is looking for these cards? Have you found it harder to negotiate because people know what you want?**

Well, I'm a collectibles dealer, so I know all the tricks and I say no. I don't always just say yes. I'm semi-price conscious, but I have an obsessive focus. ... I would go to the National and if I saw one or two cards, I would think I was in heaven. Not necessarily a rarity, like a Cobb or a Walter Johnson or Christy Mathewson, but just a common non-star player Broadleaf 460. And when I was buying them, they were \$5,000, \$10,000 each, I would just buy them. There was no difference to me between \$7,000 and \$8,000. Now, because I'm David Hall, they probably quoted me \$8,000, but I didn't care. Some would quote \$20,000 or \$25,000 and I just say, "No, not for me."

**So you didn't care if people knew you were collecting this specific category?**

One of the reasons I was able to [acquire] over 5,000 different backs – and I've been told that nobody's ever had 3,000 other than me – is that I told everybody. And so when the dealers got a rare back, they'd offer it to me and, God bless America, there was no difference to me between \$7,000 and \$8,000. They would offer me a Broadleaf 460, a Red Hindu, something like that. Finding the card is an accomplishment, so I'm not going to quibble over 10 percent.

**Why are you auctioning this collection now?**

I've had many collections. I had one of the finest known sets of \$10 Libertys ever ... and I sold it when I was done. Now, I'm not done with this collection. It's not clear that anybody ever could complete all of the backs of a T206. But I've focused on it for over 10 years and it's gotten to the point where it's harder to buy things. And, you know, I'm 72 years old. So I'll do something else.

**Why did you choose Heritage Auctions to sell your collection?**

First and foremost, Heritage gets great results. They do a great job and get great results ... 100 percent, Heritage has the best website in the collectibles business. Secondly, I'm kind of proud of my collection, so I know that Heritage will present it in a wonderful way.

## EVENTS

### THE DAVID HALL T206 COLLECTION SPORTS COLLECTIBLES CATALOG AUCTION 50018

Sept. 19, 2019

Online: [HA.com/50018a](http://HA.com/50018a)

### THE DAVID HALL T206 COLLECTION SPORTS COLLECTIBLES CATALOG AUCTION 50021

Dec. 12, 2019

Online: [HA.com/50021a](http://HA.com/50021a)

## INQUIRIES

Chris Ivy

214.409.1319

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





# auction previews



## IMPORTANT LOTS IN UPCOMING AUCTIONS

---

**28 THE CAREN ARCHIVES**  
Coveted collection  
includes Einstein letter,  
Geronimo's walking stick

---

**18** Otto Penzler

**20** Roberto Clemente

**22** Looney Tunes

**24** Maurice Car

Geronimo has been called the greatest Indian military leader, an Apache warrior whose name is symbolic with courage.

# HOW TO BID

## HERITAGE AUCTIONS OFFERS SEVERAL WAYS TO BID IN UPCOMING AUCTIONS

For an up-to-date Auction Calendar, visit [HA.com/Auctions](http://HA.com/Auctions)



### INTERNET

You can bid online for all upcoming auctions at HA.com. Internet absentee bidding ends 10 minutes prior to the session start time. Live Proxy bidding continues through the session.



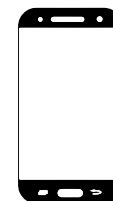
### LIVE PHONE BIDDING (Floor sessions only)

Phone bidding must be arranged 24 hours before your session begins. Call Client Services at 866.835.3243.



### IN PERSON

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



### SMARTPHONE

For Apple devices, you can download the Heritage Mobile Catalog for the iPad at no cost. iOS, Android and other mobile devices can also easily navigate and bid via HA.com.



### FAX

Follow the instructions for completing your mail bid and fax it to 214.409.1425. Fax bids must be received 24 hours before your session begins.



### 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). Bid sheets are available on each auction home page; click on "Mail or Fax Your Bids." Call Client Services at 866.835.3243 for bidding assistance.



### HERITAGE LIVE!®\*

Bid live on your computer or mobile, anywhere in the world, during the auction using the HERITAGELive program at HA.com/Live. For additional bidding tips, visit HA.com, scroll over "Resources" then click on "How to Bid/Buy."

\*Patent No. 9,064,282

### FREE, NO-OBLIGATION MEMBERSHIP

Joining Heritage Auctions is free and easy. Visit HA.com/Join to register for upcoming auctions, access Heritage's Auction Archives, which include photos and descriptions of more than 5 million lots, and to sign up for category-specific auction e-newsletters and announcements.

### CONSIGNING TO FUTURE AUCTIONS

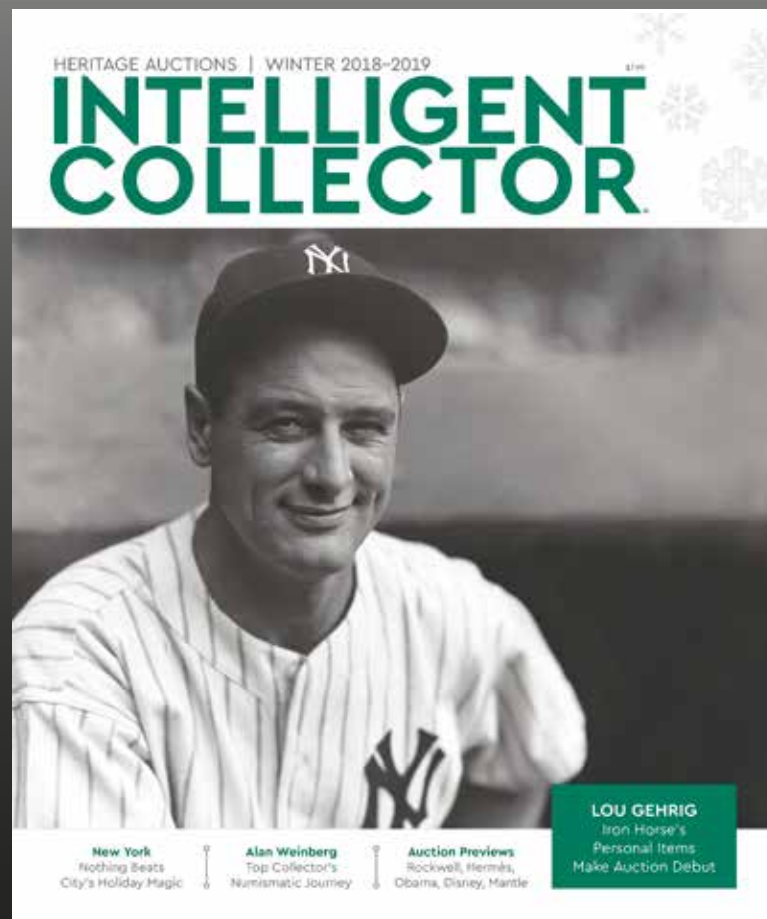
As the world's largest collectibles auction house, Heritage Auctions provides superior collecting expertise, an unmatched client base, technical innovation and marketing prowess, ensuring you get the most for your treasures. Call the Consignor Hotline at 800.872.6467 or visit HA.com/Consign. See page 81 for consignment deadlines.

### HERITAGE AUCTIONS CATALOGS

To order a fully illustrated auction catalog for an upcoming auction, call 866.835.3243 or go to HA.com/Catalogs.

# SUBSCRIBE NOW AND GET TWO YEARS FOR ONLY \$36

YOU SAVE NEARLY \$12 OFF THE COVER PRICE



**CALL TODAY! 866.835.3243**

## Otto Penzler Collection of Mystery Fiction

New York publisher, editor and bookseller's treasures among the hobby's best

Otto Penzler's lifelong passion for mystery fiction began in the 1960s with *The Complete Sherlock Holmes* by Arthur Conan Doyle.

With little competition in the early days, Penzler began uncovering first-edition copies of detective fiction by scouring dozens of shops across New York City's 4th Avenue "booksellers' row." His collection of detective fiction was an addicting yet affordable pursuit, and clearly ahead of its time.

"It was easy to find a half dozen first editions in collectable condition within my five-dollar-a-week budget," Penzler says. "My primary drive was buying a book in the mystery world that I could afford. It was the pure joy of collecting."

Now a giant of the New York literary scene, Penzler is opening his personal library to fellow collectors. Earlier this year, the Otto Penzler Collection of Mystery Fiction, Part 1, debuted in Heritage Auctions' rare books auction in New York.

A 1929 first edition of Dashiell Hammett's *Red Harvest* sold for \$75,000, while a 1930 first edition of Hammett's *The Maltese Falcon* sold for \$35,000. A 1939 first edition of Raymond Chandler's *The Big Sleep*, signed by the author, sold for \$57,500.

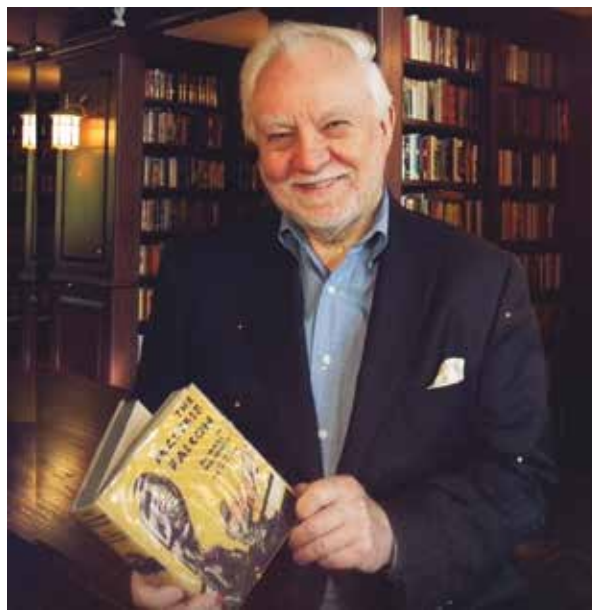
Part 2 of the Penzler auction includes notable works from British authors, such as a 1913 first edition of E.C. Bentley's *Trent's Last Case*; a 1932 first edition of Anthony Berkeley's *Before the Fact: A Murder Story for Ladies*; and a 1930 first edition of Agatha Christie's *The Mysterious Mr. Quin*.

After devouring work by Christie, John Dickson Carr and Ellery Queen, it was Raymond Chandler and Dashiell Hammett who convinced Penzler that crime fiction could be elevated to a place of parity with the best of American literature. In 1979, he opened the Mysterious Bookshop in midtown Manhattan, a business that supplied like-minded fiction fans – as well as his own growing collection.

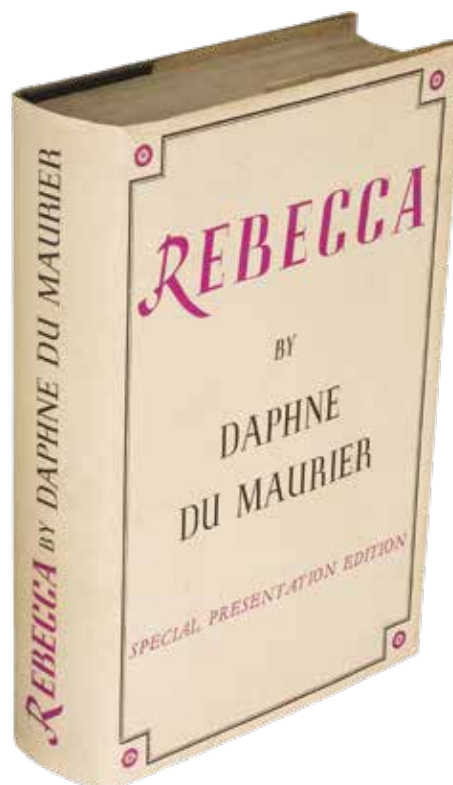
"Every first edition that came into the store was compared against my personal copy," Penzler says. "It was where I researched every week. I upgraded books constantly, being obsessed with having the best possible copy, as well as checking for variants, which I thought important for bibliographical purposes."

After decades of finding new titles, and upgrading the ones he already had, he needed to build a massive library attached to his medium-size home, a bibliophile's palace.

The resulting collection is what Heritage Auctions President Greg Rohan calls "the best and most comprehensive collection in this genre ever assembled. The Penzler auctions, which will cover two years, will showcase to the world Otto's unprecedented collection."



Otto Penzler is regarded as the world's foremost authority on crime, mystery and suspense fiction.



Daphne du Maurier  
(1907–1989)  
*Rebecca*  
London: Victor  
Gollancz Limited, 1938  
Special presentation  
edition  
Estimate: \$4,000+



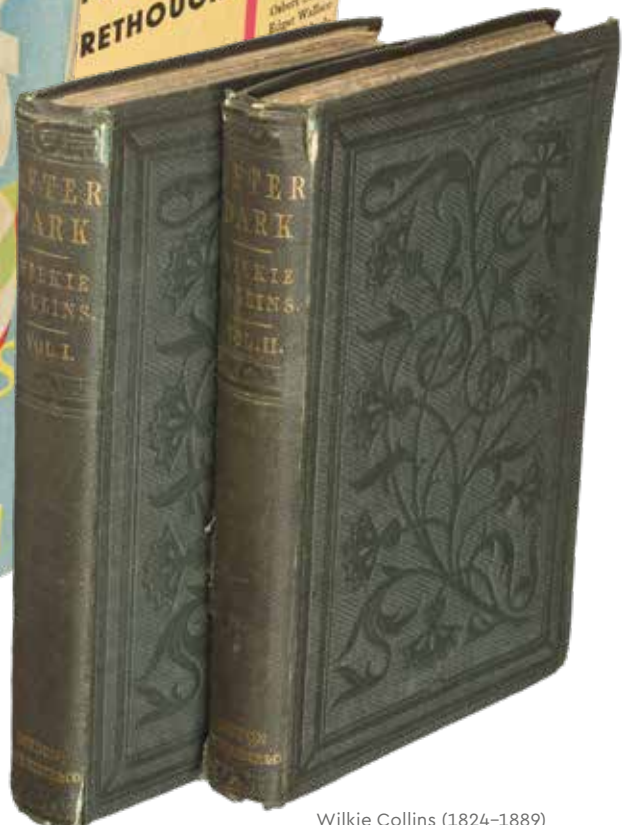
E.C. Bentley (1875–1956)  
*Trent's Last Case*  
London: Thomas Nelson  
and Sons, 1913  
First edition  
Estimate: \$4,000+



Agatha Christie (1890–1976)  
*The Mysterious Mr. Quin*  
London: W. Collins Sons & Co Ltd, 1930  
First edition  
Estimate: \$5,000+



Anthony Berkeley (1893–1971)  
Writing as Francis Iles  
*Before the Fact*  
London: Victor Gollancz Ltd, 1932  
First edition  
Estimate: \$3,000+



Wilkie Collins (1824–1889)  
*After Dark*  
London: Smith, Elder and  
Co., 1856  
First edition, presentation  
copy, inscribed  
Estimate: \$10,000+

**EVENT**

**RARE BOOKS SIGNATURE® AUCTION 6212**

Featuring the Otto Penzler Collection  
of *Mystery Fiction, Part 2*  
Sept. 5, 2019  
Live: New York  
Online: HA.com/6212a

**INQUIRIES**

James Gannon  
214.409.1609  
JamesG@HA.com

# Clemente's Magical Bat

Legendary Hall of Famer used Hillerich & Bradsby (and a lucky kachina doll) to win 1971 World Series

By David Seideman



The situation looked bleak for the hometown Pittsburgh Pirates on Oct. 12, 1971.

They were down two games to none in the World Series, facing the reigning champions, the Baltimore Orioles. Baltimore was a formidable foe. The Orioles were one of two teams ever to have four 20-gamer winners in a season and fielded some of history's best sluggers and slickest fielders.

The Orioles had everything in their favor, except the support of Austin Turner, the administrator of a community hospital in Sun City, Ariz. One of his employees received permission for a leave of absence to attend the series in Pittsburgh.

Turner gave her one of his prized 14-inch Kachina dolls from his vast collection as sort of a lucky rabbit's foot. Turner – described by his daughter, Scottie Marable, as a true “Renaissance man” – obtained the Kachina Sun God doll, carved from cottonwood root, on one of his frequent trips to a Hopi reservation. The dolls represent Hopi spirits or deities, often tied to natural elements such as the sun.

It just so happened that the employee, a dietitian named Esther Ruskin, was the brother of Joe O'Toole, the assistant to the Pirates' general manager. Ruskin's 13-year-old son, Danny, took the Kachina to O'Toole and asked him to give it to the Pirates' manager, Danny Murtaugh. “And when the opening game began in Pittsburgh, the Sun God sat unblinking in the Pirate dug out,” a Sun City newspaper reported at the time.

The Pirates proceeded to reel off three straight victories at home. Baseball players are famously superstitious, so Murtaugh naturally took the doll with him on the road to Baltimore, where the Pirates clinched the championship in seven games. They were led by the all-time great Roberto Clemente. The Puerto Rico native became the first Spanish-speaking ballplayer to win a World Series MVP.

He showed off his rifle arm from right field and hit safely in every game. All told, he was 12 for 29 for an eye-popping .414 batting average, and he hit two home runs. The esteemed baseball writer Roger Angell wrote that Clemente, a star since his rookie year in 1955, was “at last the recipient of the kind of national attention he always deserved but was rarely given for his years of brilliant play.”

Two weeks after the Pirates popped champagne corks, Turner received a letter in the mail from O'Toole informing him that he was being shipped a Clemente bat from the World Series and one of Danny Murtaugh's caps.



A 1972 Roberto Clemente signed photograph, dated to his 3,000th hit game, sold for \$7,170 at a May 2014 Heritage auction.



Austin Turner received this letter from the Pirates shortly after the club won the World Series.

## EVENT

### SUMMER SPORTS PLATINUM AUCTION 50016

Aug. 17-18, 2019

Online: HA.com/50016a

### INQUIRIES

Jason Simmons

214.409.1652

JasonS@HA.com



Roberto Clemente (1934–1972)  
1971 Game-Used Bat with Pirates Team Letter  
Confirming World Series Use  
PSA/DNA GU 10  
Estimate: \$40,000+



“Danny asked me to be sure and send you a token,” O’Toole wrote, “for the remembrance of the luck that the Indian Sun God brought.”

Heritage is offering Clemente’s magic wand in its Summer Sports Platinum Auction scheduled for Aug. 17-18, 2019. The pre-sale estimate is at least \$40,000. The cap’s estimate is \$3,000-plus. Both items are consigned by Turner’s daughter.

“Collectors covet any Clemente bat they can find,” says Jason Simmons, a consignment director for the sports department who handled the bat. “The story and the documentation that come with this bat are extraordinary. It involves a kid, a good luck charm, and the bat of the World Series MVP who is a folk hero, and it is all documented in the Pirates’ letter and the newspaper article. We expect collectors will bid aggressively for this unparalleled Clemente bat.”

Last fall, Marable and her two brothers finished dividing the estate of her father, who passed in 2016 at the age of 89, and she acquired the bat. For the past 48 years, it has remained a secret to the hobby and even to the Turner family itself. “[My father] referred it to his ‘special bat,’” she explains. “I never saw it.”

Marable, 66, thinks her dad may have kept it hidden in a closet or somewhere else in the house while pursuing his other passions. Her dad collected Hopi and Navajo baskets and jewelry, was a silversmith, raised Siamese seal point show cats, and owned two turquoise mines.

Like Clemente himself, Turner’s bat is special, indeed. The handle end has a distinctive flair, with Clemente’s number 21 written on it. The weight, 36.6 ounces, is exceptionally large. “Compared to contemporary stars like Hank Aaron and Willie Mays, Clemente gamers look like caveman clubs,” writes Joe Orlando, co-author of *Legendary Lumber: The Top 100 Player Bats in Baseball History* and president of PSA/DNA, which authenticated the bat and gave it its highest game-used grade, a 10.

On top of that, there is scoring on the barrel. “Clemente would carve light grooves into the barrel in order to create spin on the ball after contact,” adds Orlando. “It is important to note that the vast majority of his bats do not possess this type of modification.”

Clemente collectibles are especially valuable because of his greatness and the Jackie Robinsonesque aura he maintains. The Hall of Famer won 12 consecutive Gold Gloves, eclipsed the 200-hit mark five times on the way to 3,000 career hits, and finished his career with a .317 batting average. Meanwhile, he mentored teammates and served as a role model to children.

Like Robinson, his humanitarian streak has earned him extra immortality. On New Year’s Eve, 1972, Clemente died in a plane crash trying to deliver supplies to Nicaragua after it was hit by a massive earthquake. He was 38.

For her part, Marable says she’ll be thrilled with her windfall, but harbors no grand plans other than to put it in her savings account. What animates her most is the renewed attention her bat will give to a true American hero.

“I know that there are schools and parks in Puerto Rico everywhere named after him,” she says. “I would have loved to know him. Not only was he extremely talented, he was a wonderful person. He’s the kind of person we need, probably in more ways than we know.”



Danny Murtaugh (1917–1976)  
1971 World Series Game-Worn Cap  
Estimate: \$3,000+

## Warner Bros. Rarities

Art held by animator's son considered one of the hobby's biggest finds

Norm Chaney always knew his dad Rev was an animator. Only recently, however, did he discover that his pop worked during the early days of what's known as the Golden Age of American animation.

And he took art home with him.

"This Norman Chaney collection is one of the biggest finds in the hobby," says animation historian Jerry Beck, author of *The 50 Greatest Cartoons*. "This is similar to finding the Maltese Falcon or Dorothy's ruby slippers."

Why the excitement?

The animation art Rev Chaney took home dates to the early 1940s, and pieces of Warner Bros. animation art from that time are extremely rare.

"Warner Bros. did not have an archive," Beck says. "They stored artwork but sometime in the late '60s and early '70s, they considered it worthless ... and the stuff was destroyed. So cel setups from Warner Bros. cartoons, historians like me, we never dreamed we'd see this stuff."

As a result, most original art from early Warner Bros. cartoons does not come from the studio. "It's whatever was saved," Beck says, "by the artists at the time. This Norm Chaney collection is one of those things ... great images from classic cartoons, priceless historical material."



An employee photo and business card are some of the items held by Rev Chaney's family for more than 60 years.

Revalee "Rev" Chaney, a native of Los Angeles, was an art student at the ArtCenter College of Design when he accepted a position in 1937 at Leon Schlesinger Productions, which later became the Warner Bros. Cartoons studio.

It was the birthplace of animation's most popular characters – Bugs Bunny, Daffy Duck, Porky Pig, Elmer Fudd and Sylvester the Cat.

For \$20 a week, Chaney worked as an animator, a "gag man," and story developer. "He worked with all the great animators and directors at Warner Bros.," Norm Chaney says. "Tex Avery, Chuck Jones, Bob Clampett, Virgil Ross. My dad worked there when Bugs Bunny was called Tex's Rabbit because he wasn't Bugs Bunny yet, and Elmer Fudd was still Egghead."

In 1951, Chaney left Warner Bros. to work at United Productions of America (UPA), a studio founded for former Disney artists and best known for producing the *Mr. Magoo* cartoons. Before leaving the animation business in 1958, Chaney had taken home nearly 200 pieces of vintage Looney Tunes production art, including cels, original backgrounds, animation drawings, model sheets and studio production notes.

"He just brought stuff home because they were going in the trash," Norm Chaney says. "And I think he was proud of what he did. He certainly didn't bring them home to display them. He didn't really hoard other stuff, but I think he saw this as part of his history, part of his life that he felt was important."

For decades, the art has been carefully stored at Chaney's home (his father passed away in 1985). Chaney gets excited when he talks about sketches, model sheets, cels and backgrounds for cartoons such as 1944's *Plane Daffy*, 1944's *Hare Ribbin'*, or 1946's classic *Baseball Bugs*. There are also pieces of art from his dad's work on Porky Pig, *Horton Hatches the Egg*, and the UPA-produced *Mr. Magoo*.

As Warner Bros. prepares to release new Looney Tunes cartoons, Chaney says the time has come to part with his dad's treasures. "I don't have children," says Chaney, 66, a foreman at a New York-based architectural arts company. "So I'm not going to pass this on to anybody. It's been in boxes for 60 years. That's long enough."

### EVENT

#### ANIMATION ART SIGNATURE® AUCTION 7216

Dec. 14, 2019

Live: Beverly Hills

Online: HA.com/7216a

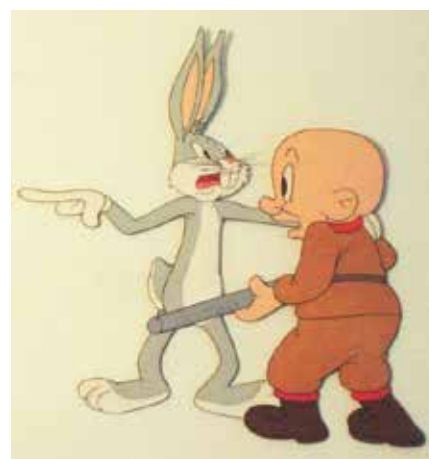
#### INQUIRIES

Jim Lentz

214.409.1991

JimL@HA.com





The Chaney collection includes original art from cartoons starring Sylvester the Cat, Bugs Bunny, Porky Pig, Sniffles, Mr. Magoo and Elmer Fudd (top three rows). Original animation drawings include (from bottom left) Canyon Kiddies (signed by Chuck Jones), Bugs Bunny and Daffy Duck (both signed by Rev Chaney).



# The Maurice Car Collection

Books, manuscripts in the arts, humanities and sciences reflect a passionate pursuit of knowledge

By Allan and Kim Stypeck

Maurice Car was an engineer by profession who represented France’s mining concerns in North America and was a dedicated collector in the arts, sciences and humanities. The material being presented in the Car Collection demonstrates his focus on highpoints and seminal works of key participants in these three academic arenas.

After moving in 1940 with his artist wife Fanny and their four children from Paris to Washington, D.C., Car (1908-1968) remained an active participant in Parisian and international auctions, continuing to build his collection. His background in science accentuated his interest in obtaining items with substantive content spanning centuries of discovery in astronomy, mathematics, physics, chemistry, biology and archaeology.

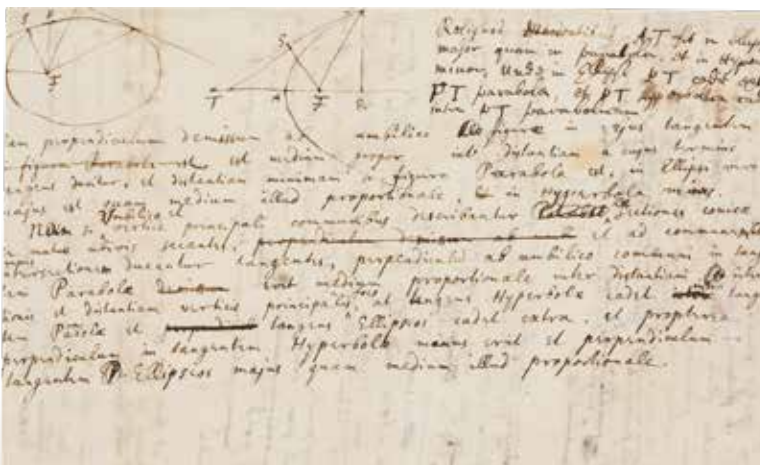
The Car Collection reveals with extraordinary intimacy important scientific theory and application. Car’s engineering background especially informed his collecting in chemistry and physics, including Sir Isaac Newton’s 1672 handwritten “New Theory of Light and Colors” with a diagram based on experiments with a prism and Newton’s thoughts in 1694 on the weight and movement of water, also with a diagram.

Highlights from the collection in the field of science include the correspondence of Andre-Marie Ampere, one of the founders of the field of electromagnetism, relating his personal revelations on the human body’s nervous system; Antoine Lomet’s correspondence discussing different approaches to calculating the radius of the earth; astronomer Nicolas Louis de Lacaille’s treatise on his theory of perspective with handwritten tables and drawings; Augustin-Jean Fresnel’s letter to Francois Arago discussing light waves and developing a “mechanical theory of light” and their future collaboration on the topic; and correspondence by Louis Pasteur, including material relating to his experiments and his seminal presentation of the rabies vaccine.

There are countless common threads woven throughout the various disciplines represented in the Car Collection. Newton’s reflections on color are referred to in LaCaille “New Theory on Mixing Colors.” Matisse, in his 14-page handwritten manuscript in defense of his approach to painting, discusses the



Picasso (1881-1973) Honoré de Balzac (1799-1850)  
*Le Chef-D'oeuvre Inconnu*  
 Paris: Ambroise Vollard, 1931  
 Limited, Extra-Illustrated Edition  
 Estimate: \$10,000+



Sir Isaac Newton (1643-1727)  
 Autograph Manuscript, Unsigned  
 Estimate: \$50,000+

## EVENT

### THE MAURICE CAR COLLECTION OF ARTS & SCIENCES SIGNATURE® AUCTION 6218

Sept. 4, 2019

Live: New York

Online: HA.com/6218a

### INQUIRIES

James Gannon

214.409.1609

JamesG@HA.com

harmonies and dissonance of color.

Maurice and Fanny Car's great appreciation of and involvement in a variety of art movements is accentuated throughout the collection. The Car's circle of friends included Jean Cocteau. Cocteau personally inscribed to Fanny a limited-edition copy of his *L'Ode a Picasso* accompanied by his signature self-portrait, which is associated in this collection with the original two-volume manuscript of *L'Ode a Picasso*. The Cars were also befriended by surrealist artist and writer Valentine Hugo, who presented them with two original Picasso ink paintings with the three brushes Picasso used to paint them, along with Valentine's manuscript memorialization of seminal radical writer Raymond Radiguet.

Radiguet, a poet and novelist, was labeled the "Enfant terrible" of the early Dadaist movement. The Car Collection includes Radiguet's original manuscript of *Le Diable au Corps*, including a four-page typed, hand-annotated study of Radiguet by Francois Mauriac; a bound copy of "Trent-Neuf Poems," which contains 45 pages of manuscript poems; limited illustrated editions of *Les Jeux en Feu* and *Les Pelican*; and a substantial collection of Radiguet's original correspondence. The Dada movement is also significantly represented by a collection of correspondence and manuscripts by Tristan Tzara, an influential member of the Dada movement. Of the correspondence and manuscripts, titled "Documents, Autographes Sur Dada," some are on Dada Institute letterhead and, along with a collection of original early 3-by-5-inch cubist and Dadaist sketches, are bound in an exceptional Paul Bonet period binding.

Other significant components of the Car Collection include representations of the majority of the late 19th- and early 20th-century international art movements. Paul Gauguin's original hand-written lexicon of words in Tahitian and French, written by Gauguin while living and painting in Tahiti, is one of many items by major French impressionist artists, including Henri Matisse, Auguste Renoir, Edgar Degas, Paul Cezanne and Jules La Forque's reflections on the origins and guiding principles of Impressionism and its impact on the art world as a nonconformist school of painting. Other periods of art are represented by Othon Friesz's manifesto on Fauvism; Albert Gleizes' reflections on art, specifically Cubism; Jean Gris' thoughts on Futurism; and one of Marie Laurensen's original manuscript sketchbooks, which includes drawings and watercolors, text notes and literary works.

The humanities are represented in the Car Collection, in part, by a bound collection of Ezra Pound letters and manuscript works written in 1926-27 at his home in Rapallo, Italy. This assemblage is comprised of correspondence and literary journal contributions, including his relationship with the *New Masses Magazine*, poetry and other manuscript writings, some of which are on his personal letterhead: a self-portrait in profile flanked by "E. Pound" on the left and "Rapallo" on the right.

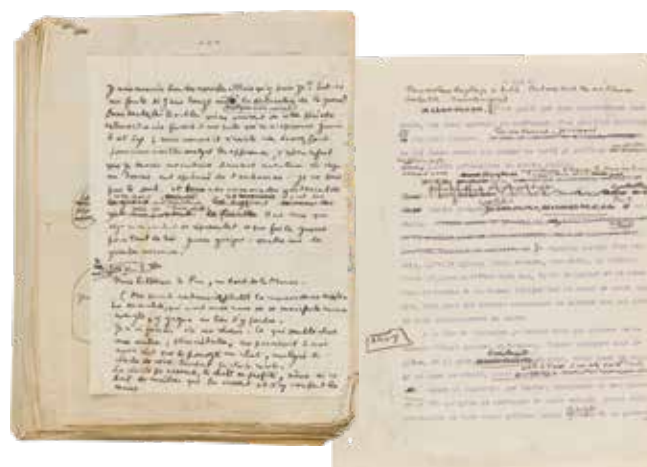
As collectors, historians and academics mine the Car Collection, a term Maurice would appreciate, they'll experience the same joyous discoveries that surely delighted and drove Maurice the collector. His dedication to compiling groundbreaking material spanning print, manuscripts and art is a testament to the greater quest for discovery and beauty.



Tristan Tzara (1896–1963)  
Documents, Autographes sur Dada  
Estimate: \$20,000+



Henri Matisse (1869–1954)  
Autograph Manuscript Signed  
Estimate: \$10,000+



Raymond Radiguet (1903–1923)  
*Le Diable au Corps*  
Corrected Typescripts and Manuscript  
Estimate: \$15,000+

## Frazetta's 'Child of the Sun'

New-to-market cover painting hails from artist's peak period

The year 1971 falls squarely in the classic period of master illustrator and painter Frank Frazetta.

After working in the comics, Frazetta (1928-2010) began producing paintings for paperback editions of adventure books. Art historians credit him with starting the entire “barbarian era” when his interpretation of *Conan the Adventurer* hit bookstores in 1966. He was soon also painting covers for horror magazines such as *Creepy*, *Eerie* and *Vampirella*.

In recent years, Frazetta's paintings have garnered remarkable attention from collectors. His 1974 cover painting for the paperback re-issue of Edgar Rice Burroughs' *At the Earth's Core* realized \$1 million at an August 2016 auction. And earlier this year, his *Egyptian Queen* painting, which first appeared in print as the cover for *Eerie* magazine in mid-1969, sold for \$5.4 million at a Heritage auction. The sale set a world record for the most expensive piece of original comic-book art ever sold at public auction.

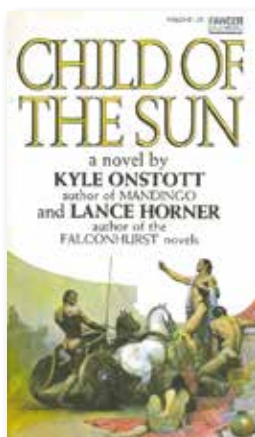
“This result elevates Frank Frazetta's art into the stratosphere of visual narrative art on par with the likes of Norman Rockwell, Maxfield Parrish and other luminaries,” says Heritage Auctions Vice President Todd Hignite.

Within two years of *Egyptian Queen*, Frazetta completed the cover painting for the reissue of Kyle Onstott and Lance Horner's *Child of the Sun*, a brutally intimate novel that captures the depravity and intrigue of Ancient Rome. “The dramatic, multi-figure composition incorporates much more depth, fully realized painterly attention, and detail than many of Frazetta's book covers,” Hignite says. “It features not only one of the artist's trademark beautiful women, but three male figures, as well as a plethora of intricately rendered background elements.”

As a result, Hignite adds, “this beautifully flowing image can be appreciated equally in a fine art as well as illustration context.”

The painting is being offered at Heritage's illustration art auction scheduled for Oct. 15, 2019. It's expected to realize at least \$200,000.

“This is an amazing peak-period masterpiece that was purchased by the consignor in the early 1970s near the time the book was published,” Hignite says. “It has resided in this same collection ever since and has never been offered on the market until now. It's a great example that shows why Frank Frazetta still reigns at the top of all fantasy illustrators.”



Fawcett re-issued the 1966 novel in the early 1970s.



Frank Frazetta (1928-2010)  
*Child of the Sun* paperback cover, 1971  
Oil on canvasboard, 20 x 24 in.  
Estimate: \$200,000-\$400,000

### EVENT

#### ILLUSTRATION ART SIGNATURE®

#### AUCTION 5417

Oct. 15, 2019

Live: Dallas

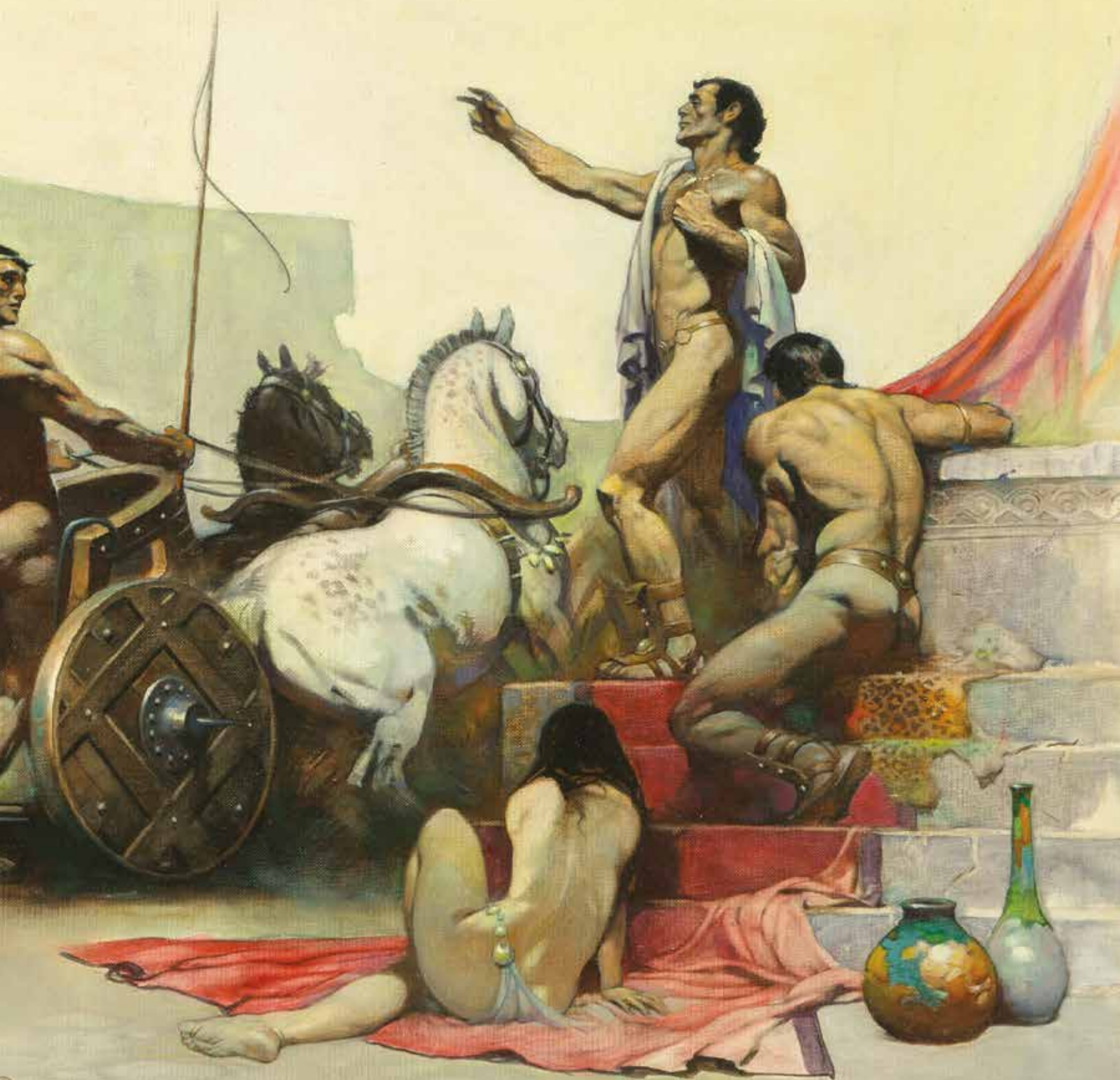
Online: HA.com/5417a

#### INQUIRIES

Todd Hignite

214.409.1790

ToddH@HA.com



## The Caren Archives

Noted collector with sophisticated, astute eye offering coveted items

By Pamela Wiggins Siegel



Eric Caren

As a leading Americana dealer for decades, Eric Caren curates an archive that brings history to life. With items dating from Christopher Columbus through the computer age, he strives to have at least one example from each significant American historical event among the multitude of diverse objects he collects.

Caren got his start as a kid when friends found a stack of old newspapers in an abandoned home. “It was this creepy house right out of *Psycho*,” he recalls. Those yellowed papers he carted home in a little red wagon held little value. They did, however, get him hooked on history. In the beginning, he spent very little to fuel his adrenaline and passion for collecting, but his budget grew along with his procuring expertise.

To augment his remarkable group of historical artifacts, Caren has attended every type of related event imaginable, from general antique fairs and auctions to shows specializing in photography, comics, antiquarian books, and a host of other genres. His knack for selecting the best of the best has been finely honed. “It’s when you know intuitively, ‘That’s great, that’s rare, that’s special,’” he says.

Tom Slater, director of Americana at Heritage Auctions, says building such an archive requires a sophisticated and astute eye. “How these things were carefully selected should be interesting to other collectors.”

Caren has also sold to a fascinating array of buyers, including presidential gifts to the State Department. A large segment of his original archive is now part of the Newseum in Washington, D.C. As items ebb and flow through his capable hands, exceptionally noteworthy pieces always stand out. A number of these are featured in several upcoming Heritage auctions.

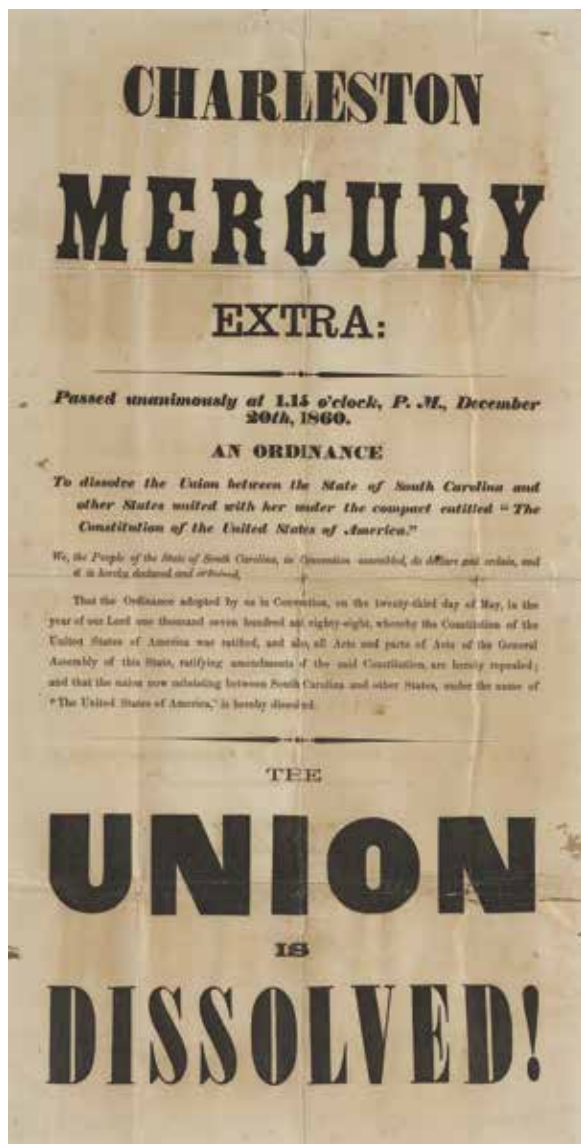
An important item – both in terms of value and historical significance – is a letter written by Albert Einstein sharing his views on God. Caren notes the letter is written in English and is only one page, making it perfect for archival framing and display. “This is an item that has the potential to really take off,” Caren says.

For the sports memorabilia enthusiast, one of Caren’s favorite baseball items will be on the block as well. This photo postcard depicts the entire New York Giants team and is autographed by player-manager John McGraw – both valuable traits. What really makes it a standout collectible, however, are the handwritten congratulatory statements proudly mentioning the team’s World



Original Full Suit of Armor, circa 17th Century  
Estimate: \$12,000+

Beaded Walking Stick Crafted by Famed Apache Chief Geronimo with Photo as Provenance  
Estimate: \$10,000+



Charleston Mercury Broadside Declaring Onset of Civil War  
Estimate: \$20,000+

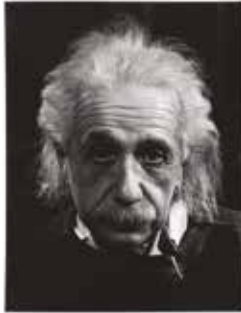
1779 Revolutionary War Naval Hero John Paul Jones Mezzotint  
Estimate: \$5,000+



Original Artwork for S.S. Titanic Print  
Estimate: \$5,000+



Woodstock Poster  
Estimate: \$2,000+



Important Albert Einstein Letter  
Discussing Concept of God  
Estimate: \$100,000+



1896 Sunday Journal Baseball Poster  
Estimate: \$5,000+

Series win in 1905. Specific references to “Matty” and “Mugsy” – nicknames for legendary pitcher Christy Mathewson and McGraw himself – add to the interest.

“A team postcard like this one is a rarity,” Slater says. “That, combined with a scarce McGraw autograph and the marvelous sentiments written about the 1905 World Series, makes it very special.”

Having lived in the area for many years, memorabilia from the 1969 Woodstock music festival in New York also remains a staple in the Caren archives. This includes a rare original cloth banner from the event. One of the founders of Woodstock, Michael Lang, photographed this banner for his records a number of years ago, having never viewed one like it in a private collection. As fans celebrate the 50<sup>th</sup> anniversary of the festival this summer, the offering of this amazing banner presents a don’t-miss opportunity to own a significant piece of music history.

A number of other “cherry-picked and coveted” items from Caren’s vast archive are being auctioned, and they are all lots that a well-rounded collector should appreciate. “Great collectors share a passion for their work,” Caren shares regarding Americana. “A great collector likes it all. It all tells the narrative of this country.”

So, if you’ve always wanted to own a collectible with an impeccable pedigree, like a steamer trunk from the *RMS Lusitania*, Geronimo’s walking stick, or Kit Carson’s metal-studded show saddle – stay tuned. These items and an ample list of others that are just as impressive will be auctioned in fall 2019 and early 2020.

1779 Virginia Militia Document Signed by Thomas Jefferson as Governor  
Estimate: \$5,000+



Yellow Kid Sunday Journal Poster  
Estimate: \$4,000+



## Upcoming Auctions

Visit [HA.com/Auctions](http://HA.com/Auctions) for details on all Heritage Auctions

### AUGUST

COMICS & COMIC ART  
Signature® Auction 7211  
Dallas – HA.com/7211a

MONTHLY FINE &  
DECORATIVE ART  
Signature® Auction 241932  
Dallas – HA.com/241932a

U.S. COINS  
Signature® Auction 1298  
*ANA World's Fair of Money*  
Chicago – HA.com/1298a

CURRENCY  
Signature® Auction 3573  
*ANA World's Fair of Money*  
Chicago – HA.com/3573a

THE GLYNN AND  
SUZANNE CRAIN  
SCIENCE-FICTION  
COLLECTION  
Signature® Auction 5442  
Dallas – HA.com/5442a

WORLD COINS  
Signature® Auction 3075  
*ANA World's Fair of Money*  
Chicago – HA.com/3075a

SUMMER PLATINUM NIGHT  
Sports Collectibles  
Auction 50016  
Dallas – HA.com/50016a

VINTAGE SPORTS  
PHOTOGRAPHY  
Catalog Auction 50017  
Dallas – HA.com/50017a

ROCK H. CURRIER  
COLLECTION  
OF FINE MINERALS  
Signature® Auction 5445  
Dallas – HA.com/5445a

### SEPTEMBER

U.S. COINS  
Signature® Auction 1299  
*Long Beach Expo*  
Long Beach, Calif. –  
HA.com/1299a

WORLD CURRENCY  
Signature® Auction 4015  
*Long Beach Expo*  
Long Beach, Calif. –  
HA.com/4015a

THE MAURICE CAR  
COLLECTION  
OF ARTS & SCIENCES  
BOOKS  
Signature® Auction 6218  
New York – HA.com/6218a

RARE BOOKS  
Signature® Auction 6212  
New York – HA.com/6212a

AMERICAN ART  
Signature® Auction 5462  
*Art of the West*  
Dallas – HA.com/5462a

MONTHLY FINE &  
DECORATIVE ART  
Signature® Auction 241937  
Dallas – HA.com/241937a

FINE DECORATIVE ARTS  
Signature® Auction 5413  
Dallas – HA.com/5413a

ASIAN ART  
Signature® Auction 5443  
New York – HA.com/5443a

THE DAVID HALL  
T206 COLLECTION  
Sports Collectibles  
Catalog Auction 50018  
Dallas – HA.com/50018a

FINE WINE  
Signature® Auction 5437  
Beverly Hills – HA.com/5437a

AMERICANA & POLITICAL  
Grand Format Auction 6191  
*David and Janice Frent*  
*Collection of Presidential &*  
*Political Americana*  
Dallas – HA.com/6191a

LUXURY ACCESSORIES  
Signature® Auction 5426  
Beverly Hills – HA.com/5426a

JEWELRY  
Signature® Auction 5427  
Beverly Hills – HA.com/5427a

NATURE & SCIENCE  
Signature® Auction 5435  
Dallas – HA.com/5435a

DESIGN  
Signature® Auction 5420  
Dallas – HA.com/5420a

### OCTOBER

PHOTOGRAPHS  
Signature® Auction 5416  
New York – HA.com/5416a

U.S. COINS  
Signature® Auction 1300  
Dallas – HA.com/1300a

MONTHLY FINE &  
DECORATIVE ART  
Signature® Auction 241941  
Dallas – HA.com/241941a

ILLUSTRATION ART  
Signature® Auction 5417  
Dallas – HA.com/5417a

SPORTS MEMORABILIA  
Collectibles Catalog  
Auction 50019  
Dallas – HA.com/50019a



Chinese Cloisonné Enameled and Cabochon-Mounted Gilt Bronze Censer with Elephant-Form Finial and Feet  
Estimate: \$100,000-\$150,000  
*Asian Art Signature® Auction 5443*  
New York – HA.com/5443a

PRINTS & MULTIPLES  
Signature® Auction 5419  
Dallas – HA.com/5419a

MANUSCRIPTS  
Grand Format Auction 6216  
Dallas – HA.com/6216a

### NOVEMBER

AMERICAN ART  
Signature® Auction 5423  
Dallas – HA.com/5423a

TEXAS ART  
Signature® Auction 5421  
Dallas – HA.com/5421a

AMERICANA & POLITICAL  
Grand Format Auction 6214  
*Lincoln and His Times*  
Dallas – HA.com/6214a

SILVER & VERTU  
Signature® Auction 5418  
Dallas – HA.com/5418a

U.S. COINS  
Signature® Auction 1301  
Dallas – HA.com/1301a

SPACE EXPLORATION  
Grand Format Auction 6219  
*The Armstrong Family*  
*Collection Part IV*  
Dallas – HA.com/6219a

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

# Letting the Cat out of the studio

**AFTER 40 YEARS,  
'GARFIELD'  
CREATOR  
JIM DAVIS  
GIVING FANS  
A CHANCE TO  
OWN ORIGINAL  
COMIC STRIP ART**



By Hector Cantú



**G**arfield is perhaps the world's most famous feline. Now, original art from the cynical orange cat's daily comic strip is going to auction, consigned exclusively to Heritage Auctions by creator Jim Davis.

The first batch of art, dating to the strip's first year, will be offered in Heritage's August comic art auction. Additional strips will be auctioned over the coming years, with the second batch scheduled for November.

"Like earlier greats from the history of comics," says Heritage Auctions Co-Chairman Jim Halperin, "*Garfield* has come to define an entire era – the huge impact of the character continues to amaze, and the warm affection for the strip by millions of fans over many decades is undeniable."

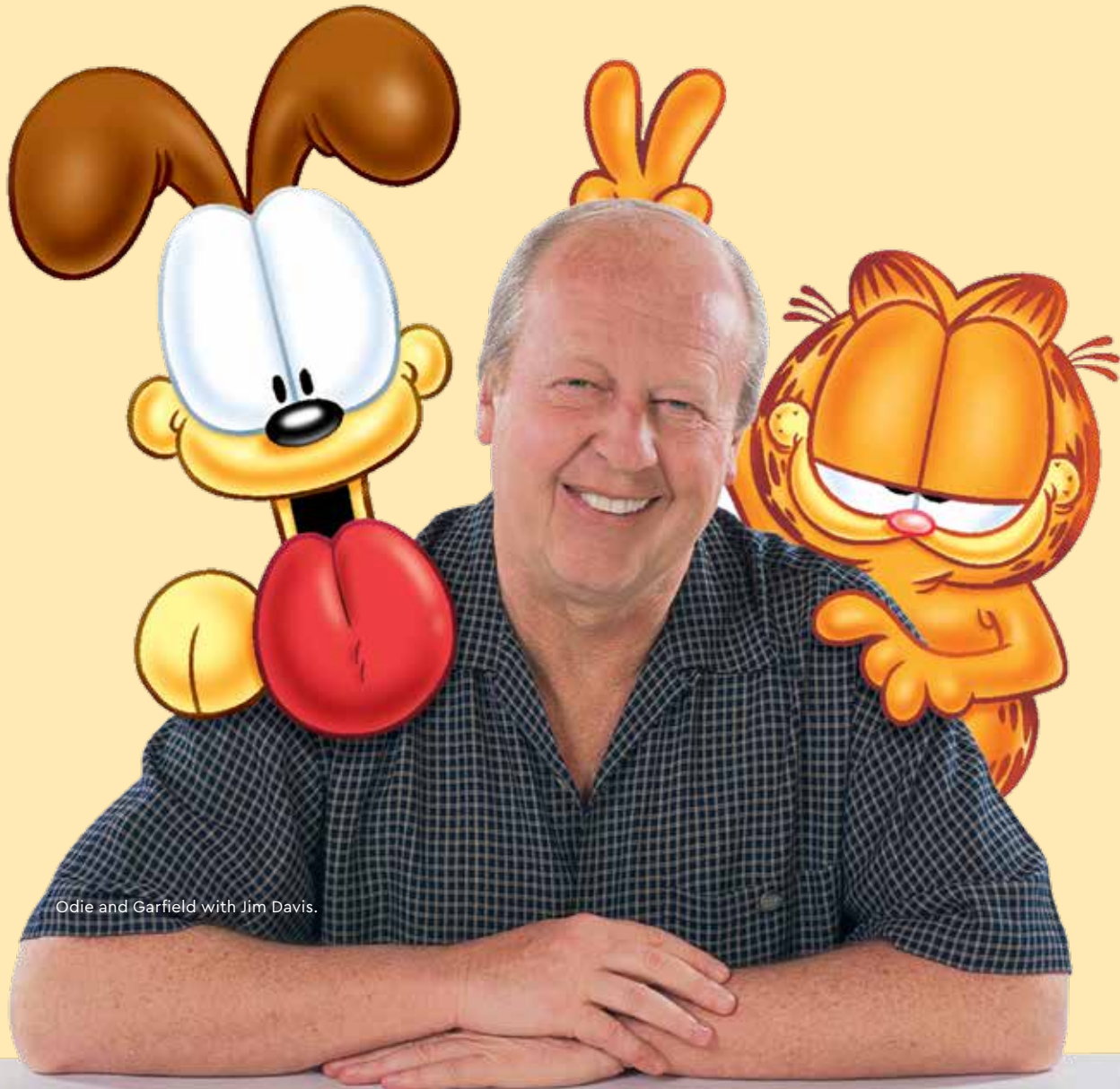
For his part, Davis isn't eager to part with his strips, but says storing so many original pieces is a significant task. For years, Davis' studio and production company, Paws Inc., has been located in the cornfields of Indiana, with a staff of nearly 30

artists and licensing administrators. With the growth of digital technology, a lot of his employees, he explains, are now working from home. "We have donated our studio to Ball State University and are presently in the process of moving everything home," Davis says. "We're no longer able to keep them [the original strips] in fireproof storage, so it's time to let go."

"These strips are my babies," he adds. "Yeh, it's hard to part with them, but there are so many, it's not like I can hang them all on the wall."

The cartoonist admits that poring through four decades of art has created special feelings for certain strips. "I'm keeping a handful of strips that have a certain sentimental value," says Davis, who grew up on a small farm in Fairmount, Ind. "I'm keeping some that I did about Mom and Dad and the farm where I grew up. I'm also keeping a couple of Snoopy references. They're special."

Otherwise, fans of the lasagna-loving cat, along with pals



Odie and Garfield with Jim Davis.



Jim Davis grew up on his parents' farm in Indiana, drawing and reading comic books.

Odie, Pooky, Squeak the Mouse, Nermal, and, of course, Jon Arbuckle, will have plenty of chances to own original art from a character that rivals Mickey Mouse in the number of plush animals, books, greeting cards, TV shows and movies he has spawned.

“Garfield began in 41 newspapers and is now the most widely syndicated comic strip, appearing worldwide in 2,100 newspapers and translated into 42 languages,” says Heritage Auctions Vice President Todd Hignite. “There is no equal in the cartooning world.”

### ‘Garfield’ Unleashed

It’s a long way from Davis’ boyhood growing up on his parent’s farm in Indiana. Like most farms, the barnyard had its share of cats, about 25 on average, by Jim’s estimation. As a child, he suffered serious bouts with asthma, which forced him to stay indoors away from regular farm chores, whiling away the hours drawing pictures and reading comic books. “I remember reading *Dick Tracy*, *Casper the Friendly Ghost* and a host of World War II comic books at my Aunt Margery’s home when we visited there.”

In college, he studied art and business before going to work for *Tumbleweeds* creator Tom Ryan. It was while an assistant to Ryan that Davis wandered into a comic shop near Fisherman’s Wharf in San Francisco and spotted some original strips on the wall. “I bought a couple of *Li’l Abners* and a *Pogo!*”

Of course, everything changed in June 1978 when *Garfield* debuted in newspapers. Guinness World Records has named *Garfield* the “Most Widely Syndicated Comic Strip in the World.” And Davis’ peers at the National Cartoonists Society awarded him the coveted Reuben Award in 1990.

Davis doesn’t actively collect comic strip art but he does “swap strips with artists who have mentioned *Garfield* or who I’ve mentioned in my strip. Cartoonists are, without a doubt,” he says, “the biggest fans of other cartoonists!”

Of the 40 or 50 original comic strips by other cartoonists he’s acquired over the years, a favorite is a *Garfield* strip he actually didn’t draw. “*Blondie* cartoonist Dean Young produced that strip. On April 1, 1997, as an April Fools’ joke, over 40 cartoonists swapped strips. I did *Blondie*, Jeff MacNelly did *Beetle Bailey* and so on. We had a ball!”

Davis hopes fans will have a ball, too, bidding and owning their own *Garfield* strips. “I hope the art ends up on any wall in any home,” he says. “It would be cool to contribute an occasional smile to a family’s daily routine ... like what I do in the newspaper each day.”



# Garfield Through the Ages

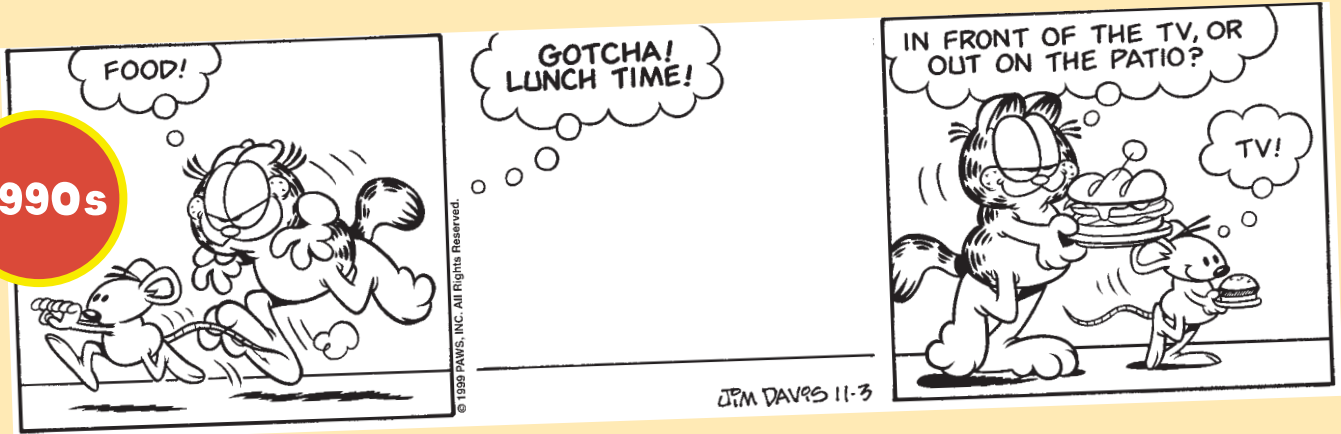
1970s



1980s



1990s



Courtesy Paws Inc. ©Paws Inc. All Rights Reserved.



One of Davis' favorite strips is one he actually didn't draw. *Blondie* cartoonist Dean Young took over the art chores as an April Fools' joke in 1997.

# Drawing Inspiration

We asked Jim Davis about the cartoonists who've had the biggest influence on his work

**Charles Schulz:** "He taught me the power of simplicity. Simple art and simple relationships leave more to the imagination (and delight) of the reader."



This Charles Schulz *Peanuts* Sunday strip, dated Sept. 27, 1953, sold for \$113,525 at a February 2018 Heritage auction.



A Nov. 2, 1956, original *Beetle Bailey* daily strip by Mort Walker realized \$478 at an April 2012 auction.

**Mort Walker:** "Mort was a 'big foot' cartoonist. He drew big hands, big feet and did big gags. He also created characters who cared very much for each other. That added an immeasurable amount of warmth and authenticity to his features."

**Johnny Hart:** "He had great fun producing his features. I learned that the more fun you have creating a gag, the more fun people will have reading it!"



An original 1967 *B.C.* Sunday strip by Johnny Hart sold for \$1,314 at a July 2011 Heritage auction.

## EVENTS

**COMICS & COMIC ART SIGNATURE® AUCTION 7211**  
 Aug. 1-3, 2019  
 Live: Dallas  
 Online: HA.com/7211a

**INQUIRIES**  
 Todd Hignite  
 214.409.1790  
 ToddH@HA.com

**COMICS & COMIC ART SIGNATURE® AUCTION 7212**  
 Nov. 21-23, 2019  
 Live: Dallas  
 Online: HA.com/7212a

# Frank Lloyd Wright Sondern-Adler House



No Reserve ■ August 12, 2019

[HA.com/FrankLloydWrightKC](https://www.ha.com/FrankLloydWrightKC)

**HERITAGE**  
AUCTIONS  
LUXURY REAL ESTATE

# On Top of the World

As market sizzles, works by artists from Frazetta to Crumb continue breaking auction records By Brian Keagy

It has been said that records are made to be broken, and with global sales reaching \$67.4 billion in 2018 — up 6 percent year-on-year — the worldwide art market is as primed as any industry to achieve record-setting, eye-popping results.

From historically significant artists bolstered by established collectors to more obscure artists now garnering deserved attention, Heritage Auctions has built a track record of world auction records across numerous fine art categories. This is no accident, according to Heritage Auctions Vice President and American Art Director Aviva Lehmann — as acquiring potential record-setting consignments follows a time-tested formula.

“There are five factors we see that are the most impactful,” Lehmann says. “They hold true for pretty much any auction house and are things that we always look for: provenance, condition, rarity, quality and taste.”

By adhering to those necessities, forecasting and acquiring fine art that has a chance to establish a new record becomes fairly simple. “For sure, we definitely have a feeling going in that a piece might be able to set a record price,” Lehmann says. “Ultimately we don’t know what will happen in the auction, but we do typically have a gut feeling.”

On the following pages are world auction records for pieces of art offered by Heritage Auctions.

BRIAN KEAGY is a staff writer at Heritage Auctions.

---

## World Auction Record

**Frank Frazetta** (1928–2010)

*Egyptian Queen*, 1969

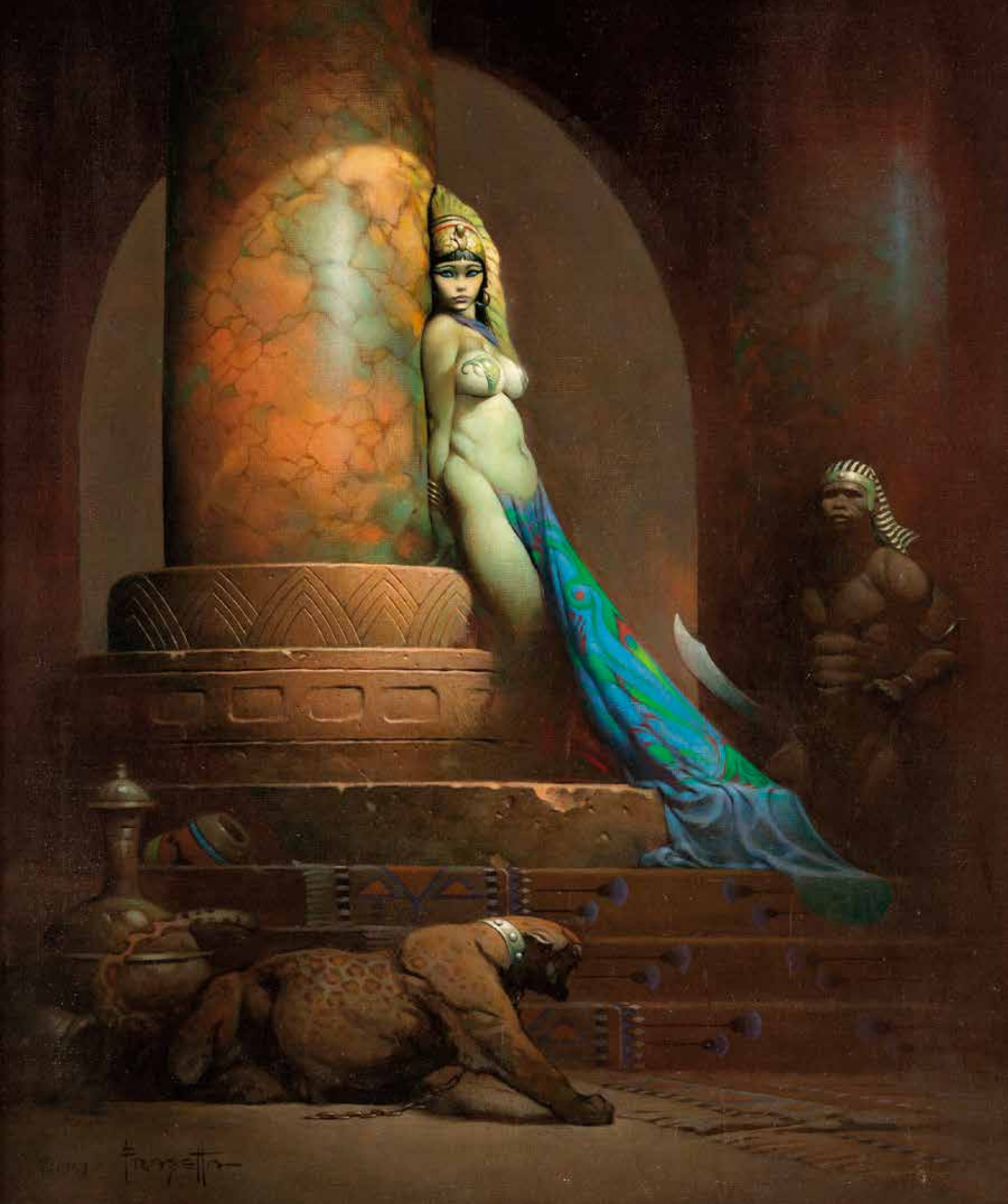
Oil on canvas, 20 × 26 in.

**Realized: \$5.4 million**

May 2019

An established comic book and newspaper strip artist before he began creating comic cover fantasy artwork in the mid-’60s, Frazetta reached the pinnacle of his craft in 1969 with this spectacular painting. *Egyptian Queen* was produced for print as the cover of *Eerie* magazine #23 in mid-1969 and is credited with revolutionizing fantasy illustration in American art. The painting remained in his family’s possession since its creation, and its availability for the first time to the public led to a massive record price.





2009 Trossetta



---

World Auction Record

**William Robinson Leigh** (1866–1955)

*Home, Sweet Home, 1932*

Oil on canvas, 40 × 60 in.

**Realized: \$1.195 million**

November 2011

**T**his evocative painting of three men sharing a campfire backed by a golden Southwestern sky is one of Leigh's most revered works among Western art collectors. While spending many years traveling through the West — particularly in the Indian lands of New Mexico and Arizona — the artist spent as much time as possible painting outside and capturing the essence of those lands. *Home Sweet Home* was acquired in the early '40s by Eric Jonsson, co-founder of Texas Instruments and one of the most revered mayors in Dallas' history before presenting at auction.

---

World Auction Record

**Robert Crumb** (b.1943)

*Fritz the Cat*

Cover Original Art, 1969

Oil on canvas, 11 × 25 in.

**Realized: \$717,000**

May 2017

**T**he prolific Crumb became a key figure in the bohemian counterculture movement of the '60s. One of his most famous and popular characters is Fritz the Cat, which dates to his first homemade comics as a teenager. This oversized cover art was created for a collection of stories first published by Ballantine in October 1969 and became so sought after that it warranted a second printing a month later. Stashed away in a private collection for years, it represents one of Crumb's most important single pieces of art.

R. CRUMB'S

# FRITZ

*the CAT*

\$2.50



**3 BIG STORIES!**



---

**Birger Sandzén** (1871–1954)

*Creek at Twilight*, 1927

Oil on canvas, 48 × 60 in.

**Realized: \$516,500**

May 2017

The second-highest price realized by Sandzén (the world auction record of \$670,000 for his 1921 work, *Lake at Sunset, Colorado*, is also held by Heritage), this painting is a *tour de force* from the artist and is a magnificent representation of his dazzling skill. *Creek at Twilight* was purchased by the 1927 graduating class of the Washington High School in Milwaukee, Wis., and hung in the institution's basement for safekeeping before it was rediscovered. Proceeds from the sale were invested to fund college scholarships for needy students.

---

WORLD AUCTION RECORD

**Birger Sandzén** (1871–1954)

*Lake at Sunset, Colorado*, 1921

Oil on canvas, 80 × 60 in.

**Realized: \$670,000**

May 2016



---

World Auction Record

**G. Harvey** (1933–2017)

*When Cowboys Don't Change*, 1993

Oil on canvas, 40 × 60 in.

**Realized: \$516,500**

November 2018

**G**. Harvey grew up in the Texas Hill Country hearing stories about ranch life from his father and grandfather, who was a cowboy during the trail-driving era. Duly inspired by the tales of tough men and wild cattle, his paintings depicted the essence of Texas from the turn of one century to the next. *When Cowboys Don't Change* presents a powerful, iconic representation of the traditional American West, and the price realized in 2018 took this talented artist's auction prices to a completely new level.



#### World Auction Record

### Gerald L. Brockhurst (1890–1978)

*Merle Oberon*, 1937

Oil on canvas, 33–3/4 × 29 in.

**Realized: \$360,500**

December 2018

One of England's premier portrait painters in the 1930s who was noted for his captivating portraits of beautiful women, Brockhurst painted rising film star Merle Oberon in his Chelsea studio in 1937 while she was in London working on a movie. A prodigy who won a place at the Royal Academy schools when he was 17, the artist's works depicted a much-prized surreal and hyper-realistic quality. The outstanding provenance of *Merle Oberon* came from the actress to her daughter, Francesca Pagliai.



#### World Auction Record

### John S. Jameson (1842–1864)

*Grazing Sheep at Headwaters of a Stream*, 1862

Oil on canvas, 18 × 33 in.

**Realized: \$250,000**

May 2018

Jameson was a rising star of the Hudson River School whose life and career were tragically cut short from his death while in combat during the Civil War. A prodigy in both art and music, his ability to reflect his influences was vividly displayed in his expansive landscapes that explored theatrical light and weather effects. *Grazing Sheep at Headwaters of a Stream* became a masterpiece of its era and is one of about two dozen works of his that are known to exist.

Fall 2019



#### World Auction Record

### Frank Xavier Leyendecker (1877–1924)

*Pierrot and Columbine, Vanity Fair magazine cover*, June 1915

Oil on board, 23–1/2 × 16–1/2 in.

**Realized: \$118,750**

May 2014

Half of a distinguished pair of talented siblings with his heralded brother Joseph Christian, Frank Leyendecker developed a signature academic style utilizing crisp brushstrokes and dramatic highlights. The brothers' booming commercial illustration business was built upon designing covers for popular magazines, helping usher in the Golden Age of illustration. This *Vanity Fair* cover reflected Frank's focus on a more elegant, Art Nouveau-inspired design, as well as themes of fashion, culture and the arts.

45

---

World Auction Record

**Judah LeVasseur** (active 1838–1842)

*Fishing on the Lake of Managua, Nicaragua: A Pair of Works*, circa 1840

Oil on canvas, each 14 × 24 in.

**Realized: \$137,500**

May 2019

An obscure French-American painter who worked in and around New Orleans between 1838 and 1842, LeVasseur executed an extraordinary and rare portrayal of Nicaragua from an American artist's perspective in the first half of the 19th century. Despite the impeccable quality and rarity of his works, there was concern that they would not sell heading into the 2019 auction, but enthralled bidders drove the price realized into six figures.

---

World Auction Record

**Jerome Thompson**

(1814–1886)

*Riverbank in Bloom*, 1865

Oil on canvas, 18 × 15 in.

**Realized: \$512,500**

May 2013

Born into an artistic family, Thompson's father Cephas actually discouraged his early work while pushing him to become a farmer. Fortunately, the artist chose to develop his talent and, after heading to England in 1852 for a few years of independent study, his work began reflecting the meticulousness, rich color, and attention to texture that characterizes the work of the British Pre-Raphaelites. Remarkably, *Riverbank in Bloom* set its auction record against a pre-auction estimate of \$8,000–\$10,000 after two collectors who had seen it at Heritage's San Francisco office competed for it feverishly.









# Lush Life

OVER THE PAST YEAR, THESE  
HANDBAGS, TIMEPIECES  
AND JEWELRY HAVE REALIZED  
REMARKABLE PRICES  
AT HERITAGE AUCTIONS



Diamond, Emerald, Black Onyx,  
White Gold Bracelet, Cartier, French  
SOLD FOR \$137,500  
OCTOBER 2018



FP Journe, Very Rare and  
Fine 30 Years Anniversary  
T-30 Tourbillon, 18k and  
Silver Case, Ltd Ed 94/99,  
circa 2013  
SOLD FOR \$87,500  
OCTOBER 2018



Vacheron Constantin, Ref:  
30051/000P-8864, Platinum  
Openwork Tourbillon, Ltd Ed.  
No. 2/2, circa 1999  
SOLD FOR \$81,250  
OCTOBER 2018





Hermès Limited Edition 35cm  
So Black Matte Alligator Birkin  
Bag with PVD Hardware  
SOLD FOR \$106,250  
SEPTEMBER 2018

Diamond, Platinum Eternity Ring  
SOLD FOR \$112,500  
DECEMBER 2018



Kashmir Sapphire, Diamond,  
Platinum, Gold Ring, Schlumberger  
for Tiffany & Co.  
SOLD FOR \$250,000  
DECEMBER 2018



Hermès 30cm Matte White  
Himalayan Niloticus Crocodile Birkin  
Bag with Palladium Hardware  
SOLD FOR \$106,250  
SEPTEMBER 2018







Diamond, Emerald, Black Onyx, White Gold Pendant-Necklace, Cartier  
SOLD FOR \$118,750  
DECEMBER 2018



Hermès 31 cm Himalayan Niloticus  
Crocodile Kelly Longue Clutch with  
Palladium Hardware  
SOLD FOR \$125,000  
DECEMBER 2018

Emerald, Diamond, Platinum  
Bracelet, Van Cleef & Arpels  
SOLD FOR \$87,500  
APRIL 2019



Rolex 14k Gold Ref. 6241 "Paul  
Newman" Cosmograph Daytona  
"John Player Special," circa 1969  
SOLD FOR \$804,500  
OCTOBER 2018





"If you started from ground zero today, it would be very difficult and expensive to do what I've done," says Glynn Crain, in his San Antonio home."



# AMAZING SCI-FI STORY

NOTED COLLECTOR  
**GLYNN CRAIN** IS AUCTIONING  
HIS INCREDIBLE PAINTINGS  
AND BOOKS - FOUR DECADES  
AFTER EMBARKING ON HIS  
REMARKABLE JOURNEY

Interview by Hector Cantú  
Portrait by Carlos Javier Sanchez



If Glynn Crain has a tip, it is don't ignore late-night phone calls. Especially if you are a collector.

Crain vividly recalls the evening several years ago that he and his wife came home from the movies. "It was about 10 o'clock and a friend of mine had left a message. 'Hey Glynn, give me a call when you get a chance.' I didn't call him back until the next evening. I didn't think there was any urgency. Well, there *was* urgency and when he couldn't get ahold of me, he picked up the phone and called someone else and the painting sold instantly."

The friend's find was a painting by famed illustrator Stanley Meltzoff, who in the 1950s created dozens of covers for novels by science-fiction author Robert Heinlein and others. "[Meltzoff] influenced a host of illustrators that came later," Crain says, "people like Paul Lehr, Vincent Di Fate, and on and on. He's revered. It was a painting I would dearly love to have, a fantastic example.

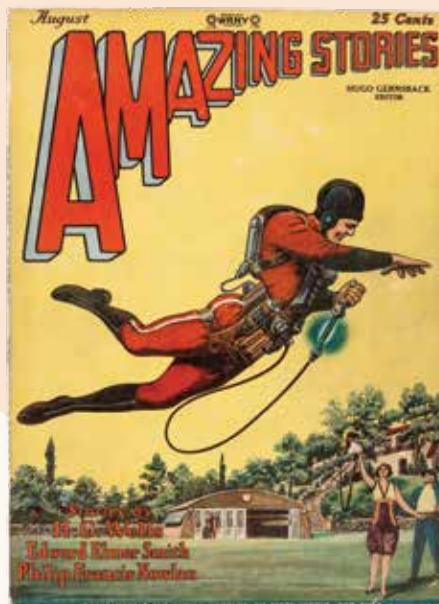
"It's in a good home now," says Crain, 63, who knows the

collector who acquired the painting. "But that was definitely the one that got away. There's a saying: 'You don't regret the art you buy. You regret the art that you don't buy.' For some reason, you thought it was too expensive or you just couldn't come to terms with the person who had it or the timing wasn't right or maybe you didn't have the money. It's always the things you pass on that you really regret. That was something I learned quickly."

Not to worry. The former beer distributor from San Antonio still managed to pull together one of the top collections ever of science-fiction. More than 300 illustrations, pulps, comics and rare books from the Glynn and Suzanne Crain Science-Fiction Collection are being offered in August by Heritage Auctions.

"Mid-century American science-fiction art features some of the most iconic and resonant imagery ever created in the illustration field," says Heritage Auctions Vice President Todd Hignite. "The Glynn and Suzanne Crain Collection is simply the finest and most extensive assemblage of this original artwork to ever come on the market."

Crain's collection includes comics and pulps, such as *Amazing Stories* (Ziff-Davis, August 1928), and rare books like this 1922 first edition of Edgar Rice Burroughs' *At the Earth's Core*.



Fellow San Antonio resident John Picacio calls Crain a “master curator” whose collection is “one of the finest and most inspiring any of us will ever see in this lifetime.

“My favorite memory of Glynn’s house,” says Picacio, a Hugo Award-winning illustrator who’s contributed art for George R.R. Martin’s *A Song of Ice and Fire* series, “is sitting in his library, surrounded by a visual symphony of Whelan and St. John originals, bronze sculptures, coffee-table art tomes, and floor-to-ceiling book shelves. It was nirvana. I’m envious of any collector who is acquiring a piece of this collection. You’re not just owning a piece of science-fiction/fantasy art history, you’re taking home a slice of heaven.”

We talked to Crain about his collecting – from his earliest days to his decision to leave Texas for a new home in Kentucky, which, of course, explains the downsizing.

**I was looking at your collection. It's a who's who of science-fiction illustration art. Frank Frazetta, John Berkey, Virgil Finlay, Michael Whelan, Bernie Wrightson, J. Allen St. John, Frank R. Paul, Boris Vallejo, Wally Wood. How would you describe the collection in your own words?**

Basically, it's science-fiction art. I started collecting comics as a child, 6 or 7 years old, Marvel Comics, that whole, typical thing. As I got older, I became interested in science-fiction ... The *Lord of the Rings*, which isn't science-fiction but literature of the fantastic, and I always loved science-fiction stories and I started collecting science-fiction hardbacks. Being a collector is just in your blood. And once you find a liking for something, you start collecting it, then you want to have all the issues or all the books. I eventually became a pretty serious science-fiction collector,

from the standpoint of books ... hardback books, paperback books, the pulps, the digests, even movie posters, all things science-fiction. So ... you have the covers that the stories were given and you start finding that [original cover art] is available. You start collecting them and it just evolved from there.

### What was the first piece you remember buying?

As far as science-fiction art, it was a Frank R. Paul painting. It's in the auction. It's a *Wonder Stories* cover.

### What were the circumstances of acquiring that piece?

I had been a big EC science-fiction art collector and one of my contacts was [Hollywood screenwriter] Mark Carducci and I really wanted a Frank R. Paul painting because he's really the father of science-fiction art. If you study the field, back in the '20s, he basically laid down the template of what science-fiction art was with his covers for *Amazing Stories*, and you would run across those *Amazing Stories* in the occasional comic shop. There'd be a rack in the back and they would have various pulps for sale and Frank R. Paul's *Amazing Stories* covers just caught my eye. And I'm thinking, “Man, these things are beautiful.” I started buying some of the pulp issues and I realized I really wanted to own one of his paintings.

### Do you remember the year this happened?

This would have been the '80s, the mid-'80s. It took a while to find [art] like that, but eventually I found someone who actually, he didn't tell me at the time, but he knew [magazine editor and a founder of science-fiction fandom] Forrest J Ackerman. “Forry” at that point in his life was willing to part with some things.

“These things don't come out [for sale] all that often. A lot of times it's just an item here, an item there.”

Kelly Freas (1922–2005)  
*Alternate Universe, Super-  
Science Fiction cover,*  
August 1957  
Acrylic on board  
Estimate: \$8,000+  
From the Glynn and  
Suzanne Crain Collection





Attributed to Robert Emil  
Schulz (1928–1978)  
*The World Jones Made*  
paperback cover, 1956  
Oil on board  
Estimate: \$30,000+  
From the Glynn and  
Suzanne Crain Collection



Mark put us together and I bought my first science-fiction color painting. It was a Frank R. Paul cover from *Wonder Stories* and that was the beginning.

### How did you meet people like Ackerman and Carducci?

By going to conventions, comic cons, things like that. When you go to San Diego Comic-Con, you run into all types of collectors and all types of material and you can easily find connections that lead you either into movie paper or to art or books, pulps, comics. It was all there, especially back in the day when San Diego Comic-Con was truly a comic convention.

### So San Diego Comic-Con played an important role for you?

Oh, yeah, meeting so many people. Absolutely. You'd run into every dealer and every major collector. At the time, I was also collecting *Flash Gordon* Sunday strip art by Alex Raymond. I was collecting *Krazy Kat* by George Herriman. I was collecting EC art by everybody from Wally Wood to Al Williamson, Frank Frazetta paintings, the whole gamut. You could find anything you wanted at Comic-Con.

Another really good contact was [publisher] Russ Cochran because he was selling off EC Comics art for [EC publisher] Bill Gaines. So there were so many different connections that you would make, going to conventions like that and meeting people.

### Was San Diego your first comic con experience?

No. You have to go back to my high school and college years. The first time I purchased artwork of any kind, it was at a Houston comic convention. I bought [an original] daily comic strip from Russ Cochran for \$50. That would have been 1973. I was a senior in high school and every summer we would go to the Houston con. San Diego was bigger, but we couldn't afford to go to San Diego that early on! Shortly thereafter, I bought a couple of Barry Smith *Conan* pages. It was at that point that I started realizing, "Wow, this artwork is out there! You can find it. You can buy it. You can own it and you can collect it."

### So you transitioned from comic art to sci-fi illustrations.

Probably by the late '80s. While I loved comic art and Sunday strip art, I realized that full-color paintings, with science-fiction as the subject, really grabbed me and I slowly started trading away and selling things to buy more paintings. That was all through the late '80, the '90s, into the 2000s and up to the present time.

### Most collectors I know who amass these amazing collections begin collecting in an area way before it's popular. Were there large numbers of collectors chasing sci-fi illustrations back then?

Not as many as today. It was a very good time in that once you started getting acquainted with people in the field and people knew you were looking for things, you started meeting more people and you'd find better contacts.

There were a lot of longtime collectors who had been at it longer than I had, but by meeting them right at that particular moment, it seemed like things were available. You could go visit them at their homes and come away with a couple of paintings. Then they started taking you seriously and they knew what you were looking at for. And the people you met eventually became friends, fellow collectors. So there may not have been as much competition, but this stuff was not easy to find. It took, really, grassroots networking to get to know these people who had the pieces you wanted.

**"To accomplish the downsizing, you really have to let things go. As a collector...it's a hard thing to do."**



Virgil Finlay (1914-1971)  
*Reader, I Hate You,*  
*Super Science Stories* cover, May 1943  
Acrylic on board  
Estimate: \$12,000+  
From the Glynn and  
Suzanne Crain Collection

### What was the first piece you acquired and thought, “OK, now this is really serious. I’m in this 1,000 percent!”

Some number of years before I bought the Frank R. Paul painting we discussed, Russ Cochran came across a grouping of J. Allen St. John paintings. It was almost separate from science-fiction art because St. John, he was illustrating Edgar Rice Burroughs stories and it’s almost like it’s its own field. St. John was the father of so many illustrators that came after. Frazetta takes his influence directly from J. Allen St. John. Roy Krenkel was also a huge St. John fan. He was just so important in the field of fiction illustration. And so I picked up several St. John paintings from Russ in the mid- to late-’80s. I almost didn’t think of it as ... they were almost an extension of what I had been doing, collecting comic art, because St. John was such a familiar name. St. John, Krenkel and Frazetta ... they kind of seemed wrapped up in the comics field, even though it’s really quite different.

Eventually I made the decision, around 1989 or so, to acquire science-fiction paintings. So it became kind of serious when I acquired those St. John paintings, two of which are in the auction. One is the cover for *At the Earth’s Core* and the other is the cover for *The Chessmen of Mars* [both stories by Burroughs]. ... Actually, my favorite is *At the Earth’s Core*. It’s probably one of the finest paintings I’ve ever owned.

### Who else makes your favorite list?

Kelly Freas is in there, of course. He was one of the most important artists. Frank R. Paul, Kelly Freas ... both were artists I was familiar enough with when I first started buying paintings that I knew I wanted a bunch of paintings by them. J. Allen St. John, Ed Emshwiller, Ed Valigursky, they’re all favorites of mine. There are so many. You can just go on and on!

### What has impressed you the most about how the sci-fi illustration market has grown since the 1980s?

In the ’70s, the ’80s and even the ’90s, things were relatively affordable. Pieces of art could be had for hundreds of dollars. I can’t tell you how many Jack Kirby pages and Steve Ditko pages I bought for \$200 and \$300. What’s shocked me the most is the explosive growth in the comic-art market ... mostly Silver Age art. When I was letting certain things go to focus more on

science fiction, at that time in the ’90s, you’re thinking, “Oh my God, this EC art or this Marvel art can’t possibly get any more expensive than it is now.” I mean, it would be shockingly expensive if it was \$5,000 or \$10,000. And now, \$150,000 doesn’t buy you a decent Silver Age Marvel cover.

### What do you think has driven this demand?

I think it’s a function of the Baby Boomers who grew up with this stuff. Maybe they weren’t even collectors at time, in the ’60s, but once they became successful in their careers, they had money, [and] they realized, “I can recapture these childhood memories, and here’s a piece of Jack Kirby art and I remember this cover when I was a kid.” I think so many of us realized the same thing and started desiring that stuff.

### What about the sci-fi illustration market, specifically?

Well, the best examples – and you can see it at auction, spectacular examples like a Virgil Finlay – the best examples are going for big money nowadays. A painting that Heritage Auctions sells for \$50,000, if you go back 10 or 15 years, you probably could have bought that same painting for \$5,000. But it seems to be the very top examples. Average paintings from a paperback in the 1980s or whatever can be had for \$2,000, \$3,000 or \$4,000. But you get to some of the great examples, the covers that everybody remembers, those have gone up in value tremendously. Especially paintings by Golden Age artists like Frank R. Paul, Virgil Finlay, Hannes Bok. Their best works are really becoming pricey items nowadays.

### How hard is it now to find science-fiction illustration art...something that’s “new to market”?

Back in the 1930s and ’40s when pulp magazines were flourishing and all these fantastic covers were created, and on into the ’50s, basically the art served one purpose and that was to get photographed by the printer and turned into a printed magazine or book. After that, a lot of it just got tossed. Such a small percentage actually survived. It does make this stuff very rare. So these things don’t come out all that often in large quantities. A lot of times it’s just an item here, an item there.

“You could go visit [collectors] and come away with a couple of paintings. Then they started taking you seriously.”

## EVENT

### THE GLYNN AND SUZANNE CRAIN SCIENCE-FICTION COLLECTION SIGNATURE® AUCTION 5442

Aug. 13–14, 2019

Live: Dallas

Online: [HA.com/5442a](http://HA.com/5442a)

### INQUIRIES

Todd Hignite

214.409.1790

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

Frank R. Paul (1884–1963)  
*The Moon Conquerors*, *Science Wonder Quarterly*  
cover, Winter 1930  
Watercolor and gouache on board  
Estimate: \$30,000+  
From the Glynn and Suzanne Crain Collection



Michael Whelan (b.1950)  
*Foundation's Edge*  
paperback cover, 1983  
Acrylic on board  
Estimate: \$10,000+  
From the Glynn and  
Suzanne Crain Collection



**Putting together a collection like you did, that's probably not so easy to do anymore.**

No. If you started from ground zero today, it would be very difficult and expensive to do what I've done and to do what some of these other collectors that I know have done. There's not that much material around and it's difficult to pry it out of the hands of the collectors who have it. It took 30, 40 years to put together what I have. It's not an easy path.

**You'll be keeping several dozen pieces as you move to your new home?**

Yes. And I may have kept too many! I will find out when I get up there and we move into the new house. I may be sending a few more things to auction! The new house is half the square footage. To accomplish the downsizing, you really have to let things go. As a collector, and I've always been a collector, it's a hard thing to do.

**You may be downsizing, but you're still acquiring art, right? Have you changed your collecting strategy in any way?**

Not at all! The same artists still attract me. The Virgil Finlays, the Kelly Freas, the same artists I've liked going all the way from the '30s up into the '80s and '90s. I'm just basically collecting on a smaller scale. The St. John paintings are huge paintings. Maybe I can't collect paintings that are that large in scale anymore because we're moving to a smaller home, so I'm collecting the same things but just on a smaller scale. So yes, I'm still collecting. It's just, truly, a downsizing. I will probably be a collector to the day I die!

**Finally, what's your advice to people who are interested in collecting science-fiction art today?**

I would say identify what you really love, whether it's a certain artist, a certain genre, paintings that were on the covers of certain authors' stories. You figure out exactly what it is that attracts you. And then you go to conventions, you meet collectors, you network and get to know dealers and collectors in the field. It does take some groundwork. Somebody, maybe a friend or a fellow collector, will say, "I know a friend who's selling this painting," and you just have to network that way. That's the best advice I can give ... get out there and meet people, meet the collectors, meet the dealers and participate in the auctions and go to conventions. That's how you put a collection together. It's really the only way to do it.

HECTOR CANTÚ is editor of *The Intelligent Collector*.



"JOY" 2019, Galvanized Steel 4'4" H x 2'6" W x 2' D

OCTOBER 22 – NOVEMBER 9

Meet the Artist, November 7th, 6:30-8pm

Viridian Artists Gallery  
 548 W 28th Street, #632  
 New York, NY 212.414.4040  
 Open Tues - Sat 12-6PM

## kids &amp; collecting

## If You Can't Beat 'Em

Emerging vintage videogame hobby gives parents, children a perfect opportunity to collect together

By Pamela Wiggins Siegel



Zac Gieg is teaching his 7-year-old son Miles the ins and outs of videogame collecting – including which games should remain factory-sealed.

The kids in your life love videogames, right? That’s almost a universal truth these days. But what about collecting them as well as playing them? Yes, that’s a thing now. A big, big thing, as a matter of fact.

The owner of Just Press Play, Zac Gieg of Lancaster, Pa., recalls learning the ways of collecting from his grandfather at a young age. By the time he was 11, the duo started selling at a local flea market, where his interest in buying and selling video games grew.

Fast-forward a few levels and that fledgling business has turned into full-time work. Still at it more than 25 years later, Gieg is now the proprietor of four brick-and-mortar videogame stores (new and vintage) as well as a website ([JustPressPlayOnline.com](http://JustPressPlayOnline.com)). He’s also leveled up as a videogame collector in a huge way.

“This is a fun industry and hobby to be involved in right now because it is just emerging,” Gieg says. He also notes that videogames are now recognized as “bona fide” collectibles, and he has some great scores to prove it.

One of his prized possessions is a Nintendo *Royal Challenge Gold* cartridge that was given only to competition winners. That

single “trophy” is worth six figures today. Another collectible game he’s proud to own is a highly valued factory-sealed copy of *Stadium Events*. Gieg was among a group of collectors who in early 2019 teamed up to purchase a highly graded and unopened 1985 copy of *Super Mario Bros.* offered by Heritage Auctions. It sold for a world record \$100,150.

With Gieg being such an influencer in his field, it’s only natural that his 7-year-old son, Miles, is beginning to learn the ins and outs of videogame collecting. Together, the duo picks out games that are age-appropriate for his son, and Miles is learning the importance of leaving certain versions of games factory sealed. “He’s at the age now where he’s realizing that daddy has a lot of cool stuff,” Gieg says, adding he feels this is a great time to explore new ways to immerse his son in a hobby they can share.

A logical next step will be attending videogame conventions as a team, since Gieg often sees families enjoying these events together. Being a part of the game-collecting community is rewarding for Gieg, and he feels his son will enjoy the experience, too. Gaming conventions are held throughout the country, and usually offer an arcade, vendors and demos of emerging tech in the videogame field.

Valarie McLeckie, a consignment director for Heritage Auctions with a wealth of knowledge on videogames, agrees that conventions and videogame shops are great places to frequent with kids. They get to know others with the same interests and begin to experience the camaraderie that comes with being part of a like-minded group. She also recommends shopping for videogames in out-of-the way places.

In addition to garage sales and thrift stores, pawn shops can be a good resource for used games. This is especially true for shops in smaller towns, so don’t forget to stop in when you’re on road trips. “I’ve found a game for \$10 in a pawn shop and realized it was worth \$150 or more when I got home,” McLeckie says, adding, “If it’s sealed, pick it up. If it’s an older game, pick it up.”

And no matter where you’re shopping, she recommends looking for “blue-chip” characters like Mario, Zelda, Pokémon and Sonic the Hedgehog. Basically, consider anything that looks interesting or older, and take a chance on it if the price is right.

Heritage offers vintage videogames in its weekly online-only comics auctions ([HA.com/comics](http://HA.com/comics)).

As with other types of packaged collectibles, factory-sealed games are always worth more than comparable unsealed games. Next in line are complete-in-box games (also known as CIB), McLeckie says. That means they come with everything originally

shipped from the factory, including any package inserts, even though they are no longer sealed.

Condition remains important in this collecting genre as well. Boxes and cartridges in excellent shape are always more desirable, unless you're dealing with a rarity or prototype that holds value regardless of condition. Getting away from the ultra-desirable examples into budget-friendly territory for kids can mean buying cartridges, or "carts," on their own without the original box, McLeckie notes.

## VALUABLE VARIATIONS

Deniz Kahn of WataGames.com, which offers video grading services and educational resources for collectors, shares that some of the most sought-after examples are "Black Box" games made for the Nintendo NES system. There are valuable variations of these games to watch for as noted in the WataGames blog article "The Definitive Guide to Black Box Collecting." Gieg also recommends taking a look at this valuable resource as you learn more about collecting videogames.

This doesn't mean collectors can't enjoy collecting games for other systems, such as Atari, PlayStation and Sega. Some folks focus on collecting one of each game in a favorite series. Others

focus on well-known characters. There are numerous paths to choose, and lots of them are perfect for children.

As with other types of collectibles, WataGames' grading service includes encapsulating, or "slabbing," games from many different platforms. That service can apply to games that are old favorites for sentimental reasons as well as value. Kahn explains that WataGames seeks to fill a gap by preserving "relics of nostalgia" as this slice of pop culture has transitioned into a legitimate form of art and history over the past decade.

So while you might not be able to beat them at the games they love so much, you can certainly join the kids in your life by guiding them as collectors. See how far you can advance in a collecting category that gives families more than one way to have fun.



**PAMELA WIGGINS SIEGEL** is the author of *Collecting with Kids: How to Inspire, Intrigue and Guide the Young Collector*, a book based on her columns in *The Intelligent Collector*.



Yes, vintage videogames can fetch high prices. This *Donkey Kong 3* game from 1986 realized \$28,800 at a May 2019 Heritage auction. Other vintage videogames are more reasonable, like this 1993 *Amazing Spider-Man vs. The Kingpin*, which sold at auction for \$99.

## coins

# Newly Discovered Half Eagle

1875 gold rarity represents important opportunity for advanced U.S. gold collectors

By David Stone



This 1875 Liberty half eagle – only the eighth example known – has unusually sharp design elements and shows just a trace of actual wear.



DAVID STONE is a numismatic cataloger at Heritage Auctions who has written for *The Numismatist* and *Coin World*.

The 1875 Liberty half eagle is listed among the *100 Greatest U.S. Coins*, and only a handful of specimens are known to numismatists today.

No business-strike examples are included in the great institutional collections at the Smithsonian Institution or the American Numismatic Society. Most of the celebrated old-time collections

that have come on the market over the years have lacked a business-strike specimen, as contemporary collectors preferred to update their collections every year by purchasing proofs from the Mint. If not for the existence of about a dozen proof survivors (from a reported mintage of 20 pieces), the 1875 half eagle would be virtually unobtainable today.

As it is, the 1875 is a classic, if somewhat underappreciated, rarity in the U.S. gold series. Only 200 business-strike coins were minted, the second-lowest production total of any regular-issue U.S. coin, regardless of denomination. Small mintages were the norm for gold coins during the Reconstruction Era, as the U.S. government had suspended specie payments at the start of the Civil War and paper money did not circulate at par again until 1879. According to noted numismatic writer Walter Breen, most stores had two price lists for their goods during this time, one for payment in gold and another (a much higher priced) list for green backs. Under the circumstances, precious-metal coinage was widely hoarded and seldom appeared in circulation. Accordingly, the Philadelphia Mint struck limited numbers of gold coins, usually for specific purposes, like the yearly proof offerings, the customary supply of small denomination gold coins for Christmas gifts, or in return for gold deposits.

Philadelphia Mint business-strike gold production hit its lowest point in 1875, when only 400 gold dollars, 400 quarter eagles, 200 half eagles and 100 eagles were struck, all delivered on Dec. 18. Double eagles still had an important role to play in foreign trade and as currency reserves, so the mintage of \$20 coins was a more

robust 295,740 pieces, struck throughout the year. As might be expected, all 1875-dated lower denomination gold coins from the Philadelphia Mint are rarities today and none are more difficult to locate than the half eagles.

Among Liberty half eagles, only the legendary 1854-S (four examples known) is more elusive than the 1875. All specimens seen have spent some time in circulation and none grade finer than AU58. Numismatists at Heritage Auctions could only trace seven examples of this sought-after series key until an eighth specimen recently surfaced in Canada.

In March 2019, Heritage researcher Jacob Lipson received a call from a Canadian dealer who had acquired a previously unknown specimen of the 1875 Liberty half eagle in a group of otherwise unremarkable U.S. gold coins. Images of the coin looked authentic, with the diagnostic low placement of the date that identifies the business-strike issue. The coin had unusually sharp design elements and showed just a trace of actual wear. The pleasing surfaces displayed the expected number of minor abrasions and retained traces of original mint luster. Despite some faint hairlines and a slightly flat aspect from a light cleaning, the coin possessed stronger eye appeal than most examples of this landmark issue, which is unknown in Mint State. The coin was submitted to NGC for certification, where it was graded AU Details–Cleaned. The newly discovered example caused much excitement when it was exhibited at the Central States and Long Beach conventions and it has been consigned to Heritage's 2019 ANA Signature® auction scheduled for Aug. 13-20 (HA.com/1298a).

Many gold specialists believe the Liberty half eagle series is under-collected and ripe for rapid increase in collector demand, which translates into higher prices. Liberty double eagles have been extremely popular in recent years and there are few bargains left in the series for numismatists to take advantage of. Many experts expect collector interest to spill over into the half eagle series in the near future, raising the visibility of key issues, like the 1875, to new levels. In any case, this exciting newly discovered example represents an important opportunity for the advanced U.S. gold collector.



# Confluence of Cultures

## 1810 Rijksdaalders reflect Dutch, French, Arabic influence on the Dutch East Indies

By Marcel van der Beek

Countries and cities along important trade routes bring together a rich mix of individuals and cultures. In early 19th century Dutch East Indies, an important Dutch paper money issue illustrates just how different cultures come together to create trade.

Following the end of the Dutch East India Company, most of current-day Indonesia still fell under the Dutch Crown as the Dutch East Indies. The area was rich in natural resources, but facilitating trade proved difficult with lack of specie and paper money to keep goods from changing hands.

Hindering trade even further was Napoleon's march through Europe. The French had taken control of the Netherlands and tried to exert power over the Dutch Colonies. As expected, the English were trying to hinder Napoleon's advance, which placed additional stress on their government coffers. Hindering trade in the East Indies, which was helping feed the French war efforts, was pivotal.

In January 1808, Herman Willem Daendels (1762-1818) arrived in Java to get goods moving. The Governor General of the Dutch East Indies, who was a French sympathizer, was determined to make a difference and start moving goods through the British naval net. However, Daendels had limited resources to raise funds. In addition to taxing and moving goods, he was authorized to raise money by selling lands to investors.

At first, Daendels sold Tenggeran, Krawang and Bantam, among others. In 1810, a buyer for the Probolinggo Regency and surrounding lands was found. The Han Chapit family from China was willing to pay 1 million

Rijksdaalders, and negotiations were finalized with Han Tikko. Since they lacked the funds to pay for the purchase immediately, a special currency issue was created with Tikko as the creditor. The notes were to be redeemed in bi-annual payments over 10 years. A lottery decided which notes were redeemed every six months, and Tikko was to pay the bearer in silver with each installment.

The declaration of legal tender status and the ability to redeem them in silver coin made them an important and official paper money issue of the Dutch East Indies. Its history and even design elements involved a melting pot of cultures. First, it was born in wartime out of necessity, then issued by the Netherlands as administrator while under Napoleonic rule (the seal of Louis Bonaparte is at bottom left) with a Chinese family as buyers in a region that was primarily Muslim (requiring an Arabic translation on the note).

A complete denomination set of the six notes from 100 Rijksdaalders to 1000 Rijksdaalders is being offered in Heritage's upcoming Long Beach World Paper Money Signature® Auction. It's expected to sell for at least \$125,000. This is the first recorded offering of a complete set from a highly important numismatic issue.



MARCEL VAN DER BEEK is the former curator of the Geldmuseum in the Netherlands.



A complete denomination set of the six notes from 100 Rijksdaalders to 1000 Rijksdaalders is included in Heritage's upcoming world paper money auction, and is expected to sell for at least \$125,000.

### EVENT

#### LONG BEACH EXPO WORLD CURRENCY SIGNATURE® AUCTION 4015

Sept. 4-9, 2019  
Live: Long Beach, Calif.  
Online: HA.com/4015a

#### INQUIRIES

Dustin Johnston  
214.409.1302  
Dustin@HA.com

u.s. currency

# America's Money at War

Special currency issues designed to be useless in enemy hands

By Dustin Johnston



This \$10 North Africa Silver Certificate Replacement, designated by its yellow seal, is expected to realize at least \$35,000 at Heritage's upcoming currency auction.



A \$5 1934 Mule Hawaii Federal Reserve Note sold for \$32,900 at an April 2017 Heritage auction.



DUSTIN JOHNSTON is vice president of currency at Heritage Auctions.

Currency has always been used as a weapon of war. In the absence of hard coin, governments issue currency to pay for war efforts when treasuries are desperate. While currency can be a tremendous weapon in war, it can also be a liability if it falls into the wrong hands.

America's involvement in World War II left the continental United States mostly unaffected. The Atlantic and Pacific provided natural barriers from invasion. Hawaii was a liability as the attacks on Pearl Harbor illustrated, and North Africa was a major outpost for U.S. troops fighting in Africa and southern Europe. Money was still needed in Hawaii and for troops in North Africa. Since both theaters were susceptible to invasion, special currency issues were printed for use in each location.

In order to prevent any currency taken by the enemy during an invasion, new and distinct designs could be rendered useless at any time and unusable by enemy forces for their own war efforts. In Hawaii, Silver Certificates were still issued, but with brown serial numbers and seal, instead of the usual blue. Additionally, "HAWAII" was over stamped twice on the face, and once across the entire back of the notes. Silver Certificates were also issued for use in North Africa, with a slightly less conspicuous design; only the blue seal was changed to yellow to designate them for use in that theater.

As was the case with my grandfather, William Wiggins, who served for Gen. George S. Patton in the 5<sup>th</sup> Armored Division, most veterans and descendants carried some currency back from their service. These notes are just part of their story.

Heritage's upcoming Platinum Night auction at the ANA World's Fair of Money features one of the rarest of the North Africa Issues, a Fr. 2308\* \$10 North Africa Silver Certificate Replacement. It's expected to realize at least \$35,000.



Veterans like William Wiggins brought back special currency issues after their military service in World War II.

EVENT

**ANA WORLD'S FAIR OF MONEY CURRENCY SIGNATURE® AUCTION 3573**

Aug. 13-19, 2019  
Live: Chicago  
Online: HA.com/3573a

**INQUIRIES**

Dustin Johnston  
214.409.1302  
Dustin@HA.com



LEFT TO RIGHT: Marie Zieu Chino (Acoma, 1907–1982), *Vessel*, n.d. Earthenware, 10 1/2 x 13 1/2 (diam.) in. Crocker Art Museum, gift of Loren G. Lipson, M.D., 2015.71.76. Carrie Chino Charlie (Acoma, 1925–2012), *Olla*, n.d. Earthenware, 8 x 8 3/4 (diam.) in. Crocker Art Museum, gift of Phyllis and Alvin Rutner, 2014.134.1. JoAnn Chino Garcia (Acoma, born 1961), *Vessel*, 1991. Earthenware, 9 1/2 x 11 (diam.) in. Crocker Art Museum Purchase, with funds from the Martha G. and Robert G. West Fund, 2015.116.

# Pueblo Dynasties

Master Potters from Matriarchs to Contemporaries

ON VIEW SEPT 22, 2019 — JAN 5, 2020

**CROCKER**  
art museum

216 O Street • Downtown Sacramento

@crockerart    • crockerart.org



## Valuations in the Vault

Heritage Auctions' unique Valuations in the Vault concierge service provides complimentary one-on-one private verbal appraisals at the site of a collection.

Heritage's knowledgeable experts will meet with you and your clients to discuss an accurate and current valuation of their collection. Should written appraisals for estate tax purposes, charitable donation or insurance be requested, we will provide the costs and timeline for delivering the necessary USPAP and IRS compliant documents.

All valuations are conducted in a private, confidential manner at the bank with the client's property remaining on secure premises. This unique service will assist you and your clients with any financial and estate planning needs.



### Heritage Auctions Valuations in the Vault

Please contact Michelle Castro, Director, Trusts & Estates

214.409.1824 or MichelleC@HA.com

HA.com/Estates

luxury real estate

# Time for Creativity

Downsizing baby-boomers, tax reforms leading homeowners to alternative selling strategies

By Rochelle Mortensen



This East Hampton home is in a prime location – close to both town and beach. Heritage Auctions sold it within 70 days for a record sum. No other homes in the neighborhood street have been able to beat the sales price since.

The luxury housing market in many upscale areas around the country is suffering. Traditional high-end hot spots – like Southampton, Boston and Newport Beach, Calif. – are seeing sharp price drops and rising inventory.

Industry experts from across the country report a bleak outlook for sellers in 2019. Appraisal company Miller Samuel reports a nearly 20 percent drop in sales in the Hamptons in the first quarter – making it the fifth consecutive quarter to reflect declining sales. Meanwhile, the more commutable Hudson Valley is seeing the market for the highest-end homes stagnate.

“The Westchester market, while popular among commuters, is still seeing large price reductions in the luxury market and soaring inventory,” says Robyn Eckhaus of New York real estate brokerage William Rieves Armonk. “I’m advising my clients to pay attention to the news about the market and be realistic in their expectations.”

Similarly, multiple listing services in Boston report a 22.4 percent decline in luxury sales prices compared to last year (for homes priced over \$2 million). Even recently strong markets are showing signs of a downturn. Newport Beach saw a 33.3 percent decline in sales over \$2 million and first-quarter sales in Miami reported price drops on par with the Hamptons.

There are several possible reasons for the slowdown. Downsizing baby-boomers are increasingly shedding surplus vacation homes, and downsizing their larger primary residences. Added to that is the pressure on the market brought on by 2017 tax reforms, which both lowered mortgage interest deductions and put a cap on state and local tax (SALT) deductions, making owning multiple homes in higher tax states much less appealing.

“Homeowners with several luxury properties are finding it increasingly unappealing to carry that much overhead in housing,” Eckhaus says. “Baby boomers no longer want to coordinate the upkeep of multiple properties, so it’s making more sense for them to reduce the size of their non-income-producing real estate portfolios. Many millennials aren’t in the position to buy such prestigious homes yet, and the much smaller group of Gen Xers aren’t absorbing all of the excess properties.”

## TURNING TO AUCTION MODEL

With rising inventory and falling prices, homeowners of luxe properties will need to get creative to sell in a timely manner.

In Dallas, some owners of luxury condominiums are offering

to pay association dues, sometimes for a full year, to get buyers in the door. In Los Angeles, sellers are engaging public relations firms to hold over-the-top events on site to entice buyers. Increasingly, sellers are turning to the auction model to sell homes more effectively.

“An auction creates an incentive for buyers to make a decision quickly. They know the house won’t be available the next day, so they have to act if they want the chance to own a particular property,” says Heritage Auctions’ Nate Schar, category director for Luxury Real Estate. “With inventory so high, especially in places like Westchester and the Hamptons, buyers can take their time looking at every home on the market. An auction incentivizes the decision to act where the best opportunity lies.”

A good example of the success of the auction model is the successful sale Heritage Auctions conducted in East Hampton last summer. The home at 15 Pondview Lane drew a crowd of competing bidders and ultimately realized \$4.62 million. Heritage marketed and sold the property within 76 days. Meanwhile, other homes and lots on the same street remain unsold and have seen several price reductions as sellers struggle to find the price the market will bear for attractive, walkable properties close to town and the beach.

“Downward pressure on prices is a good reason for sellers to act quickly and creatively to sell their unneeded properties,” Schar says. “There’s no reason to continue to carry costly properties if they’re no longer providing the enjoyment they once did.”

The overall housing market in the United States is slowing down. The National Association of Realtors reports a decreasing number of sales overall in 2019 compared to last year, and continuing a trend of declining sales from 2018. Increasing inventory levels of existing homes have pushed supply to greater than a six-month supply in five metro areas, including Miami. Additionally, falling prices and longer sales cycles signal a shift towards a buyer’s market in many metropolitan areas across the country. In May, the U.S. Census Bureau released a report that new home sales fell more than expected in April.

“Pride of ownership and ego can sometimes interfere with making logical financial decision,” Schar says. “In an unstable market, it’s best to sell before your neighbors prices bring yours down. If you don’t need to own, don’t wait.”



**ROCHELLE MORTENSEN** is manager of Heritage Auctions’ Luxury Real Estate ([HA.com/LuxuryRealEstate](http://HA.com/LuxuryRealEstate)). To learn more about luxury real estate auctions, contact Nate Schar at [NateS@HA.com](mailto:NateS@HA.com) or call 214.409.1457.

## wine

# Sharing the Bouquet

Noted writer and consultant Mark Golodetz opening his cellar to fellow oenophiles

Interview by Amanda Crawford

Mark Golodetz has been writing about wine for over 30 years. During this time, he was a contributing editor and European correspondent for *Wine Enthusiast* magazine, as well as writing for Bloomberg, *World of Fine Wines*, and *Art and Auction*. In 1993, he started Sleepy Hollow Wine Company, which allowed him to run wine trips, consult to both corporations and individuals, and put together wine events that included some extraordinary tastings. He is selling 7,000 bottles from his personal cellar – valued well into the seven figures – in Heritage’s upcoming September wine auction.

### When did you first discover wine?

It was in the '80s at an Arizona business school ironically named Thunderbird. They had a small wine club, a tiny budget, but somehow they sweet-talked the local retailers into selling classified Bordeaux and the best Cabernets at a fraction of the retail price.

### What was your first really memorable wine?

The eureka moment came a couple of years later. It’s that wine that makes time stand still. Mine was the 1979 Giscours, and although it is now a little less vibrant, it makes up for it with an extraordinary complexity.

### You were lucky enough to move to New York just as the 1982 Bordeaux were hitting the market. Were you able to buy any?

I did, but looking back, we should have spent our life savings, and gone into debt to buy more. I have somewhere an old Sherry Lehman catalog, and looking at it makes for sober reading. All the First Growths were \$350 a case, and gems like Pichon Lalande were \$110. Even Petrus was \$50 a bottle. A group of us did get together and bought several cases, dividing the contents into a decent cross-section of the vintage. Sadly, I drank the last bottle of that original cache a couple of years ago, a Pichon Lalande, and a bittersweet experience it was, a brilliant wine but the end of an era.

### When did you start thinking about a career in wine?

A friend asked if I wanted to taste for *Wine Enthusiast* magazine – then called the *Wine Times* – and soon I was writing articles

mostly about Bordeaux, which I first visited in 1985. But my career really began in 1989, when I followed my wife to Europe, and finagled a job as the European correspondent for the magazine. This was when I really learned about wine. We were based in Geneva, a couple of hours from Burgundy, and a little longer to get to the Rhone. Although I spent a good deal of time in both regions, the connections were good enough to allow me to go to wine areas in Portugal, Spain, Germany and Italy, as well as some of the less celebrated regions of France. At the same time, my own palate was developing. I worried less about size and power, but instead began to look for balance, complexity and elegance. The cellar was beginning to take shape, plenty of classics and a good helping of fun wines such as Bandols, Madirans and Riojas that became surprisingly serious with age.

### Your cellar is made up of mostly mature wines. Was this a deliberate choice?

I have always loved older wines, but early on I recognized how important storage and provenance were. I put together a home cellar with some serious racking, and a cooling unit that I call “the beast.” When it was going at full blast, it was so loud that it could drown out the TV two floors up.

The collection grew, overflowing into professional storage. I buy carefully at auction, but mostly I work with a handful of merchants, with access to long-held private collections. Through one, I met one collector who had actually fought in the Battle of Britain. He was an engineer who fashioned his cellar with an enormous electric trapdoor that went up a wall. Down a flight of stairs, I was greeted by the musk of ancient wine, and there, rows of dusty bottles of old Bordeaux and Burgundy lay.

### Your love of wine comes across very clearly. Why are you now selling?

I have been lucky enough to have had a hobby and a profession I have loved. But it’s time to sell. Retirement beckons, and I have much too much wine. I have kept some back, but most need to find new homes, where I hope the bottles will be opened and give a lot of pleasure.



**AMANDA CRAWFORD**  
is Heritage Auctions’  
director of fine and  
rare wine.

## EVENTS

**THE SLEEPY HOLLOW COLLECTION:  
WINES FROM THE CELLAR OF MARK  
GOLODETZ SIGNATURE® AUCTION 5437**  
Sept. 20–21, 2019  
Live: Beverly Hills  
Online: [HA.com/5437a](http://HA.com/5437a)

**INQUIRIES**  
Amanda Crawford  
310.492.8638  
[AmandaC@HA.com](mailto:AmandaC@HA.com)



"I have been lucky enough to have had a hobby and a profession I have loved," says Mark Golodetz, in the wine cellar of his New York home.

# Heritage Departments & Category Specialists

For all inquiries, call 800.872.6467

## COMICS & COMIC ART

**HA.com/Comics**  
Ed Jaster, Ext. 1288  
EdJ@HA.com

Lon Allen, Ext. 1261  
LonA@HA.com

Barry Sandoval, Ext. 1377  
BarryS@HA.com

Joe Mannarino, Ext. 1921  
JoeM@HA.com

Todd Hignite, Ext. 1790  
ToddH@HA.com

## EUROPEAN COMIC ART

Joe Mannarino, Ext. 1921  
EdJ@HA.com

Nadia Mannarino, Ext. 1937  
NadiaM@HA.com

Jacco Schepers  
JaccoS@HA.com

Eric Verhoest,  
EricV@HA.com

Bernard Mahe  
BernardM@HA.com

**ANIMATION ART**  
**HA.com/Animation**  
Jim Lentz, Ext. 1991  
JimL@HA.com

Bill King, Ext. 1602  
Bking@HA.com

## FINE & DECORATIVE ART

**ETHNOGRAPHIC ART**  
**HA.com/EthnographicArt**  
Delia E. Sullivan, Ext. 1343  
DeliaS@HA.com

**AMERICAN, &  
EUROPEAN ART**  
**HA.com/FineArt**  
Ed Jaster, Ext. 1288  
EdJ@HA.com

Aviva Lehmann, Ext. 1519  
AvivaL@HA.com

Ariana Hartsock, Ext. 1283  
ArianaH@HA.com

Alissa Ford, Ext. 1926  
AlissaF@HA.com

Marianne Berardi, Ph.D., Ext. 1506  
MarianneB@HA.com

Janell Snape, Ext. 1245  
Janells@HA.com

**ASIAN ART**  
**HA.com/FineArt**  
Richard Cervantes, Ext. 1927  
RichardC@HA.com

Clementine Chen, Ext. 1256  
ClementineC@HA.com

**DECORATIVE ARTS**  
**HA.com/Decorative**  
Karen Rigdon, Ext. 1723  
KarenR@HA.com

Carolyn Mani, Ext. 1677  
CarolynM@HA.com

**DESIGN**  
**HA.com/Design**  
Brent Lewis, Ext. 1577  
BrentL@HA.com

## ILLUSTRATION ART

**HA.com/Illustration**  
Ed Jaster, Ext. 1288  
EdJ@HA.com

Todd Hignite, Ext. 1790  
ToddH@HA.com

Meagen McMillan, Ext. 1546  
MeagenM@HA.com

**TIFFANY, LALIQUE &  
ART GLASS**  
**HA.com/ArtGlass**  
Nicholas Dawes, Ext. 1605  
NickD@HA.com

**MODERN &  
CONTEMPORARY ART**  
**HA.com/Modern**  
Frank Hettig, Ext. 1157  
FrankH@HA.com

Holly Sherratt, Ext. 1505  
HollyS@HA.com

Leon Benrimon, Ext. 1799  
LeonB@HA.com

Taylor Curry, Ext. 1304  
TaylorC@HA.com

Lauren Carpinelli, Ext. 1669  
LaurenC@HA.com

**PHOTOGRAPHS**  
**HA.com/Photographs**  
Nigel Russell, Ext. 1231  
NigelR@HA.com

Ed Jaster, Ext. 1288  
EdJ@HA.com

**FINE SILVER & OBJECTS  
OF VERTU**  
**HA.com/Silver**  
Karen Rigdon, Ext. 1723  
KarenR@HA.com

**TEXAS ART**  
**HA.com/TexasArt**  
Atlee Phillips, Ext. 1786  
AtleeP@HA.com

**HANDBAGS & LUXURY  
ACCESSORIES**  
**HA.com/Luxury**  
Diane D'Amato, Ext. 1901  
DianeD@HA.com

**HISTORICAL  
AMERICANA & POLITICAL**  
**HA.com/Historical**  
Tom Slater, Ext. 1441  
TomS@HA.com

Don Ackerman, Ext. 1736  
DonA@HA.com

Michael Riley, Ext. 1467  
MichaelR@HA.com

**ARMS & ARMOR, CIVIL WAR  
& MILITARIA**  
**HA.com/Arms**  
**HA.com/CivilWar**  
David Carde, Ext. 1881  
DavidC@HA.com

Jason Watson, Ext. 1630  
JasonW@HA.com

**AUTOMOBILIA**  
**HA.com/Automobilia**  
Nicholas Dawes, Ext. 1605  
NickD@HA.com

## HISTORICAL MANUSCRIPTS

**HA.com/Manuscripts**  
Sandra Palomino, Ext. 1107  
SandraP@HA.com

**RARE BOOKS**  
**HA.com/Books**  
James Gannon, Ext. 1609  
JamesG@HA.com

**SPACE EXPLORATION**  
**HA.com/Space**  
Michael Riley, Ext. 1467  
MichaelR@HA.com

**TEXANA**  
**HA.com/Texana**  
Sandra Palomino, Ext. 1107  
SandraP@HA.com

**JEWELRY**  
**HA.com/Jewelry**  
Jill Burgum, Ext. 1697  
JillB@HA.com

Jessica DuBroc, Ext. 1978  
JessicaD@HA.com

Gina D'Onofrio, Ext. 1153  
GinaD@HA.com

Ana Wroblaski, Ext. 1154  
AnaW@HA.com

Tracy Sherman, Ext. 1146  
TracyS@HA.com

**LUXURY REAL ESTATE**  
**HA.com/LuxuryRealEstate**  
Nate Schar, Ext. 1457  
NateS@HA.com

Thania Kanewske, Ext. 1320  
ThaniaK@HA.com  
Rochelle Mortenson, Ext. 1384  
RochelleM@HA.com

**VINTAGE POSTERS**  
**HA.com/Posters**  
Grey Smith, Ext. 1367  
GreySm@HA.com

Bruce Carteron, Ext. 1551  
BruceC@HA.com

**ENTERTAINMENT & MUSIC  
MEMORABILIA**  
**HA.com/Entertainment**  
Garry Shrum, Ext. 1585  
GarryS@HA.com

Pete Howard, Ext. 1756  
PeteH@HA.com

**VINTAGE GUITARS &  
MUSICAL INSTRUMENTS**  
**HA.com/Guitar**  
Aaron Piscopo, Ext. 1273  
AaronP@HA.com

**NATURE & SCIENCE**  
**HA.com/NatureAndScience**  
Craig Kissick, Ext. 1995  
CraigK@HA.com

**NUMISMATICS**  
**U.S. COINS**  
**HA.com/Coins**  
David Mayfield, Ext. 1277  
David@HA.com

Win Callender, Ext. 1415  
WinC@HA.com

Mark Feld, Ext. 1321  
MFeld@HA.com

Jason Friedman, Ext. 1582  
JasonF@HA.com

Sam Foose, Ext. 1227  
Sam@HA.com

Bob Marino, Ext. 1374  
BobMarino@HA.com

Sarah Miller, Ext. 1597  
SarahM@HA.com

Al Pinkall, Ext. 1835  
ALP@HA.com

Mark Stephenson, Ext. 1888  
MStephenson@HA.com

**U.S. CURRENCY & WORLD  
PAPER MONEY**  
**HA.com/Currency**  
Allen Mincho, Ext. 1327  
AllenM@HA.com

Len Glazer, Ext. 1390  
Len@HA.com

Dustin Johnston, Ext. 1302  
Dustin@HA.com

Michael Moczalla, Ext. 1481  
MichaelM@HA.com

Keith Esskuchen, Ext. 1633  
KeithE@HA.com

Kenneth Yung  
KennethY@HA.com

**WORLD & ANCIENT COINS**  
**HA.com/WorldCoins**  
Cristiano Bierrenbach, Ext. 1661  
CrisB@HA.com

Warren Tucker, Ext. 1287  
WTucker@HA.com

Sam Spiegel, Ext. 1524  
SamS@HA.com

Zach Beasley, Ext. 1741  
ZachB@HA.com

Roxana Uskali, Ext. 1282  
RoxanaU@HA.com

Cale Meier, Ext. 1761  
CaleM@HA.com

Christian Winge, Ext. 1734  
ChristianW@HA.com

Nicholas Mathioudakis  
NicholasM@HA.com

Kenneth Yung  
KennethY@HA.com

Max Tursi  
MaxT@HA.com

Robert Parkinson  
RobertP@HA.com

**SPORTS COLLECTIBLES**  
**HA.com/Sports**  
Chris Ivy, Ext. 1319  
Clvy@HA.com

Peter Calderon, Ext. 1789  
PeterC@HA.com

Tony Giese, Ext. 1997  
TonyG@HA.com

Derek Grady, Ext. 1975  
DerekG@HA.com

Lee Iskowitz, Ext. 1601  
Leel@HA.com

Mark Jordan, Ext. 1187  
MarkJ@HA.com

Chris Nerat, Ext. 1615  
ChrisN@HA.com

Rob Rosen, Ext. 1767  
RRosen@HA.com

Jonathan Scheier, Ext. 1314  
JonathanS@HA.com

Nick Cepero, Ext. 1878  
NickC@HA.com

Chris Cavalier, Ext. 1811  
ChrisC@HA.com

Jason Simmons, Ext. 1652  
JasonS@HA.com

**TIMEPIECES**  
**HA.com/Timepieces**  
Jim Wolf, Ext. 1659  
JWolf@HA.com

Keith Davis, Ext. 1971  
KeithD@HA.com

**WINE**  
**HA.com/Wine**  
Frank Martell, Ext. 1753  
FrankM@HA.com

Amanda Crawford, Ext. 1821  
AmandaC@HA.com

Michael Madrigale, Ext. 1678  
MMadrigale@HA.com

**SERVICES**  
**APPRAISAL SERVICES**  
**HA.com/Appraisals**  
Meredith Meuwly, Ext. 1631  
MeredithM@HA.com

Rachel Weathers, Ext. 1536  
RachelW@HA.com

**CORPORATE COLLECTION  
AND MUSEUM SERVICES**  
Meredith Meuwly, Ext. 1631  
MeredithM@HA.com

**MEDIA & PUBLIC RELATIONS**  
Eric Bradley, Ext. 1871  
EricB@HA.com

**SPECIAL COLLECTIONS**  
Nicholas Dawes, Ext. 1605  
NickD@HA.com

**TRUSTS & ESTATES**  
**HA.com/Estates**  
Michelle Castro, Ext. 1824  
MichelleC@HA.com

Elyse Luray, Ext. 1369  
ElyseL@HA.com

Carolyn Mani, Ext. 1677  
CarolynM@HA.com



# Consignment Deadlines

To consign and sell fine art and vintage collectibles, visit [HA.com/Consign](http://HA.com/Consign).  
For inquiries and updated auction deadlines, call 800.872.6467.

## AUGUST

### Timepieces Auction

Auction date: Oct. 22, 2019  
**Consignment deadline:**  
Aug. 7, 2019  
Contact: Jim Wolf, Ext. 1659  
JWolf@HA.com

### Decorative Arts Auction

Auction date: Oct. 10, 2019  
**Consignment deadline:**  
Aug. 8, 2019  
Contact: Karen Rigdon, Ext. 1723  
KarenR@HA.com

### Illustration Art Auction

Auction date: Oct. 15, 2019  
**Consignment deadline:**  
Aug. 12, 2019  
Contact: Ed Jaster, Ext. 1288  
EdJ@HA.com

### Prints & Multiples Auction

Auction date: Oct. 22, 2019  
**Consignment deadline:**  
Aug. 20, 2019  
Contact: Holly Sherratt, Ext. 1505  
HollyS@HA.com

### Sports Collectibles Auction

Auction dates: Oct. 17–18, 2019  
**Consignment deadline:**  
Aug. 26, 2019  
Contact: Chris Ivy, Ext. 1319  
Clvy@HA.com

### Silver & Vertu Auction

Auction date: Nov. 5, 2019  
**Consignment deadline:**  
Aug. 26, 2019  
Contact: Karen Rigdon, Ext. 1723  
KarenR@HA.com

### U.S. Coins Auction

Auction dates: Oct. 10–13, 2019  
**Consignment deadline:**  
Aug. 27, 2019  
Contact: David Mayfield,  
Ext. 1277  
David@HA.com

### American Art Auction

Auction date: Nov. 1, 2019  
**Consignment deadline:**  
Aug. 30, 2019  
Contact: Aviva Lehmann,  
Ext. 1519  
AvivaL@HA.com

### Texas Art Auction

Auction date: Nov. 2, 2019  
**Consignment deadline:**  
Aug. 30, 2019  
Contact: Atlee Phillips, Ext. 1786  
AtleeP@HA.com

## SEPTEMBER

### Manuscripts Auction

Auction date: Oct. 23, 2019  
**Consignment deadline:**  
Sept. 3, 2019  
Contact: Sandra Palomino,  
Ext. 1107  
SandraP@HA.com

### Americana & Political Auction

Auction date: Nov. 2, 2019  
**Consignment deadline:**  
Sept. 11, 2019  
Contact: Tom Slater, Ext. 1441  
TomS@HA.com

### Lalique & Art Glass Auction

Auction date: Nov. 21, 2019  
**Consignment deadline:**  
Sept. 11, 2019  
Contact: Nicholas Dawes,  
Ext. 1605  
NickD@HA.com

### Ethnographic Art Auction

Auction date: Nov. 22, 2019  
**Consignment deadline:**  
Sept. 12, 2019  
Contact: Delia Sullivan, Ext. 1343  
DeliaS@HA.com

### Decorative Arts Auction

Auction date: Nov. 14, 2019  
**Consignment deadline:**  
Sept. 12, 2019  
Contact: Karen Rigdon, Ext. 1723  
KarenR@HA.com

### Modern & Contemporary Art Auction

Auction date: Nov. 19, 2019  
**Consignment deadline:**  
Sept. 17, 2019  
Contact: Frank Hettig, Ext. 1157  
FrankH@HA.com

### Entertainment Auction

Auction date: Nov. 16, 2019  
**Consignment deadline:**  
Sept. 18, 2019  
Contact: Garry Shrum, Ext. 1585  
GarryS@HA.com

### Space Exploration Auction

Auction date: Nov. 14–15, 2019  
**Consignment deadline:**  
Sept. 23, 2019  
Contact: Michael Riley, Ext. 1467  
MichaelR@HA.com

### Sports Collectibles Auction

Auction dates: Nov. 14–15, 2019  
**Consignment deadline:**  
Sept. 23, 2019  
Contact: Chris Ivy, Ext. 1319  
Clvy@HA.com

## U.S. Coins Auction

Auction dates: Nov. 7–10, 2019  
**Consignment deadline:**  
Sept. 24, 2019  
Contact: David Mayfield,  
Ext. 1277  
David@HA.com

## Jewelry Auction

Auction date: Dec. 9, 2019  
**Consignment deadline:**  
Sept. 24, 2019  
Contact: Jill Burgum, Ext. 1697  
JillB@HA.com

## Luxury Accessories Auction

Auction date: Dec. 8, 2019  
**Consignment deadline:**  
Sept. 25, 2019  
Contact: Diane D'Amato,  
Ext. 1901  
DianeD@HA.com

## Musical Instruments Auction

Auction date: Nov. 17, 2019  
**Consignment deadline:**  
Sept. 26, 2019  
Contact: Aaron Piscopo,  
Ext. 1273  
AaronP@HA.com

## Fine & Decorative Arts Auction

Auction date: Dec. 6, 2019  
**Consignment deadline:**  
Sept. 26, 2019  
Contact: Karen Rigdon, Ext. 1723  
KarenR@HA.com

## OCTOBER

Movie Posters Auction  
Auction dates: Nov. 23–14, 2019  
**Consignment deadline:**  
Oct. 1, 2019  
Contact: Grey Smith, Ext. 1367  
GreyS@HA.com

## Urban Art Auction

Auction dates: Dec. 3–4, 2019  
**Consignment deadline:**  
Oct. 1, 2019  
Contact: Leon Benrimon,  
Ext. 1799  
LeonB@HA.com

## European Art Auction

Auction date: Dec. 6, 2019  
**Consignment deadline:**  
Oct. 4, 2019  
Contact: Aviva Lehmann,  
Ext. 1519  
AvivaL@HA.com

## World Coins Auction

Auction dates: Dec. 5–6, 2019  
**Consignment deadline:**  
Oct. 7, 2019  
Contact: Cristiano Bierrenbach,  
Ext. 1661  
CrisB@HA.com

## Comics Auction

Auction dates: Nov. 21–23, 2019  
**Consignment deadline:**  
Oct. 8, 2019  
Contact: Lon Allen, Ext. 1261  
LonA@HA.com

## Decorative Arts Auction

Auction date: Dec. 12, 2019  
**Consignment deadline:**  
Oct. 10, 2019  
Contact: Karen Rigdon, Ext. 1723  
KarenR@HA.com

## World Currency Auction

Auction dates: Dec. 4–6, 2019  
**Consignment deadline:**  
Oct. 14, 2019  
Contact: Jason Friedman,  
Ext. 1582  
JasonF@HA.com

## Wine Auction

Auction dates: Dec. 6–7, 2019  
**Consignment deadline:**  
Oct. 15, 2019  
Contact: Frank Martell, Ext. 1753  
FrankM@HA.com

## Civil War, Militaria, Arms & Armor Auction

Auction date: Dec. 8, 2019  
**Consignment deadline:**  
Oct. 17, 2019  
Contact: David Carde, Ext. 1881  
DavidC@HA.com

## Sports Collectibles Auction

Auction date: Dec. 12, 2019  
**Consignment deadline:**  
Oct. 21, 2019  
Contact: Chris Ivy, Ext. 1319  
Clvy@HA.com

## U.S. Coins Auction

Auction dates: Dec. 5–8, 2019  
**Consignment deadline:**  
Oct. 22, 2019  
Contact: David Mayfield,  
Ext. 1277  
David@HA.com

## Animation Art Auction

Auction date: Dec. 14, 2019  
**Consignment deadline:**  
Oct. 31, 2019  
Contact: Jim Lentz, Ext. 1991  
JimL@HA.com

## NOVEMBER

World Coins Auction  
Auction dates: Jan. 12–13, 2020  
**Consignment deadline:**  
Nov. 4, 2019  
Contact: Cristiano Bierrenbach,  
Ext. 1661  
CrisB@HA.com

Auctions subject to conditions as printed in auction catalogs. Visit [HA.com/Auctions](http://HA.com/Auctions) for deadline updates and complete auction schedule.

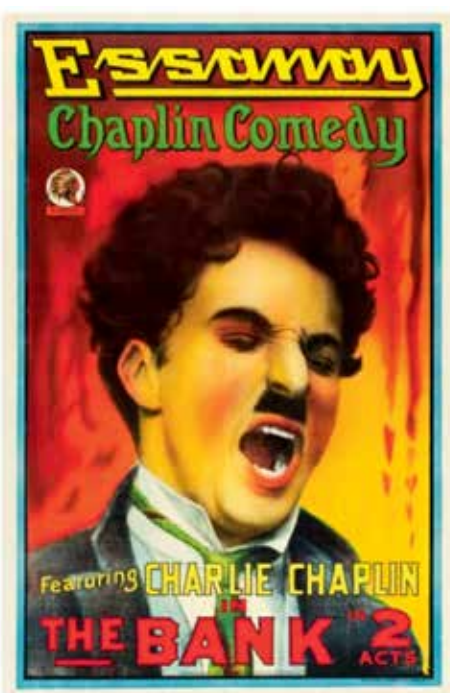
# by the numbers

## Charlie Chaplin

Legendary comic actor was born 130 years ago. A look at 'Little Tramp' memorabilia from the Heritage Auctions' archives.

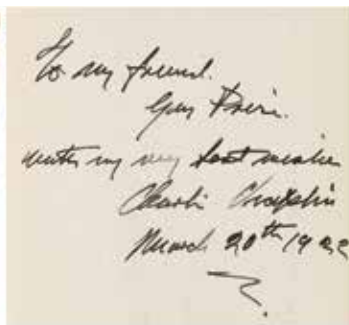
# 11

**INCHES WIDTH** of Chaplin-autographed photo, dated Jan. 16, 1922. It realized \$4,182 at a November 2010 Heritage auction.



# 14

**NUMBER OF SHORT FILMS** Chaplin made for Essanay Studios in 1915. A one sheet for *The Bank* sold at Heritage for \$35,850 in November 2012.



# 20

**DAY IN MARCH 1922** Chaplin signed his memoir *My Trip Abroad* for a friend. The book sold for \$5,000 at a March 2018 Heritage auction.

# 5

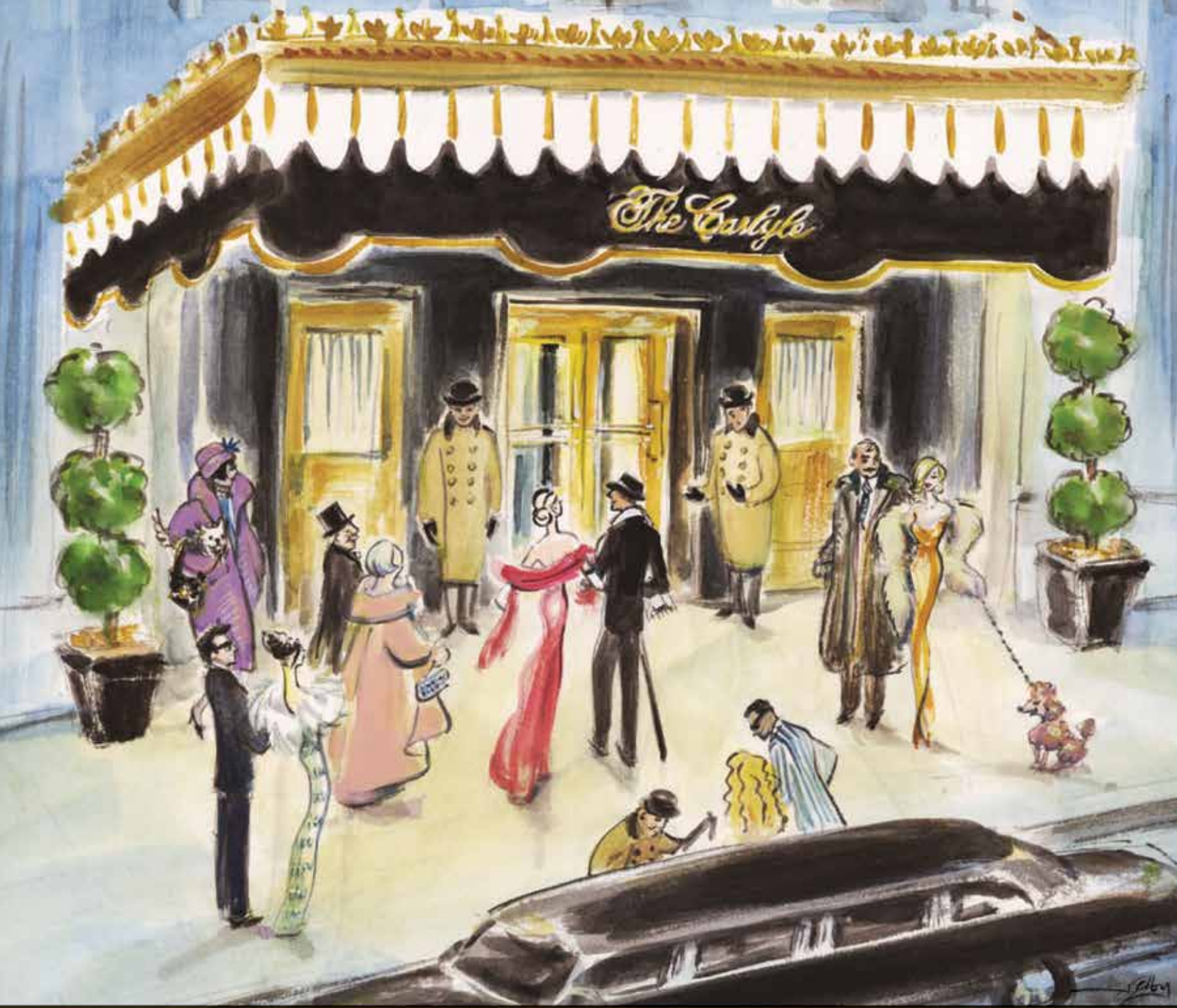
**NUMBER OF BUTTONS** on Chaplin Schoenhut doll, circa 1925, that once belonged to agent William Morris. It sold for \$8,125 at a December 2013 Heritage auction.



# 801



**NUMBER OF TYPED WORDS** in body of 1972 letter from Chaplin to actor Glenn Ford. It sold for \$1,187 at a March 2013 Heritage auction.



## *Home to Princes, Presidents and New Yorkers alike.*

Brilliantly positioned on Madison Avenue amidst designer boutiques, celebrated galleries, world-renowned museums and iconic Central Park, The Carlyle is a legend in its own right and is glorious proof that one need not be a Manhattan resident to feel like one. Revive your spirit and indulge your senses in a hotel rich with history. Enter a world of rare and refined beauty and spiritual well being with the introduction of our new Sense, A Rosewood Spa™.



Madison Avenue at 76th Street, New York, New York 10021 Telephone: 212.744.1600 [TheCarlyle.com](http://TheCarlyle.com)

# WILLIAM HENRY



Hand-engraved by  
Matyas Balazs with silver,  
24K gold and 14K pink  
gold inlays.

Numbered Edition of  
10 pieces only.

[WILLIAMHENRY.COM](http://WILLIAMHENRY.COM)