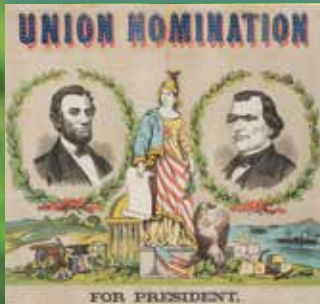
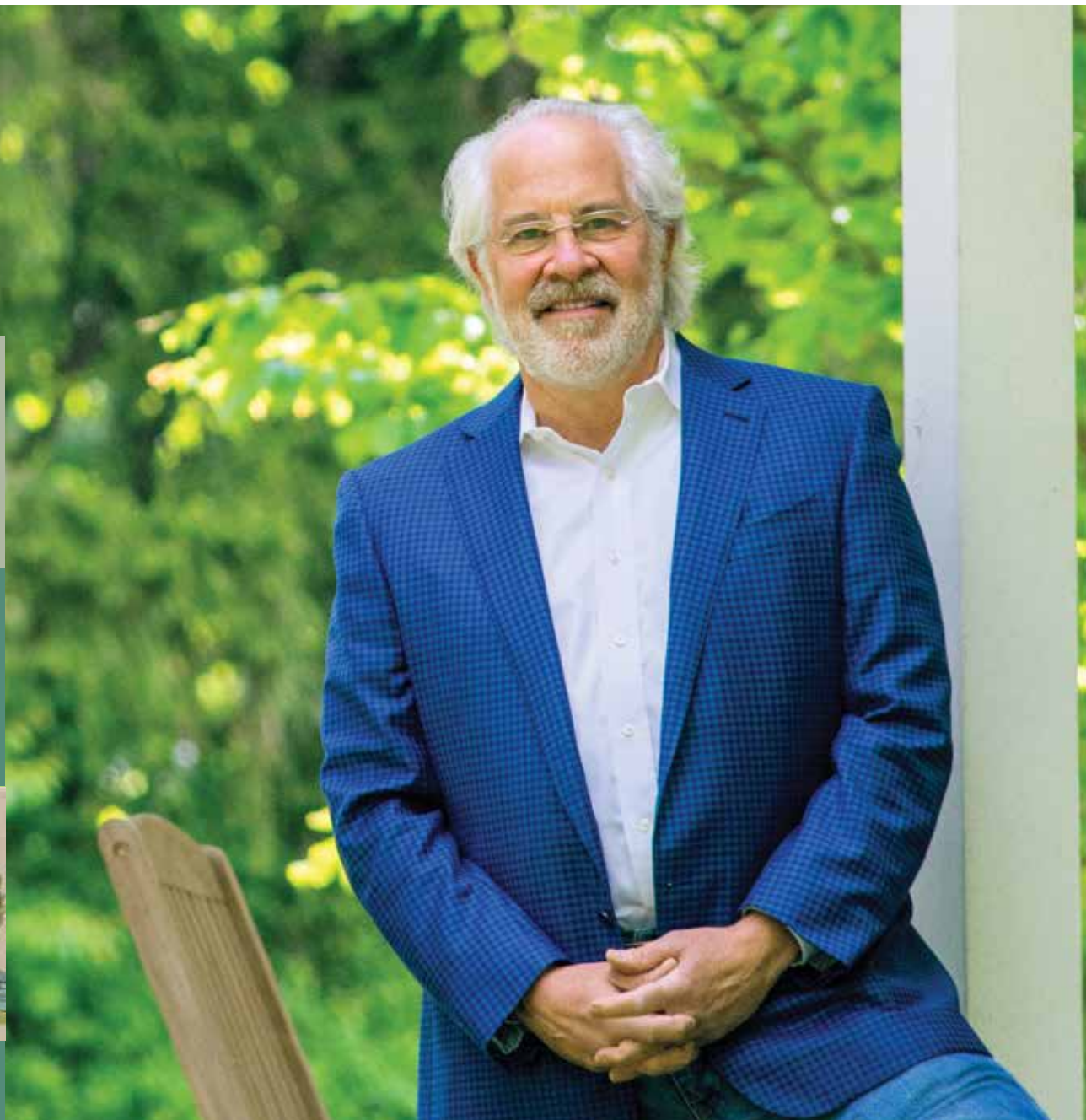


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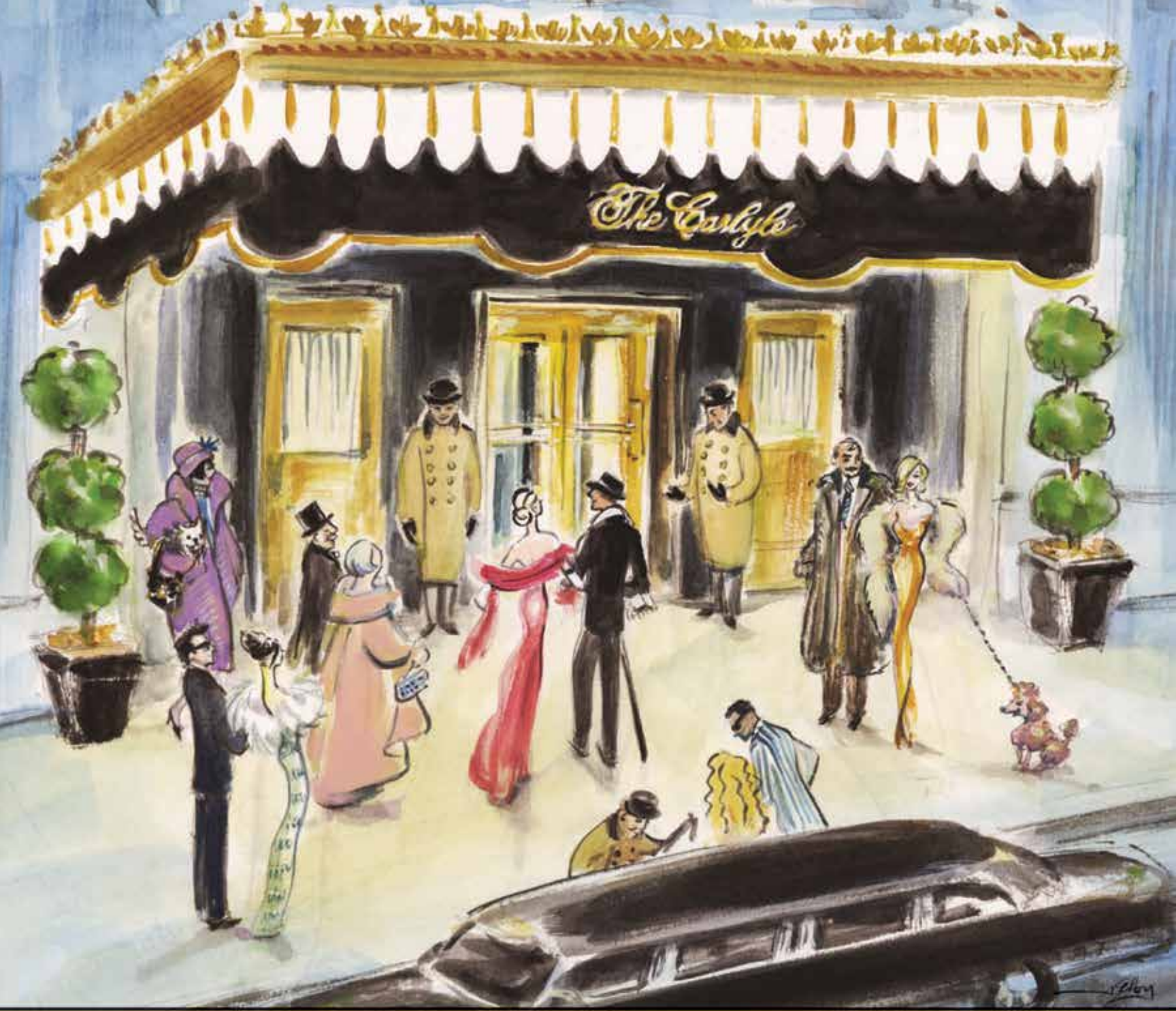
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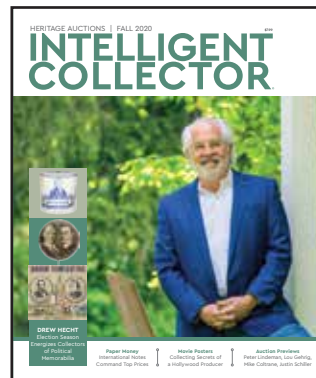
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Political memorabilia collector Drew Hecht at his Pennsylvania home, by William Thomas Cain.

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auction update

New Heritage Headquarters

STATE-OF-THE-ART CAMPUS CONSOLIDATES OPERATIONS JUST MINUTES FROM D/FW INTERNATIONAL AIRPORT

Heritage Auctions has moved its global headquarters to a 160,000-square-foot facility and multi-purpose campus, befitting its status as the largest auction house founded in America.

Heritage global headquarters is now adjacent to Dallas/Fort Worth International Airport and sits in its foreign trade zone. The new campus is less than 30 minutes from both downtown Dallas and Fort Worth, and is twice the size of Heritage's previous home at 3500 Maple Ave. It consolidates its three separate Dallas locations under a single roof, a single-story complex spanning the length of nearly three football fields. All department and staff phone numbers remain the same.

Nearly 450 of Heritage's more than 600 employees will occupy the new headquarters.

"We are excited to now be in the middle of Dallas-Fort Worth near one of the world's largest airports," says Heritage CEO and Co-Founder Steve Ivy. "This location and facility will better serve all of our clients, including bidders and consignors who visit our showrooms or consign with us."

The new headquarters features an 8,000-square-foot gallery showroom for invitational art exhibitions and events, such as collectibles shows.

In the works for more than a year, the consolidation is the most significant expansion in the firm's history. Heritage is already renown as the world's largest collectibles auction house – a global leader in coins, comic books, sports and entertainment memorabilia, among 40 categories. In recent years, the company has made dramatic and significant expansions into fine art, fine and rare jewelry and timepieces, luxury handbags, rare wines, and historic nature and science artifacts. The move to the expansive facility increases operational efficiencies and allows Heritage to better serve its more than 1 million clients.

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looking back

1911

With the death of Associate Justice John Marshall Harlan, President William Howard Taft gets to fill a sixth seat on the Supreme Court. Norwegian explorer Roald Amundsen reaches the South Pole. In sports, the first Indianapolis 500 is won by Ray Harroun. In the World Series, the Philadelphia Athletics defeat the New York Giants in six games, while groundbreaking is held for Fenway Park in Boston. Louis Chevrolet and William C. Durant start Chevrolet to compete with the Ford Model T.



U.S. COINS

Dies for Indian half eagles could not be highly polished like previous designs. Instead, the coins show a slight matte-like texture, which gives them a different finish and enhances their collectability. This 1911-D \$5 graded MS65+ PCGS realized \$299,000 at a January 2011 Heritage auction.

FINE ART

Thomas Moran (1837-1926) is considered one of the premier painters of the American West. His oil on canvas *A Bit of Acoma, New Mexico*, 1911, sold for \$81,250 in December 2013.

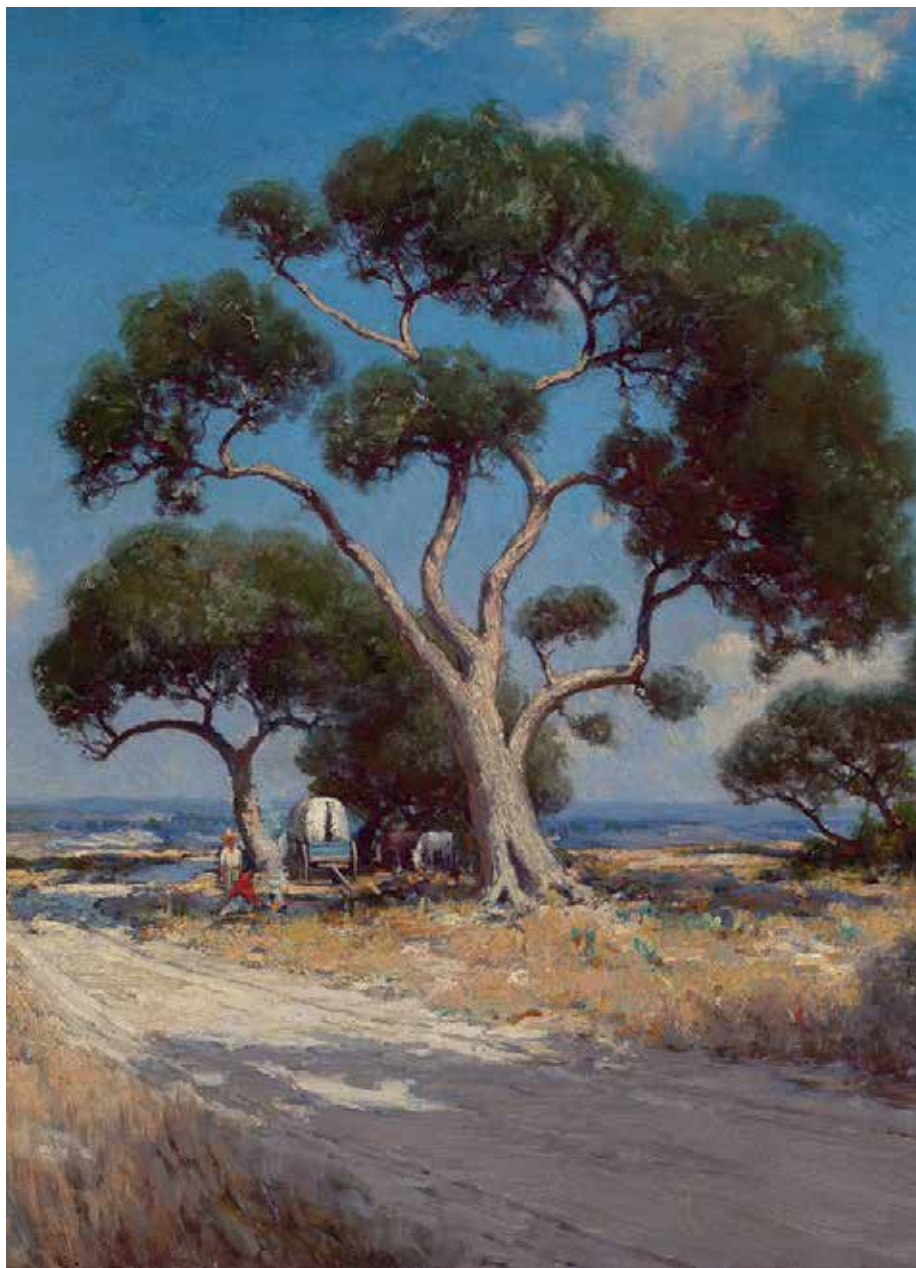


SPORTS

This press pin, produced for news reporters covering the 1911 World Series, is considered the first Series press pin ever produced. It sold for \$108,000 at a February 2017 Heritage auction.

CURRENCY

Until the discovery of this \$500 1911 Canadian note, there were only two examples in private hands. These high denomination pieces were actually used in commerce. This example realized \$322,000 at a September 2008 auction.



Julian Onderdonk's oil on canvas *On the Old Blanco Road, Southwest Texas* (detail), 1911, sold for \$281,000 at a November 2013 Heritage auction.

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persona

Mark Borckardt

Senior Numismatist, Heritage Auctions

Interview by David Stone

Heritage Auctions Senior Numismatist Mark Borckardt has had a long and distinguished career in numismatics, dating back more than 40 years. He recently received the prestigious honor of Numismatist of the Year for 2020 from the American Numismatic Association. We asked Borckardt to give us his take on some of the highlights of his career and what he thinks about the future of the hobby.

How did you first become interested in numismatics?

My dad was a Presbyterian minister who did supply ministry, serving churches during times of vacancy, or when pastors took vacation. I attended many churches during my youth. At one of those churches, in southeastern Michigan, a church member gave me a 1964 *Guide Book* (Redbook). I soon began collecting Lincoln cents. I eventually joined the local coin club in Findlay, Ohio, and attended school coin club meetings.

Who did you learn the most from in those early years?

Early mentors included Roger Zorn, a part-time dealer and member of the Blanchard Valley Coin Club in Findlay, Ohio, the late Norman Talbert, who operated Great Lakes Coin Company, and Early American Coppers Club member John Wright, who continues to mentor me today. To each of them, I extend a big thank you.

What was your early career like?

It was part-time from roughly 1970 to 1980, traveling with my dad and with Roger Zorn. We attended weekend coin shows as dealers, primarily in Ohio, Indiana and Michigan. Those early years provided my initial numismatic education.

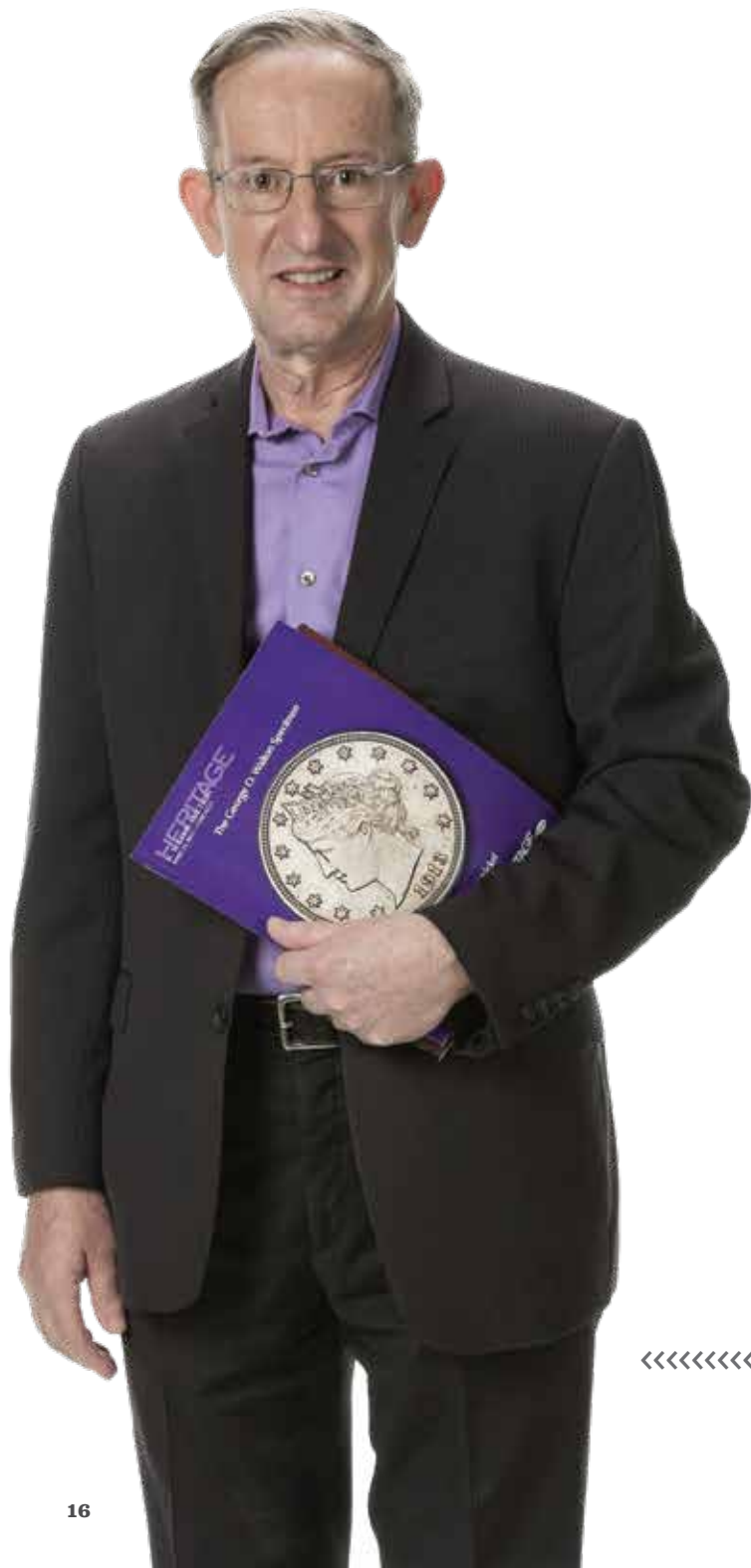
What was the best day of your numismatic life?

The best day was in August 1988, and it was disguised as the worst day of my numismatic life. That was the day that the Findlay, Ohio, coin shop my dad and I operated burned down. That event opened the door for my employment at Bowers and Merena Galleries, and eventually for my current Heritage employment.

You are the only numismatist to play a major part in cataloging both the Louis E. Eliasberg and Eric P. Newman Collections. Can you compare and contrast those experiences?

At an early age, Newman was mentored by Burdette G. Johnson, who told him that he couldn't buy a coin until he could recite the history of that coin. Newman, the collector, and Johnson, the dealer, worked closely together and held a lifelong friendship and bond. Newman started collecting in about 1922 when he was 11 years old. Eliasberg operated a finance company and began collecting in about 1925 when he was nearly 30 years old. Eliasberg went on to form the only complete collection of U.S. coins known at the time he was living.

◀◀◀◀◀◀◀◀ Mark Borckardt has been named 2020 Numismatist of the Year, joining hobby legends such as Eric P. Newman, Q. David Bowers, Chester "Chet" Krause and Mark Salzberg.



Photograph by Kevin Gaddis Jr.

Who are some of the other great collectors or collections you have worked with over the years?

Eugene H. Gardner sold his first collection with Stack's in 1965. After rekindling his numismatic interest in the 1990s, he went on to form a world-class collection of copper and silver coinage, with many of the finest known examples. Heritage handled his collection over a series of four sales in 2014 and 2015.

The Harry W. Bass Jr. Collection ranks among the greatest gold coin collections ever formed. Bass also collected currency and patterns. I was extensively involved, working with those coins being sold, as well as the coins retained by the Bass foundation and displayed at the American Numismatic Association Money Museum.

Many other collectors come to mind, including John Adams, Al Boka, Steven Duckor, Dale Friend, Walter Husak, James McClure, Donald Partrick, Edward Price, James Bennett Pryor, Wesley Rasmussen, Jules Reiver and Alan Weinberg.

What was it like to help identify the "lost" Walton 1913 Liberty nickel that Heritage sold for more than \$3 million in 2013?

Am I dreaming? In May 2003, Bowers and Merena Galleries President Paul Montgomery told me that a \$1 million reward was being offered to find the missing 1913 Liberty nickel. I told him it would never work, thinking we would not find the nickel. He replied that of course it would work, thinking we would promote the ANA convention and auction. The promotion worked and we found the nickel. Initially the plan was to display the four 1913 nickels at the convention in Baltimore.

I remember thousands of phone calls and emails claiming to have the missing nickel. One email stood out above all the others. It included photos that convinced us we needed to see the actual coin. The family members were nieces and nephews of George Walton, so we agreed to meet in Baltimore at the start of the convention. The moment I looked at the coin, I was certain it was the real, missing 1913 Liberty nickel. Paul Montgomery and John Dannreuther also looked at the coin and agreed. Paul then scheduled an authentication meeting with Dannreuther and myself, adding David Hall, Jeff Garrett and Fred Weinberg. The six of us sat at a table with all five 1913 Liberty nickels, passing them back and forth for nearly an hour. We knew that such an event would never happen again, and we were going to enjoy it for as long as possible.

You have described most of the great rarities in American coinage in your long career. Which coin did you take the most satisfaction in cataloging?

I have been fortunate to catalog 80 of the *100 Greatest U.S. Coins* per the book by my friends Jeff Garrett and Ron Guth. It is difficult to narrow down that list to a single coin, but I suppose cataloging the Walton 1913 nickel was extraordinarily satisfying.

Somewhere around the year 1972, I recall traveling with my father to a coin convention in Chicago. On display were a 1913 nickel, an 1894-S dime and an 1804 silver dollar. I was awestruck. Having the opportunity to catalog each of those coins was certainly satisfying.

Honorable mention goes to the Gold Rush Collection that Heritage handled



"Am I dreaming?" Borckardt recalls thinking when he had a chance to inspect the "lost" Walton 1913 Liberty nickel, which Heritage Auctions sold for more than \$3 million in 2013.

in January 2005. I had just joined the staff and came to the office one day to find not one, but two, Brasher doubloons on my cataloging to-do-list. Actually, there was also a third example, the “Lima-Style” Brasher doubloon. The three coins realized just over \$6 million. I look back today and think that that was my introduction to life with Heritage. Wow.

Are there any “ones that got away” that you particularly regret?

They aren’t really “ones that got away” but I would certainly relish the opportunity to catalog the other 20 greatest U.S. coins. Of course, several of those are unique and reside in the Smithsonian Institution.

What special projects are you working on right now?

I have always wanted a single reference that would allow identification of all early coinage varieties from 1792 to 1836. I am working on just such a compilation. I am also researching a “catalog” of employees who worked at the first U.S. Mint from 1792 to 1832, combining my numismatic and genealogy interests.

How do you see the hobby evolving in the future?

Several decades ago, we would jokingly tell callers to hold the coin closer to the phone so that we could see it better. Now, that is possible. A quarter-century ago, Heritage co-chairman Jim Halperin, who saw the future of on-line technology, devoted exceptional resources to developing the company’s internet presence. I expect that the collectibles hobbies, coins and other collectibles, will continue to evolve with technology, although it is hard to imagine what technological advances will take place. Individual ownership of collectibles remains highly important.

Any advice for collectors just starting out?

Don’t be in a hurry to spend your money buying coins. Instead, begin by learning, reading and watching. Find a mentor who might help you along. Then when you are starting your own collection, be extremely critical of what you buy. Look for choice quality coins, regardless of the grade. Always keep the end game in mind. When the day comes to sell your collection, you will want a collection of coins that everyone else will want. Coins with problems will always have problems, while choice quality coins will remain in demand.

Most readers of *The Intelligent Collector* magazine collect coins or other items as a hobby. For you, it is a career. What are your hobbies?

I’ve had a 50-year love affair with the sport of bowling since venturing to a local bowling center for a middle-school gym class. I consider myself a mediocre participant, averaging about 210 in my local leagues, with 10 sanctioned 300 games.

A little over a decade ago, I became interested in genealogy. Initially the goal was to leave a little family information for my children and grandchild. Along the way, I have discovered seven direct ancestors that served in the Revolutionary War, and while some documentation is still pending, my ancestry can apparently be traced back to the Middle Ages.

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

Prestigious Company

First presented in 1995, the American Numismatic Association presents its Nummatist of the Year Award “to recognize individuals within the numismatic community who have demonstrated long-term leadership in the field and to the Association. Winners, the ANA says, “have clearly demonstrated outstanding leadership in the field of numismatics spanning a career of at least 20 years.” Previous winners include some of the hobby’s most notable names, including Eric P. Newman, Q. David Bowers, Chester “Chet” Krause, Kenneth Bressett, Mark Salzberg, Ron Guth and Clifford Mishler. The ANA plans to honor Borckardt at the ANA Worlds’ Fair of Money, scheduled for Aug. 4-10 in Pittsburgh.





auction previews

IMPORTANT LOTS IN UPCOMING AUCTIONS

24 PRESENTATION AND TROPHY SILVER COLLECTION

J.D. Parks built his collection based on unique narratives, important pieces that represent 'moments in history'

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- 22 Justin Schiller
- 28 Peter Lindeman
- 30 Mike Coltrane

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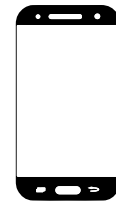
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sports collectibles

Baseball History

Gehrig-signed check dates to days when diagnosis ended future Hall of Famer's career

By Steve Lansdale



Check Signed by Lou Gehrig (1903-41) to Hotel Near Mayo Clinic, June 20, 1939. Estimate: \$50,000-plus.

Writing a check – it’s a task that until the emergence of debit cards was as common as making coffee in the morning or checking the mail. Everyone did it.

Checks can have significant appeal as collectibles, almost always because of the name signed at the bottom. Sometimes, however, the circumstances in which a check was written can be as appealing as the signature it carries.

Such is the case for a check signed in 1939 by baseball legend Lou Gehrig as his spectacular career came to an end. The check is being offered at Heritage’s upcoming Summer Platinum Night Sports Collectibles Catalog Auction.

Shortly after removing himself from the New York Yankees lineup after playing in a then-record 2,130 consecutive games, Gehrig headed to the Mayo Clinic in Rochester, Minn., where he underwent a battery of tests to solve the mystery of why his body was failing him. His stay at the Mayo Clinic culminated June 19 with the heartbreaking diagnosis that the player admired for his toughness and durability – earning him the nickname of the “Iron Horse” – had amyotrophic lateral sclerosis, an illness now known as “Lou Gehrig’s disease.”

While in Rochester, Gehrig stayed at the Kahler Hotel. Upon his departure, he settled his account with the offered check on June 20, just one day after he received the devastating diagnosis, and a day before he returned to New York to announce his retirement. A few weeks later, he stood before a packed stadium and delivered what some consider the most famous speech in

the history of sports, telling the crowd that life had dealt him a “bad break,” but nevertheless declaring himself “the luckiest man on the face of the earth.”

“You have a representation of an athlete’s or figure’s writing or signature,” says the consignor, who wishes to remain anonymous. “That, in and of itself, is very desirable. But when a check can be pinpointed to an absolutely critical moment,



Lou Gehrig said goodbye to baseball fans on July 4, 1939.

that takes on an entirely different meaning. This check points precisely to one of the most challenging moments in Gehrig’s life – a chilling moment, within a 24-hour

window of receiving a fatal diagnosis and returning home to address his Yankees teammates and announce his retirement from baseball to the world.”

The check is more than merely a bank note with an athlete’s signature scrawled across the bottom. In this case, Gehrig included far more information than merely his autograph.

“This is very significant,” the consignor says. “One of the first things you notice is that he signed his full name – Henry Louis Gehrig – which you normally only see on legal documents, on contracts. But this also isn’t a pre-printed check. It is essentially a blank note that required him to fill out considerable personal information. That’s a somewhat mundane task, but it is extremely rare to get that kind of information – his address, the name of the bank – handwritten on an autographed item, especially from someone of Gehrig’s stature.”

The appeal of the check quite possibly could extend far beyond collectors of baseball or Yankees memorabilia, the consignor says.

“This check is much bigger than that. As much as Gehrig is recognized as a great athlete, he also is recognized because we essentially renamed ALS ‘Lou Gehrig’s disease.’ The way he stood up and courageously battled the disease, the composure he showed – to a lot of people he’s known as much for that as he is for being a great baseball player.”

EVENT

SUMMER PLATINUM NIGHT® SPORTS COLLECTIBLES CATALOG AUCTION 50029
Aug. 29-30, 2020
Online: HA.com/50029a

INQUIRIES

Chris Ivy
214.409.1319
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Once Upon a Time: The Collection of Justin Schiller Ltd.

Bibliophile known in book trade, academia as a legend in world of rare children's books

By Nicholas Dawes

What connects ruby slippers to a glass slipper, Peter Rabbit to the White Rabbit, Munchkins to Nutkins, Aesop's Tortoise to the March Hare, Aunt Annie to Aunt Em, the Ugly Duckling to Jemima Puddle-Duck, or Beatrix Potter to Harry?

The answer is Justin Schiller, owner of America's oldest continuously operating antiquarian book firm devoted to children's literature. Schiller is the world's primary scholar on L. Frank Baum and a leading expert on the Brothers Grimm, Hans Christian Andersen, Beatrix Potter, Lewis Carroll, Dr. Seuss, Maurice Sendak and all luminaries punctuating the genre's evolution.

Schiller is well known in the book trade and academia as the foremost promoter of the wonderful world of rare children's books and related illustration, an area of collecting he pioneered with the opening of a dedicated art gallery in 1979.

"It was a magical time," Schiller recalls when asked about his formative years – from age 8, when his mother gave him an Oz book (which he recalls ruining by reading in the bathtub), to a climax in 1956, the centenary of L. Frank Baum's birth, by which time Schiller had acquired a formidable Oz collection, mainly by scouring New York's "Book Row" on lower Fourth Avenue, and developing his eye and essential dealer contacts.

Events that year included a comprehensive exhibition at the Columbia University library, for which 12-year-old Justin supplied rare volumes, and a CBS TV taping of actor Bert Lahr reading from a first edition of *The Wizard of Oz*. Guess who supplied the copy? Sitting as a guest on the Cowardly Lion's knee was little Justin. The other knee was occupied by a 10-year-old girl sent to the studio by her mother, who was invited but unable to attend. Justin remembers her well and sometimes wonders if Liza Minnelli remembers him?

Since those early "magical times," Schiller has carefully curated his own collection while establishing the world's finest and most comprehensive private collections of rare children's books, including the personal collection of Maurice Sendak.

Throughout a long and fabled career, Schiller has approached his subject with the meticulous eye and academic awareness found only at the highest levels of curatorship, following his own advice to "always buy the best book you can afford." Collectors could afford a lot in the "magical times." While most high

schoolers made pocket money doing chores and spending it on candy, Schiller recalls buying early Oz books with the nickels his parents gave as rewards for following them through antique shops and reselling them for less than a dollar on New York streets. He never stopped dealing. At the first New York Antiquarian Book Fair in 1960, Schiller got his first taste of the big time, selling a first edition of *Winnie-the-Pooh* for \$25 while watching a booth for a dealer who was having dinner. He learned a great deal at that fair and foresaw the oncoming wave of commercial potential in his chosen expertise, which few rare book dealers paid serious attention to at the time.

Following graduate school, paid for by selling rare books, Schiller applied to join the Antiquarian Booksellers' Association of America (ABAA), gained acceptance in 1967 and took his own booth at the fair in 1969. He has been there every year since.



Justin Schiller at the opening of his New York bookshop.



Justin at age 12 contributed rare volumes to an exhibition at the Columbia University library.

DELVING INTO RARITIES

Children's literature did not really exist in the Western world before the 18th century, primarily because the concept of "childhood" really did not exist either. In the 1690s, English philosopher John Locke's revolutionary writings on education, including his postulation of the *tabula rasa*, included the first attempts to convince Western civilization that a child needed to be fed through the eyes and ears as well as through the mouth.

Ask Schiller about early works and he will delve eagerly into some of the rarest volumes on the subject, a precious few published in the 16th century and several predating the works of Arnaud Berquin (1747-1791), widely considered the first identifiable author of books for children. In those early days, most books were instructional, teaching letters and numbers, manners and morals, but by the

early 19th century, folk tales, the source of most “classic” European stories and nursery rhymes, began to appear in print and translation.

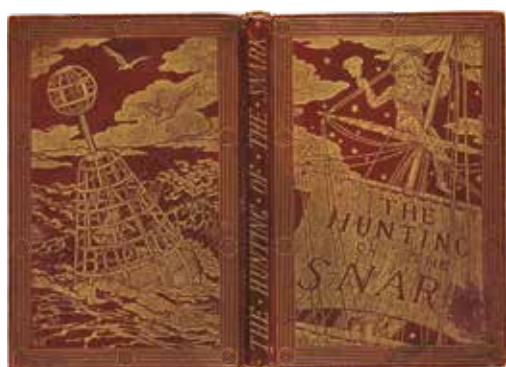
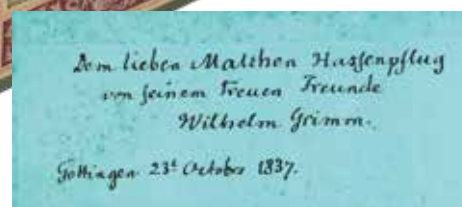
If you think Maurice Sendak is scary, try the Brothers Grimm and early “bedtime stories” written two centuries ago. Here is where the wild things really were. Hansel and Gretel, forced to wander into the dark woods following their mother’s descent into madness, were among the many children facing the real possibility of being eaten alive and not making it to the next page. In the original *Red Riding Hood*, the wolf eats both the grandmother and the little girl ... neither to be seen again. The outlook improved for most innocents through the Victorian years, partly due to the arrival of female authors. There is nothing dark and threatening about Flopsy, Mopsy and Cottontail.

By the mid-19th century, reading was no longer confined to the privileged, and publishers began building commercial empires on children’s books. Schiller’s collection embraces and makes sense of a fantastical world, presenting the unique opportunity to witness a lifetime devotion and highly comprehensive historical collection condensed into a single auction event.

NICHOLAS DAWES is senior vice president-special collections at Heritage Auctions.



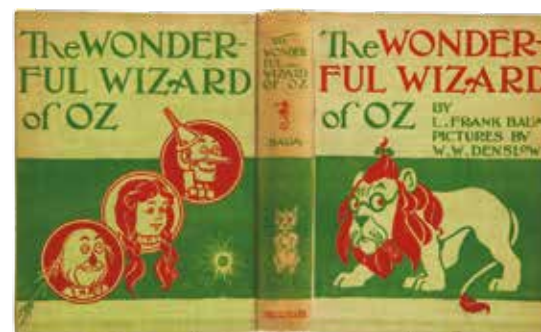
Jacob and Wilhelm Grimm (1785–1863, 1786–1859)
Kinder und Hausmärchen
Göttingen: Dieterich, 1837
Third Edition, Presentation Copy from Wilhelm Grimm to Amalie Hassenpflug, Two Volumes
Estimate: \$50,000-plus



Lewis Carroll (Charles L. Dodgson, 1832–1898)
The Hunting of the Snark
London: Macmillan & Co., 1876
First Edition with Multiple Presentations to the Drury Sisters
Estimate: \$10,000-plus



Dr. Seuss (Theodore Geisel, 1904–1991)
The Sweetest Story Ever Told. Matilda the Compassionate Elephant Who Devotes her Days to the Hatching of Orphan Humming-Bird Eggs
Original pen and ink drawing with pencil highlights, 10.5 × 6.5 in.
Estimate: \$20,000-plus



L. Frank Baum (1856–1919)
The Wonderful Wizard of Oz
Chicago & New York: Geo. M. Hill, 1900
First Edition, First State of Text and Plates
Estimate: \$20,000-plus

EVENT

ONCE UPON A TIME - RARE CHILDREN'S LITERATURE FROM JUSTIN SCHILLER LTD. SIGNATURE® AUCTION 6234
Dec. 16, 2020
Live: New York
Online: HA.com/6234a

INQUIRIES

James Gannon
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American Presentation and Trophy Silver

J.D. Parks built his collection based on unique narratives and important pieces that represent 'moments in history'

By Karen Rigdon

A fortuitous afternoon stop at the Battleground Antiques Show in Franklin, Tenn., brought J.D. Parks into contact with silver dealer Michael Weaver. "Michael took all the time in the world to talk to me about silver," Parks recalls. "He was enthusiastic, kind and outgoing. The seed was sown!"

So started Parks' fascination with silver.

Parks had taken time off from his family's business in 2000 to slow down and see the world. Weaver shepherded him into the world of silver collecting, and over the next 20 years, Parks created one of the greatest collections of American Presentation and Trophy silver.

Parks' collecting story began as a young boy, watching his father Owen's passion for antiques. His father frequently included the family in his collecting adventures. They took road trips to search out treasures, and the repeated stories of those quests became the family legends that molded him.

At 17, Parks made his first independent step as a collector when the opportunity arose to acquire a log cabin. In much the same spirit as his father, the cabin had to be acquired. With his passion ignited, he planned and brought friends together to disassemble the log cabin, load it onto a flatbed, and store it on the property of a family friend. Months passed, preparation was made to leave home for college, and after determining he needed to dispose of the cabin, he placed an ad in the Nashville newspaper.

The material was easily and effectively sold after receiving numerous responses. With money in hand and a list of potential clients, Parks was motivated. He continued acquiring and selling cabins through his college years. After graduation, he focused on growing the family electronics business and branching out into the area of information technology, with great success.

Twenty years passed before his unexpected introduction to silver.

From Weaver, Parks learned that silver speaks, and has stories to tell. His collecting initially focused on 18th and 19th century English silver. He increasingly sought out examples with unique narratives, and learned how to "read" silver, first learning how to identify the marks of the silversmiths. As his collection grew, he delved deeper into the story, identifying the patrons who commissioned the works and the families and individuals who were honored through engraved inscriptions. "Each piece," he says, "presented a microcosm of a moment in history."

Convinced that English silver reflected his growing passion, Parks was caught off guard when he was challenged to consider collecting American silver. "I pushed the thought aside," he says, "as there was no competing with the splendor of pieces I was buying, which had endless provenance." At the same time, his interests expanded beyond what his network of dealers could provide. In conversation with a well-established antiques dealer in Nashville, Parks was introduced to catalogs from major auction houses. This was the next major turning point for Parks as he learned that the finest silver objects ever created were sometimes available to the public through auction.

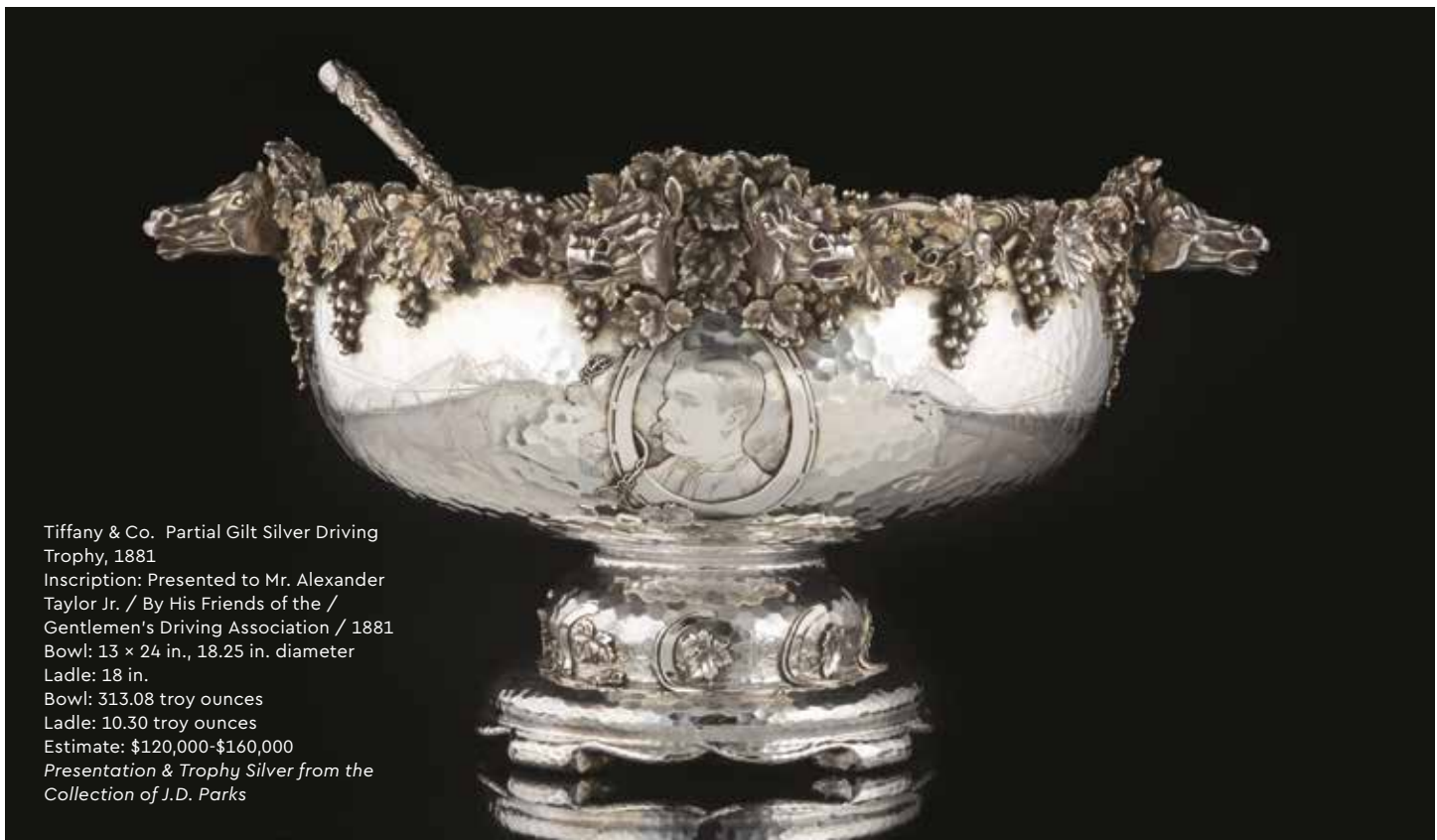
He continued growing his collection of English silver, buying regularly at auction, until the moment he spotted a dramatic American silver urn-shaped vase with bifurcated dolphin-form handles and draped with a wreath of laurel leaves. The vase



Tiffany & Co. Partial Gilt Silver Figural Goelet Yachting Trophy, 1893
22¼ x 22½ x 10½ in.
411.98 troy ounces
Inscription: Goelet August 11th 1893
Won by Schooner Lasca
Estimate: \$150,000-\$200,000
Presentation & Trophy Silver from the Collection of J.D. Parks



Tiffany & Co. Silver Presentation Punch Bowl
Inscription: Astor Cups Won By /
Newport, RI 1893
9 x 23 1/3 x 16 3/4 in.
Estimate \$80,000-\$90,000
Presentation & Trophy Silver from the Collection of J.D. Parks



Tiffany & Co. Partial Gilt Silver Driving Trophy, 1881
 Inscription: Presented to Mr. Alexander Taylor Jr. / By His Friends of the / Gentlemen's Driving Association / 1881
 Bowl: 13 x 24 in., 18.25 in. diameter
 Ladle: 18 in.
 Bowl: 313.08 troy ounces
 Ladle: 10.30 troy ounces
 Estimate: \$120,000-\$160,000
Presentation & Trophy Silver from the Collection of J.D. Parks

was further elaborated with an intricate acid-etched scene of triumphant mermaids and mermen before ancient vessels. Much like his experience with that first log cabin, Parks had to have this vase. He ended up winning the item in a 2005 Christie's auction, paying more for the vase than he'd ever spent or expected to spend on silver.

Shortly after this purchase, a letter arrived in the mail from the auction house requesting a loan of the newly acquired trophy for an upcoming exhibition at Florida's Flagler Museum, *Tiffany Silver at the Columbian Exposition*, curated by John Blades of the Flagler Museum and John Loring, design director at Tiffany & Co.

To his surprise, Parks learned that the cup was displayed at the Columbian Exposition, the great world's fair that took place in Chicago in 1893. Soon, he also learned that the cup he had to have, because of its beauty, was considered historically important. The cup was made by the most important of late 19th century American silver producers, Tiffany & Co., and bears the inscription *Goelet Cup 1892*. Ogden Goelet, a wealthy Gilded Age New York City yachtsman and landowner (second only to the Astors), commissioned the cup for the annual races in August off the coast of Newport, R.I., held during the New York Yacht Club cruise. It is one in a series of magnificent cups commissioned by Goelet from 1883 until his death in 1897.

The purchase of the 1892 Goelet Cup was significant and marks the point where Parks became a serious collector of American Presentation and Trophy Silver. He discovered that this category had all the traits he sought and more. Late 19th century American silversmiths were recognized as the greatest in the world. The stars of the Gilded Age, with their storied lives,

were the patrons, and it was fashionable to memorialize great events and great lives with specially commissioned silver. In addition, his first major purchase brought with it an awareness of world fairs, which showcased the best the world had to offer. American silver, while lacking a 300-year history, had rich stories to tell.

Since that first purchase, Parks sold his English collection at auction to focus on American Presentation and Trophy silver. Now, 15 years later, these important pieces from the collection of J.D. Parks are being offered Nov. 14, 2020, at Heritage Auctions.

A second Goelet Cup in Parks' collection is the 1893 Goelet Cup for schooners. The cup is monumental in scale with majestic sweeping movement created by the intertwined seaweed-draped mermaid and dolphin supporting a shell-form cup, fluted in waves cresting in a seafoam rim. This trophy was presented Sept. 11 to the schooner *Lasca*, owned by John E. Brooks (of Brooks Brothers fame, and responsible for bringing button-down collars into vogue in America). The race itself was challenging as the breeze died out, not picking up even into the night. Of the nine starters in the schooner class, only two crossed the finish line.

One week later on Aug. 17, as a continuation of the New York Yacht Club cruises, another race was held for those yachts attempting to defend the America's Cup in September. John Jacob Astor II commissioned two cups for the two-day race. One cup was offered for the first day's winner, and one for the winner of the second day's race. If not the same yacht, they raced a third day, and the winner took both cups. The Heritage auction includes one of the two cups won that day. This magnificent trophy with figureheads rising from an undulating form of swirling seagrass fronds bears an acid-etched inscription



Tiffany & Co. Silver Yachting Trophy
Newport Citizens Cup, New York, 1887
9½ x 20½ x 13¼ in.
158.14 troy ounces
Estimate: \$80,000-\$120,000
*Presentation & Trophy Silver from the
Collection of J.D. Parks*

mimicking the waves; ASTOR CUPS WON BY to one side, and the other NEWPORT, RI 1893.

The two days could not have offered a better test for the contenders, with storms the first day followed by calms on the second. The yacht *Vigilant* was the winner, crossing the finish line on the second day 25 minutes and 18 seconds ahead of the *Pilgrim*. As anticipated, *Vigilant* went on to win the America's Cup that year as well.

The story behind each trophy and presentation piece is unique, encouraging research, travel and even a little sleuthing. "It has been an honor to care for these silver masterpieces commissioned by the legends of the Gilded Age for events and people who impacted their lives."

Living with these pieces has inspired Parks.

"The time has come to part ways with these old friends," he says. "It's exciting to think of where they may go next, who might be privileged to 'hear' their stories, care for them and appreciate them as have I and their previous owners. My world is opening to areas of reinvention, and setting parts of the past aside will make space for change."

It is now time to release, and in doing so, each piece will continue its unique history in the hands of a new owner.

KAREN RIGDON is director of fine silver and decorative arts at *Heritage Auctions*.

EVENT

SILVER & VERTU SIGNATURE® AUCTION 8015

*Featuring Presentation & Trophy Silver
from the Collection of J.D. Parks*

Nov. 17, 2020

Live: Dallas

Online: [HA.com/8015a](https://ha.com/8015a)

INQUIRIES

Karen Rigdon

214.409.1723

KarenR@HA.com



Gorham Mfg. Co. Silver Horse Racing Trophy, 1894
20½ x 20 x 13½ in.
320.83 troy ounces
Inscription: The Horseman Cup
Estimate: \$50,000-\$70,000
Presentation & Trophy Silver from the Collection of J.D. Parks

The Private Collection of Peter Lindeman

Artisan looks back on a career brimming with exquisite pieces, accolades and special friends

By Pamela Wiggins Siegel



Lindeman

After selling his designs to some of the most renowned businesses in the fine jewelry industry, Peter Lindeman set out to make a name for himself. Between crafting some truly innovative designs and developing new methods for reaching customers, both skill and hard work led to acclaim for his jewelry. His workshop supplied pieces to retailers such as Tiffany & Co., Shreve, Crump & Lowe, and Bailey Banks & Biddle.

Born in Berlin, Lindeman grew up in Montevideo, Uruguay, apprenticing with a fine European firm. In 1947, at the age of 17, he headed to New York, where he worked for several high-end jewelers. In 1955, he started designing his own jewelry and created his signature hallmark – a teardrop with an “L” placed on the back of every piece. His designs ended up in the collections of Elvis Presley and tennis champion Chris Evert, as well as the permanent collection of the Boston Museum of Fine Art.

Lindeman also had some good times living a life filled with not only accolades but an array of interesting friends and colleagues.

A recent chat with this talented craftsman offers a glimpse at his life’s work and why now is the right time to offer jewelry from his personal collection to jewelry collectors everywhere.

Were there other artists who inspired you during your career?

I basically started as a jewelry maker and I was inspired by my teachers. The house where I learned was an incredibly wonderful firm comparable to Cartier or any of those big houses. What I primarily got out of it was a discipline and knowledge of making fine jewelry and loving it, which I carried throughout my life. Other artists inspired me later on in life. Salvador Dalí was a personal friend of mine, but his styles were his styles. He inspired me because I knew him, and we exchanged ideas. I knew David Webb personally, too, and he had his own style. I think that is basically the goal of every designer and every artist, to find his own kind of fingerprints where people can say, “This must be Peter Lindeman.”



Peter Lindeman (b.1930)
Diamond, “Moon Crater” Gold Bracelet
Estimate: \$10,000-\$15,000
Property from the Private Collection
of Peter Lindeman

How did you make a name for yourself in the fine jewelry world?

I used my skill and made things for others. Then when I saw my way clear, I tried to make a name for myself. Before that, I sold to Tiffany. I sold to Van Cleef. I sold to Cartier. At the time, they were still buying from outside jewelers, but they wouldn’t mention my name so I couldn’t make a mark there. They were just my customers, but the experience gave me a vehicle to grow. So, I thought each city has a major jeweler and I am going to contact them. I told them they have a sophisticated top echelon of retail customers that come to New York and buy, and you’re losing that business. They said we can’t afford to take a chance so I said I’m coming with my collection if you’ll give me space in your store and I’ll work with your customers. The newspapers picked up on the so-called “trunk show” idea and it was a tremendous success.

What were your favorite materials to work with?

Eighteen karat white gold or 18 karat yellow gold was always my favorite. Then I discovered by chance a beautiful uncut industrial diamond. I realized that some of these rough diamonds had natural beauty. It really gave me all kinds of inspiration because I took the rough diamond as it was, never cut it or changed the shape or texture. I mixed them always with fine stones

like emeralds and cut diamonds. I put together two things, the element of the diamond that was in the earth for millions and millions of years, left it in its original shape, and used the fine stones for color and brilliancy. These special pieces are really unusual and guaranteed one-of-a-kind because nobody can duplicate those rough diamonds. Nobody.

What are some of your favorite memories looking back on your career?

I can say this, I am 90 years old and I still work a little bit when I can. I had a wonderful life in many respects. Being a part of the jewelry industry was fun with the design awards and festivities. Some of the stores I worked with gave me beautiful parties and I just loved it. I also love when I get calls from people. One told me they just inherited a big cross that their mother used to wear – a beautiful and special item I sold about 50 years ago in Cincinnati. Another one called and said “I just inherited these pieces. Can you tell me about them?” Things like that I love to answer because it brings back the past and it’s not all forgotten. That’s really what makes me happy.

What is your favorite piece among the items being auctioned by Heritage?

I have a few of them and it’s like having children. You don’t really want to talk about a favorite. There’s one piece going in, though, an award-winning bracelet, the Moon Crater. Of course, I love it. It’s still a great design. The day has come that somebody else should enjoy it. These things are part of what’s left of a special collection. I made these pieces with love and care. I hope they will be owned by people who appreciate them. That’s my most important wish.

What does this sale mean to you?

It means somebody else wants what I made. It is an acknowledgement. Like if a museum takes it in, it’s an acknowledgement of my work. I also like that Heritage has a way of bringing back old stories and history, and the public learns and appreciates what they are buying much more. The idea is even in the name, Heritage. That means something to me.

PAMELA WIGGINS SIEGEL is an author and freelance writer who has specialized in antiques and vintage jewelry for more than 20 years.



Peter Lindeman
Kunzite, Diamond, Gold Necklace
Estimate: \$8,000-\$10,000
Property from the Private
Collection of Peter Lindeman



Peter Lindeman
Emerald, Diamond, Gold Ring
Estimate: \$6,000-\$8,000
Property from the Private
Collection of Peter Lindeman

EVENT

Featuring the Personal Collection of Peter Lindeman

JEWELRY SIGNATURE® AUCTION 5502

Oct. 4-5, 2020
Live: New York
Online: HA.com/5502a

INQUIRIES

Jessica DuBroc
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JessicaD@HA.com

The Mike Coltrane Collection Part 1

Every major War of 1812 currency type represented in premier event

By Bruce Hagen, Dustin Johnston, Maureen Levine and Stuart Levine

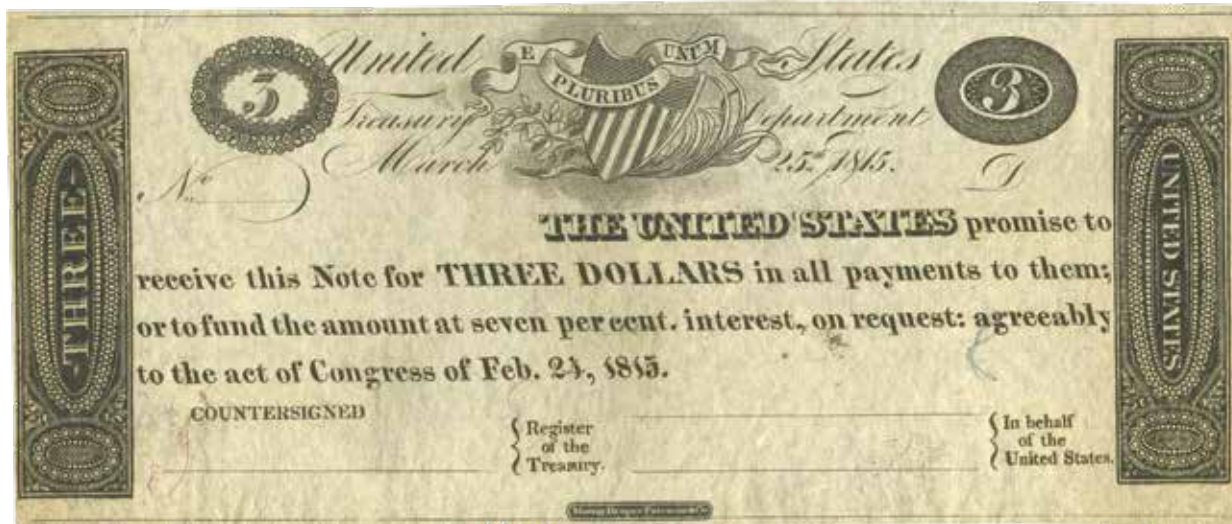
With its vivid narrative of the crucial Battle of Baltimore, “The Star-Spangled Banner” evokes the War of 1812 every time it is performed. This historic conflict, which lasted from 1812 to 1815, began mere decades after the United States won her independence from Great Britain. While the Napoleonic wars raged in Europe, the British restricted American trade by means of blockades and ship seizures, impressed American sailors into its navy and formed an alliance with American Indian tribes in order to thwart United States territorial expansion. On June 18, 1812, protective of her economy, citizenry and sovereignty, America declared war against Britain.

Financing the war necessitated new United States paper currency, which was emitted under four Congressional acts commencing in June 1812. The earliest notes from the first emission were interest-bearing instruments. As series were redeemed and Congress created further enactments, the ensuing notes were designed to circulate as currency. The fourth and final Feb. 24, 1815, act created denominations from \$3 to \$100 that, with three signatures affixed, would circulate as actual money in hand-to-hand commerce and be receivable for other payments. This enactment created the sole federally authorized “three dollar bill.”

The Mike Coltrane Collection Part 1, being offered Nov. 4-5, 2020, in Dallas, contains the only triple-signed and fully issued \$3 note known. Also in this sale is one of the finest examples of a \$3 remainder; illustrated here, it is graded PMG Choice Uncirculated 64EPQ.

The War of 1812 United States treasury notes are important historic artifacts and have steadily gained deserved recognition in the past two decades. Because of the short time span in which they circulated and the fact that the majority were redeemed, they are the rarest federally issued notes. Mike Coltrane has assembled the broadest collection of these very rare notes ever formed. Every major War of 1812 currency type is represented in this premier collection. With most of the notes off the market for decades, and many appearing at public auction for the first time, the Mike Coltrane Collection auction is an event not to be missed.

DUSTIN JOHNSON is vice president of currency auctions at Heritage Auctions. Stuart Levine, Bruce Hagen and Maureen Levine are professional numismatists and Mike Coltrane Collection advisors and catalogers.



TN-16 \$3 March 25, 1815
"Act of February 24, 1815" Remainder
PMG Choice Uncirculated 64 EPQ
Estimate: \$20,000-\$30,000

EVENT

THE MIKE COLTRANE COLLECTION PART 1 SIGNATURE® AUCTION 3575

Nov. 4-5, 2020

Live: Dallas

Online: [HA.com/3575a](https://www.ha.com/3575a)

INQUIRIES

Dustin Johnston

214.409.1302

Dustin@HA.com

events

Upcoming Auctions

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

Joseph Christian Leyendecker (1874–1951)
New Year's Baby Hitching to War
The Saturday Evening Post unpublished cover, 1943
Oil on canvas, 31 × 24 in.
Sold for: \$275,000
July 2020



AUGUST

PHOTOGRAPHS

Monthly Online Auction 14158
[HA.com/14158a](https://www.ha.com/14158a)

FINE & DECORATIVE ARTS

Monthly Online Auction 13158
[HA.com/13158a](https://www.ha.com/13158a)

U.S. COINS

Monthlong Online Auction
60160
Error Coinage
[HA.com/60160a](https://www.ha.com/60160a)

DESIGN

Signature® Auction 8034
Dallas – [HA.com/8034a](https://www.ha.com/8034a)

PRINTS & MULTIPLES

Monthly Online Auction 18158
[HA.com/18158a](https://www.ha.com/18158a)

ART OF THE WEST

Month-long Online
Auction 17151
[HA.com/17151a](https://www.ha.com/17151a)

SPORTS COLLECTIBLES

Summer Platinum Night
Catalog Auction 50029
[HA.com/50029a](https://www.ha.com/50029a)

SPECIAL SELECTION

OF MEXICAN 8 REALES
Monthly Online Auction 61167
[HA.com/61167a](https://www.ha.com/61167a)

WORLD PAPER MONEY

Online Auction 64160
[HA.com/64160a](https://www.ha.com/64160a)

SEPTEMBER

URBAN ART

Monthly Online Auction 16157
[HA.com/16157a](https://www.ha.com/16157a)

FRIDAY NIGHT JEWELS

Online Auction 23153
[HA.com/23153a](https://www.ha.com/23153a)

PHOTOGRAPHS

Monthly Online Auction 14159
[HA.com/14159a](https://www.ha.com/14159a)

COMICS

Signature® Auction 7234
Dallas – [HA.com/7234a](https://www.ha.com/7234a)

FINE & DECORATIVE ARTS

Monthly Online Auction 13159
[HA.com/13159a](https://www.ha.com/13159a)

SPORTS CARD CATALOG

The partnere Collection
Auction 50030
[HA.com/50030a](https://www.ha.com/50030a)

WINE

Signature® Auction 5509
Beverly Hills – [HA.com/5509a](https://www.ha.com/5509a)

SELECTION OF CHINESE RARITIES

Special Monthly Online
Auction 61165
[HA.com/61165a](https://www.ha.com/61165a)

AMERICANA & POLITICAL

Signature® Auction 6221
Dallas – [HA.com/6221a](https://www.ha.com/6221a)

HEART TO ART + DESIGN

Benefitting the American
Nurses Foundation Charity
Auction 773
[HA.com/773a](https://www.ha.com/773a)

THE CURATED HOME

Signature® Auction 8031
Dallas – [HA.com/8031a](https://www.ha.com/8031a)

U.S. COINS

Long Beach Expo
Signature® Auction 1319
Long Beach, Calif. –
[HA.com/1319a](https://www.ha.com/1319a)

CURRENCY

Long Beach Expo
Signature® Auction 3579
Long Beach – [HA.com/3579a](https://www.ha.com/3579a)

WORLD PAPER MONEY

Long Beach Expo
Signature® Auction 4025
[HA.com/4025a](https://www.ha.com/4025a)

PRINTS & MULTIPLES

Monthly Online Auction 18159
[HA.com/18159a](https://www.ha.com/18159a)

CURRENCY

Special Monthly Online
Auction 62156
The Maurice Storck Collection
[HA.com/62156a](https://www.ha.com/62156a)

TIMEPIECES

Online Auction 21153
[HA.com/21153a](https://www.ha.com/21153a)

NATURE & SCIENCE

Signature® Auction 8029
Dallas – [HA.com/8029a](https://www.ha.com/8029a)

TEXAS ART

Signature® Auction 8008
Dallas – [HA.com/8008a](https://www.ha.com/8008a)

SPORTS COLLECTIBLES

Catalog Auction 50034
Michael Jordan &
Basketball Icons
[HA.com/50034a](https://www.ha.com/50034a)

OCTOBER

EUROPEAN COMIC ART

Signature® Auction 7237
Dallas – [HA.com/7237a](https://www.ha.com/7237a)

GEMSTONES

Signature® Auction 5434
The Jena Blue Collection
New York – [HA.com/5434a](https://www.ha.com/5434a)

COMICS

The Amazing Pulp and
Collectibles Comics Auction
featuring the Joe Rainone
Collection 40155
Dallas – [HA.com/40155a](https://www.ha.com/40155a)

JEWELRY

Signature® Auction 5502
New York – [HA.com/5502a](https://www.ha.com/5502a)

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Signature® Auction 5505
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PHOTOGRAPHS

Signature® Auction 8014
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DESIGN

Signature® Auction 8018
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PHOTOGRAPHS

Monthly Online Auction 14160
[HA.com/14160a](https://www.ha.com/14160a)

URBAN ART

Monthly Online Auction 6159
[HA.com/6159a](https://www.ha.com/6159a)

FINE & DECORATIVE ARTS

Monthly Online Auction 13160
[HA.com/13160a](https://www.ha.com/13160a)

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

Top Billing

Great movies with great posters are rare. Here are some that make Mike Kaplan's list:

- *Stagecoach*, *Dawn Patrol*, *Sunny Side Up*, *Orphans of the Storm*, *Night at the Opera* and *What Price Hollywood?* (U.S. releases)
- *Tarzan the Ape Man* and *Death Takes a Holiday* (Austrian releases)
- *42nd Street* (Belgian release)
- *Red Shoes* (British release)
- *Carefree* and *The Grapes of Wrath* (French releases)
- *Singin' in the Rain*, *The Philadelphia Story* and *The Quiet Man* (Italian releases)
- *I Know Where I'm Going!* (British and Danish releases)
- *The Thin Man* and *Easy Living* (large French double panels)
- *Tabu*, *Sunset Boulevard*, *Midnight Cowboy* and *The Entertainer* (Polish releases)



"When you get that buzz, that feeling in the pit of your stomach that you want it, you have to have it, it's usually the image and how it's constructed," says Mike Kaplan, in his Idaho home.

Collecting With Style

Hollywood Producer Mike Kaplan Has Always Had An Eye For The Elements That Make A Movie Poster Great

By Hector Cantú

Portrait by Deborah Hardee

Mike Kaplan has always appreciated the visuals of entertainment.

As a child growing up in Rhode Island, he would search for full-page Broadway ads in *The New York Times* and clip them out. “I would color them in,” he says, “and when I went to New York, I would compare the colors on the real ads to what I had done.”

Kaplan would later work as a marketing strategist in Hollywood, working with Stanley Kubrick on *2001: A Space Odyssey* and helping to create the now-legendary movie poster for 1971’s *A Clockwork Orange*. Along the way, he put together one of the most important collections of movie posters – more than 3,000 pieces – from Hollywood’s Golden Era. The Los Angeles County Museum of Art and the National Museum of Dance are among the institutions that have exhibited his collection.

“Mike has an incredible eye for the best of poster art, as he comes from that film marketing background,” says Grey Smith, Heritage Auctions’ director of vintage posters. “His posters are an example of a connoisseur who has put together a great collection of the best artwork of classic films.”

Kaplan, who occasionally auctions pieces from his collection through Heritage Auctions, talked to *The Intelligent Collector* about his early days in the hobby, his collecting goals and why auctions make him happy.

You’ve said you were born with a “poster gene.” You began noticing ads in *The New York Times* as a child, correct?

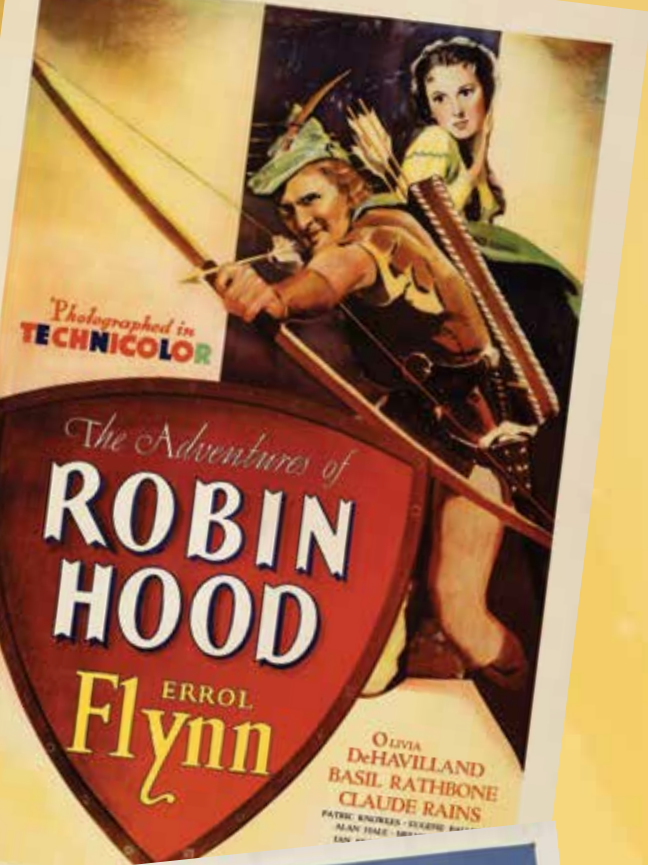
My parents got *The New York Times*, and I immediately responded to posters in the paper. The first 10 pages or so of the arts section back in those days had full page ads of Broadway shows that were opening up.

So you had an early appreciation for the graphics of show marketing.

Exactly. And I also became an immediate fan of Al Hirschfeld, who was a great artist. He invariably would have, two or maybe three times a month in the Sunday paper, the front cover drawing of what was opening on Broadway, or what was about to open. I tended to like paintings and illustrations better than photography because I thought it was more artful.



Stagecoach (United Artists, 1939)
One Sheet, 27 × 41 in.
From the Mike Kaplan Collection
Sold for: \$84,000
March 2020



The Adventures of Robin Hood (Warner Bros., 1938)
One Sheet, 27.5 × 41 in.
From the Mike Kaplan Collection
Sold for: \$26,400
March 2020

When did you get into the entertainment business?

My first job out of college was in the trade press, as a journalist and critic, in 1964. Within a year, I was in the publicity department, first at AIP [American International Pictures] for about five months, and then I went to MGM in 1965. The posters from that period, beginning in the '60s, late '50s, were easiest for me to get. However, for the most part, the artwork on most posters of that time, from my point of view, were on an aesthetic decline. The best artwork at that point was being done with rock 'n' roll covers. They were really dynamic. I always felt movie posters should be their equivalent.

When did you get your hands on your first movie poster?

When I was working at MGM, someone told me that I could get old movie posters. There were these funky memorabilia shops that sold old movie posters. I had no idea they were available. Even at that point, getting a movie poster was difficult because they were not sold commercially. They just went from one theater to another. I remember I was trying to find a poster for *Gilda* [1946], and even then, *Gilda* was a difficult poster to find. I got into it a little bit and at one point I said, "I better not do this because I can see myself getting addicted to this." This was in the '60s. I had a few posters. One was *The Postman Always Rings Twice* [1946]. There was a famous ad line that MGM had when Clark Gable came back from World War Two ... "Gable's Back and [Greer] Garson's Got Him." It was a movie called *Adventure* [1945]. I remember I had that poster.

What have been some of the unconventional sources of posters in your collection?

MGM transferred me to Los Angeles. I was looking for a present for a friend of mine in a memorabilia shop called Chic-A-Boom on Melrose. I went in there and they had rows of movie posters in sleeves and the first one I saw was a poster for *Irish Eyes Are Smiling* [1944], a Fox musical with June Haver, stone lithography. It was very well designed for that genre. And I'd had a crush on June Haver when I was a kid. So I bought that, and that got me back into it. I still love that poster.

When I went to New York there was a store on the lower east side, the Memory Shop. I would always spend a day or two down there. ... At one point, I found in the Errol Flynn piles the top two-thirds of a three-sheet for *The Dawn Patrol* [1938]. I'd never seen it before. It was great artwork. Even though it wasn't the complete poster, I wanted it anyway. I figured the bottom was probably just type anyway. And so I bought it. I went back to Los Angeles and by that point, restoration was coming into popularity. We all went to a restorer, his name was Igor, a painter from Russia. He would put a poster on linen, repair it, restore it and paint elements. I had an image of what the complete *Dawn Patrol* three-sheet looked like from a press book and so I was going to bring him my top of the three-sheet and the other image to put it together.

Well, I was selling a few things by that point in *Movie Collector's World*, which was the main trade publication for collectors. So I put in an ad, and I asked if anyone had the bottom third of the three-sheet for *The Dawn Patrol*. By luck, within a week, I got a call or a note from someone in New Jersey who had it! And he was willing to sell it. I said, "Where did you get it?" And he said, "At the Memory Shop."

Incredible...

What a fluke that was!



The Divorcee (MGM, 1930)
One Sheet (27 × 41 in.)
From the Mike Kaplan Collection
Sold for: \$28,800
March 2020

So the lesson is there's no such thing as a silly question?

It was a last-minute thing because I was going to take it to Igor. I thought I'll just try it. You never know what's going to happen.

What do you know about movie poster collecting that you believe most collectors don't know?

The foundation of my collection is based on design. For instance, *Citizen Kane* [1941] is undoubtedly one of the great movies, but the American posters for the movie, to me, are weak and don't represent the film. One style, which is the most desirable, shows [Orson Welles] with two of the actresses, which makes it seem like a romantic triangle. The other one has an image of him standing that doesn't even look like him, with bits and pieces of other characters in the background. It was a troubled film because of the whole [William Randolph] Hearst situation.

So just because it's a great movie doesn't mean it's a great poster.

No. And it's very, very rare that you find a great poster for a great film. *Stagecoach* [1939] is one. Al Hirschfeld's *A Night at the Opera* [1935] poster. *The Dawn Patrol* poster I described earlier is a great poster. I can't think of too many that are great posters for great movies. *The Quiet Man* [1952], the Italian poster, is a great poster.

Most collectors dream of displaying their collection in a museum. What's the best advice you have for achieving that goal?

The main thing is that the object of the collection, I've always intended for it to go to a museum. With the Los Angeles County Museum of Art exhibit, I had been dealing with them for three years. The people there, the curator, the director of the museum, they got it. They knew the level of my collection and my eye, so to speak. They recognized a consistency in the visual totality of what I collected. Each piece had visual value. The LACMA is a world-class museum. So it's difficult. It's not easy. There's always competition from other art forms. It comes down to persistence and struggle.

What's the best thing about seeing your pieces in an auction?

The surprises. Maybe a poster you think is worth \$800 goes for \$4,000. Or people are thankful for the chance to add something to their collection. That means as much to me as whether or not it's a record-breaking auction result.

You're still collecting, right?

Yes, but not to the same degree. There's always something that strikes my eyes. Why do I need to stop?

Bordertown (Warner Bros., 1935)
One Sheet,
27.5 × 41 in.
From the Mike Kaplan
Collection
Sold for: \$33,600
March 2020



Horse Feathers
(Paramount, 1932)
Autographed Three
Sheet, 41 × 80.5 in.
From the Mike Kaplan
Collection
Sold for: \$66,000
March 2020



EVENT

MOVIE POSTERS SIGNATURE® AUCTION 7228

Nov. 21–22, 2020

Live: Dallas

Online: HA.com/7228a

INQUIRIES

Grey Smith

214.409.1367

GreySm@HA.com



Canada DC-19 \$500 1911

PMG Very Fine 20

The 2008 offering of this note remains the highest price ever paid for a Canadian Banknote at auction. The consignor found it in a book that was earmarked for the trash. Luckily, this numismatic rarity – one of only three known – was saved for collectors.

\$322,000

Sold: September 2008



WORLDWIDE

As the largest numismatic auctioneer of international banknotes, Heritage Auctions has notched some impressive prices realized

By Dustin Johnston

Treasures

China People's Republic
10,000 Yuan 1951

Pick 858Aa, PCGS Very Fine 20

The largest denomination of the first issue of currency issued under the People's Republic of China, this note had the equivalent of nearly \$50,000 in purchasing power. It was part of Heritage's offering of the Ruth W. Hill collection of currency. She has been regarded as the matriarch of modern world paper money collecting, advancing the hobby through the International Bank Note Society.

\$199,750

Sold: April 2014



Hong Kong National Bank of China Limited 5 Dollars 1894

KNB1a Pick 247a, PMG Very Fine 30

The National Bank of China Ltd. was a small bank that issued currency under Chinese rule, just prior to the British lease of the colony. It was established in 1891, but banking laws prevented it from issuing anything after 1895, ceding that privilege to the Chartered Bank and the Hong Kong & Shanghai Banking Corporation (HSBC), the latter of which is still in operation today. The short issuing period and subsequent redemption of notes created this incredible rarity.

\$138,000

Sold: December 2018





China People's Bank of China 10 Yuan 1965

Pick 879pp Progressive Proof, PMG Choice Unc 63

Printer's proofs are an important part of the numismatic historical record. The process of designing banknotes is intensive with many concepts proposed and abandoned. Some of the most impressive, as seen in this example, are abandoned for being too complicated for mass production.

\$120,000

Sold: June 2019



Zanzibar Government 20 Rupees 1908

Pick 4cts Color Trial Specimen, PMG Gem Unc 65 EPQ

Zanzibar was an important hub for international trade. Traders from the Middle East, India and Africa traded and transported goods through this port, which is part of modern-day Tanzania. The multiple languages used on the notes illustrate its importance at the crossroads of trade in the Indian Ocean. Few notes have survived from Zanzibar as an issuing authority and thus are commonly considered the ultimate addition to serious world paper money collections.

\$108,000

Sold: August 2018



China Central Bank of China 1 Yuan 1936

Pick 209, PMG Gem Unc 65 EPQ

Notes from the Central Bank of China are widely collected, with most varieties easily accessible to collectors. This color variant is a 20th century rarity, in top grade. The owner originally purchased this note for less than \$100, before a Heritage specialist identified it for rarity and encouraged them to offer it in Heritage's 2018 Hong Kong Signature® auction.

\$84,000

Sold: June 2018

Palestine Currency Board 50 Pounds 1929

Pick 10b PMG Very Fine 30

The Palestine Currency Board was an issuing authority under the British Mandate of Palestine. Its capital, Jerusalem, is one of the most important locations in the history of three major world religions. Its religious and historical importance leads to its banknotes being widely collected. Among these, 50 Pound notes are among the rarest surviving examples.

\$78,000

Sold: September 2019



**Japan 1927 Emergency Issue
50 Yen 1927**

P-37A Specimen PMG Very Choice Unc 64 EPQ

The Great Kanto Earthquake in 1923 was the catalyst for the creation of this Japanese rarity. Economic ruin followed the destruction caused by the earthquake, with a massive run on banks during the Panic of 1927. This note was part of an emergency issue that was released over two days. Nearly the entire issue was subsequently redeemed, leaving these printer's specimens as some of the only pieces available to collectors.

\$74,750

Sold: September 2011



**East Africa East African Currency Board,
Mombasa 1,000 Shillings or
50 Pounds 1921**

Pick 18 PMG About Unc 53

East Africa was a British protectorate that included nearly a quarter of Africa's landmass. It ultimately became Somalia, Kenya, Uganda and Tanzania. Currency issued under the East African Currency Board was highly regarded in world trade. The 1,000 Shillings denomination was a staggering sum at the time, used mostly in bank-to-bank transactions, with few survivors known today.

\$72,000

Sold: September 2019



**Russia Russian-American Company
50 Kopeks ND (1816-1867)**

*Pick UNL Kardakoff 53.1 PMG Choice
Uncirculated 64 EPQ*

The Russian-American Company operated from Russia, through Alaska, into Canada and California, with an outpost in Hawaii. To facilitate trade so far from their Russian headquarters, currency was printed on an unusual medium – animal skins. This piece is one of the finest surviving examples, printed on walrus skin, for circulation in America.

\$66,000

Sold: January 2020



DUSTIN JOHNSTON is vice president of
currency auctions at *Heritage Auctions*.




Collecting DEMOCRACY

By David Seideman ▪ Portrait by William Thomas Cain

**UPCOMING
ELECTION A
GREAT TIME
TO DISCOVER
HOW POLITICAL
MEMORABILIA
CAN BE
AFFORDABLE,
REWARDING
AND FUN**

Drew Hecht caught the bug as a 10-year-old during the 1964 election after asking his father to take him to the local headquarters of Republican presidential candidate Barry Goldwater, in Harrisburg, Pa. The goal: acquiring a pin with Goldwater's picture. Hecht hasn't looked back, amassing one of the nation's finest political memorabilia collections, spanning American history from George Washington to Donald Trump.

His thousands of pieces include common political buttons, tickets, brochures, china and license plates. He even owns rare memorabilia from the third-party candidacies of socialist Eugene Debs from the early 1900s and communist Gus Hall from the 1970s. Portions of his collection have been displayed at both Republican and Democratic party conventions. But one piece has a special place in the heart of the urologist who resides in the Philadelphia area. In 1952,



Political memorabilia, says collector Drew Hecht, can be acquired at a variety of price points, making items accessible to all levels of collectors. "You don't have to spend \$10,000."

PRESIDENTIAL LOTS

Here are examples of prices realized for items associated with our five most recent presidents.



DONALD J. TRUMP
Original Artwork
Sold for: \$20,000
December 2017



BARACK OBAMA
1978-79 Game-Worn
Punahou (Hawaii) High
School Basketball Jersey
Sold for: \$120,000
August 2019



GEORGE W. BUSH
Autograph Letter
Signed, July 4, 2001
Sold for: \$16,730
April 2007



BILL CLINTON
Autograph Letter
Signed, May 28, 1996
Sold for: \$10,755
February 2010



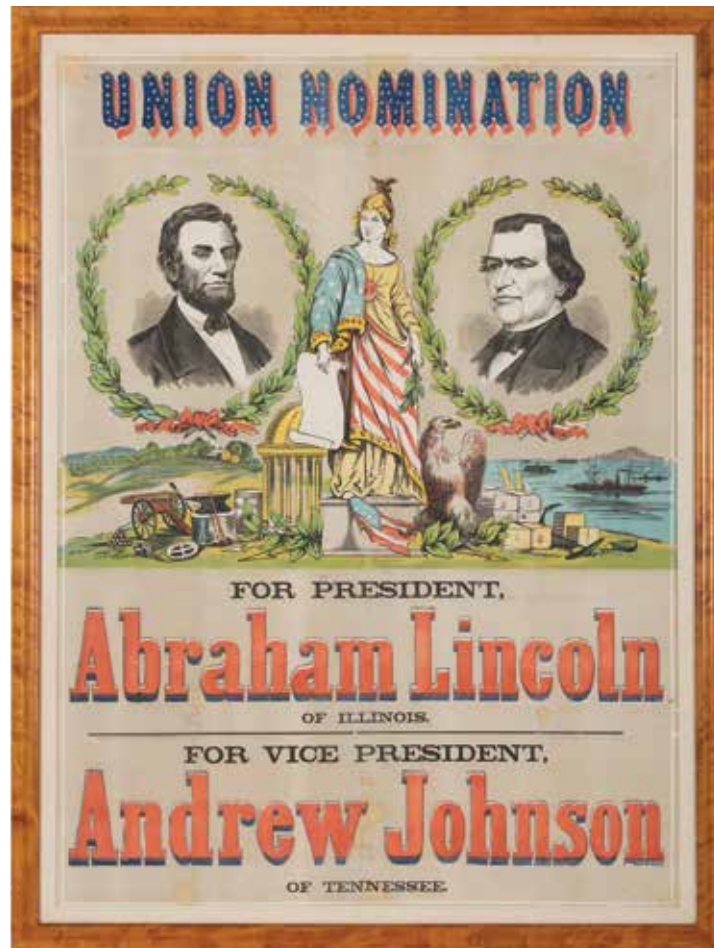
GEORGE H.W. BUSH
1967-1971 Desk Owned and Used
by Him as a Texas Congressman
Sold for: \$15,535
November 2007



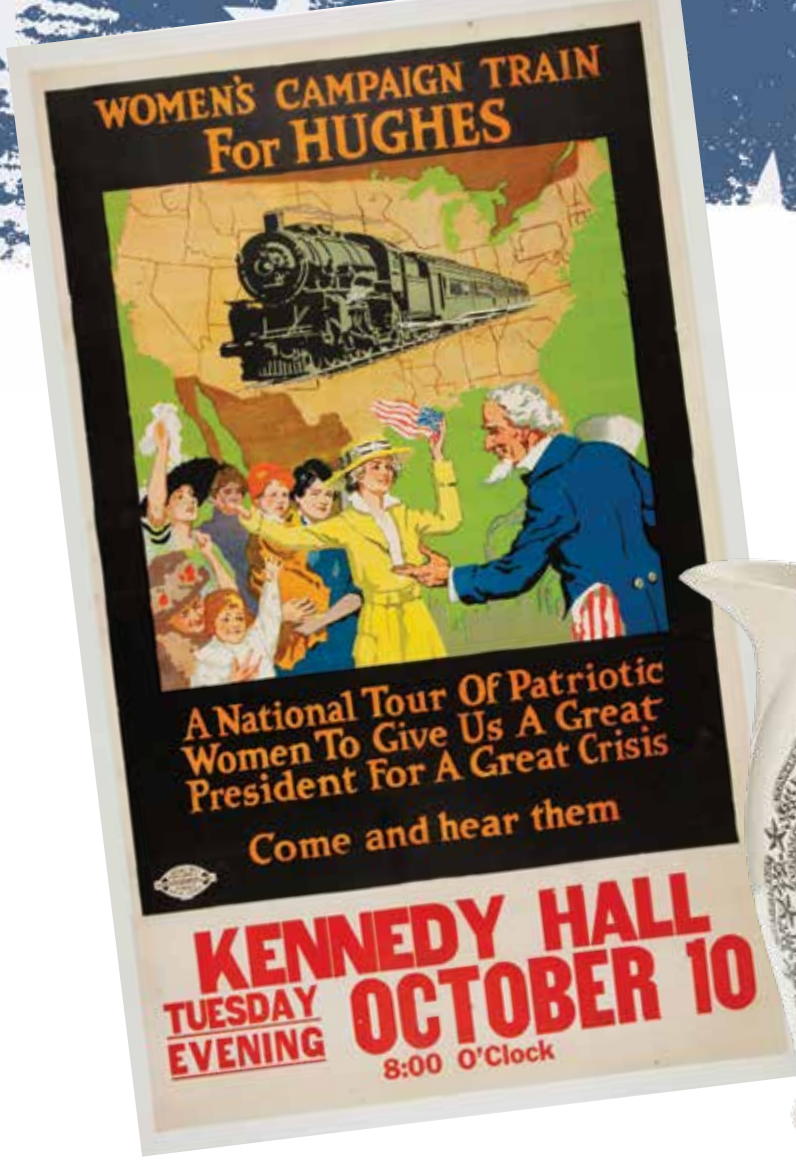
Illinois governor and Democratic nominee Adlai Stevenson was photographed cross-legged with one of his well-worn shoes showing a hole in a sole. The “common man” appeal resulted in a metal tack shoe-shaped campaign pin with a hole in its sole. “I love it!” Hecht says. “It’s meaningful but inexpensive.” How inexpensive? Try \$20.

Almost tied for second is a William McKinley and Theodore Roosevelt jugate button (two portraits side by side), featuring a full dinner bucket to highlight prosperity (about \$85). “That’s a very common graphic, issue-oriented button and great piece for people to start collecting,” Hecht explains. “You don’t have to spend \$10,000.”

But you can spend 25 times that amount, too. In November 2019, Heritage Auctions, the top purveyor of vintage political memorabilia, sold a mammoth 41-by-54-inch 1864 jugate Abraham Lincoln and Andrew Johnson campaign poster for \$250,000. “Without qualifications simply the best campaign display item for our 16th president!” declared the catalog description. “For the advanced Lincoln or political collector or someone who loves American history and wants to possess the premier Lincoln display



Considered the best 1864 campaign display item for Abraham Lincoln, this 41-by-54-inch jugate poster realized \$250,000 at a November 2019 Heritage auction.



Rarities in Drew Hecht's collection include (from left) a train poster for 1916 Republican presidential nominee Charles Evans Hughes Sr., a Thomas Jefferson Liverpool jug, an 1864 Lincoln and Johnson jugate badge, and a pro-labor campaign button for William Jennings Bryan, who ran for president three times beginning in 1896.

item, this offering presents what may well be a literal 'once-in-a-lifetime' opportunity."

Welcome to one of the most rewarding and affordable fields of Americana. You can enjoy it on any budget – from small to large – and collect in a multitude of ways, whether it's candidates or causes. Political item graphics are often miniature masterpieces, illustrating the evolution of American fonts and design. And new discoveries pop up all the time. It's one of the rare categories where collectors can still make significant scores at flea markets and antique malls. Above all, it's patriotic because this particular category teaches our country's history.

'BIGGER IS BETTER'

Among the rules of the road is concentrating on memorabilia from 1964 or earlier, says Donald Ackerman, a Heritage consignment director. "Anything produced after 1964 is probably going to have very little value," he says. Almost everything since then is abundant. There are a few exceptions, of course. An oversized, 3½-inch Nancy Reagan color celluloid button recently sold for \$982. (When it comes to all pins, including sports and entertainment, experts like to say bigger is better; Heritage in 2019 sold an "extremely scarce" 4-inch, 1922 Harry S Truman for district judge button for \$5,500). A rare 1968 George McGovern presidential pin recently commanded \$1,037, even though it

"Of the celluloid buttons, the Cox and Roosevelt towers over all others as an iconic rarity."

"It's a wonderful, rare, tremendous piece. I died and went to heaven."

had light aging.

All three of these pins have one thing in common besides being ultra-scarce. Face pins usually sell much better than those with just text. Also, as is always the case with collectibles, condition is key. Old pins are susceptible to "foxing," or brown spots, and rusting on the back. If there's a manufacturer's paper label on the back, it should be intact and not torn.

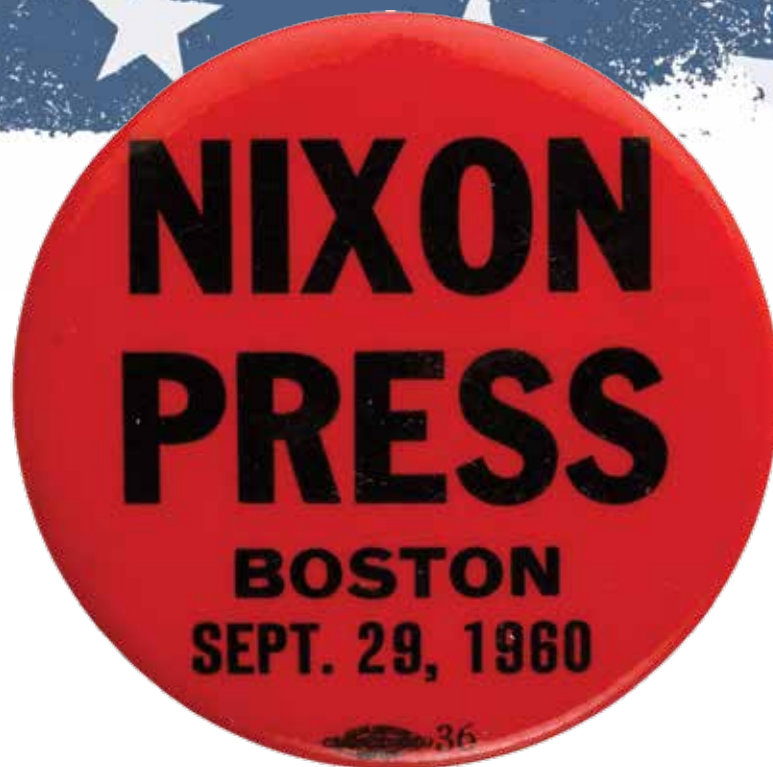
If you're a novice or buying from an unknowledgeable source, beware. Buttons, the most popular form of political memorabilia, are widely reproduced. Look for age, paper backs, and union labels. In addition, many companies such as Kleenex have advertised on the back of reproduction rims.

Today, specialists of particular candidates outrank generalists who want material from every election. "If the guy didn't run for president or win, the value isn't there," Ackerman says. "Most people are not interested in governors. And 75 percent of people are post-1896 collectors because that year was the invention of the celluloid pin."

Popularity, not surprisingly, matters the most. Theodore and Franklin Roosevelt, Harry Truman, Dwight D. Eisenhower, John F. Kennedy and Ronald Reagan are the royal equivalents of Babe Ruth, Mickey Mantle and Willie Mays.

Abraham Lincoln is in a class by himself, as the 1864 poster indicates. Nonetheless, the Babe Ruth of presidents sells for a fraction of the Bambino's prices. In September 2019, Heritage sold a pristine Lincoln and Johnson ferrotype (a jugate button composed of tintype photos) for a manageable \$3,250 (in lesser condition, they can go for half that amount). By contrast, a Babe Ruth bubblegum card at the height of his popularity in comparable condition would change hands for hundreds of thousands of dollars.

"Lincoln is relatively common," explains veteran collector Tom Keene. "No one threw it away." But the same logic applies to Ruth.



This press event button issued by the Nixon campaign was discovered at an ephemera show and purchased for \$8. It sold at auction for \$836.50.



This 1922 Harry S. Truman for district judge button marks the launch of the future president's political career. It sold for \$5,500 at a May 2019 auction.



The Wide Awakes were a youth organization cultivated by the Republican Party during the 1860 presidential election. This photograph, showing the group and their support for Abraham Lincoln, is one of only four known examples. It realized \$18,750 at a February 2020 Heritage auction.

“It’s supply and demand,” Ackerman adds. “I guess there are a lot of more people who collect comics and coins.” American Political Items Collectors (APIC), an organization founded in 1945 to encourage the study, collecting and preservation of political campaign memorabilia, counts roughly 1,500 members. APIC hosts shows around the country and publishes a fun and informative monthly newsletter.

Heritage holds one auction early in the year and another later (the next is scheduled for September 2020). The most recent auction in February 2020 generated \$2.3 million in sales.

‘TOWERING OVER ALL OTHERS’

Every hobby has its Holy Grail. For sports collectors, it’s the Honus Wagner tobacco card (the 1909-11 T206 Sweet Caporal). It’s believed only about 75 exist because Wagner either objected to smoking or not being compensated. Another is the 1952 Topps Mickey Mantle, which was produced late in the season in low quantities, with a large portion of the production run later disposed in the Atlantic by its manufacturer. About 2,000 remain. In the coin world, there is the accidental 1943 bronze Lincoln cent, of which about a dozen from the Philadelphia Mint survive. There are some 100 1918 Inverted Jenny stamps

with their inadvertent upside-down airplanes.

In 1920, the Democratic ticket of Ohio Governor James M. Cox and Assistant Secretary of the Navy and future president Franklin D. Roosevelt held such a slim chance against the formidable Ohio Senator Warren Harding, following the unpopular presidency of Democrat Woodrow Wilson, that the campaign barely produced any paraphernalia. Ninety-eight years later, Heritage declared the Cox and Roosevelt jugate button in its auction listing a “Holy Grail” item.

“Of the celluloid buttons, the Cox and Roosevelt towers over all others as an iconic rarity,” reads the catalog description. “It has been estimated that perhaps 50 to 60 examples survive, an amazingly low number considering that six distinctly different designs were produced. With the exception of a few common, nationally distributed varieties, Cox buttons of any type range from scarce to rare. Undoubtedly, the poor prospects for the Democratic candidate led to a paucity of funds for niceties such as campaign buttons.”

The pin sold for \$22,500. Like the Wagner card and other Holy Grails, the Cox and Roosevelt isn’t necessarily the rarest, but it has the most mystique. There are also certain variations.

“You can still get bargains at flea markets and stumble on a piece that’s never been seen before.”



Buttons of any type for the 1920 ticket of James M. Cox and Franklin D. Roosevelt range from scarce to rare. This pinback jugate realized \$22,500 at an August 2018 Heritage auction.

Last year a black and white version, rather than the more prevalent brown one, sold for \$50,000 because only two are known to exist.

For my part, I collected political buttons as a boy – just like Drew Hecht – visiting George McGovern campaign headquarters in Scarsdale, N.Y., in 1972 when I was 11. I loved the Pop Art rainbow design of one of his pins, which cost me a 25-cent donation. Four years later, I helped move some boxes at Republican headquarters in nearby White Plains, N.Y., and received a free Gerald Ford poster in appreciation. I resumed collecting in my late 20s, attending APIC’s New York City shows. I still own my 1928 Al Smith derby and my 1912 Theodore Roosevelt Bull Moose tack pins from TR’s third-party campaign. I have an Adlai Stevenson shoe pin, too. Today, they all sell for about \$25.

This doesn’t mean all Bull Moose items are cheap. I simply owned the most common version. Last September, Heritage auctioned a Roosevelt and Hiram Johnson (California governor) jugate pin featuring a cartoon design of the running mates shaking hands across a U.S. map. The hammer price was \$7,500.

Today, I specialize in oddball Adlai Stevenson buttons,

mostly because of my 21-year-old daughter Adelaia, whom I named after the witty and erudite politician. She’s particularly fond of buttons bearing the “All the Way with Adlai” slogan due to the current racy connotation and the “flasher” pins showing his photo and the slogan. At a recent political show, I acquired just for her an adorable “Adlai Likes Me” pin for \$10.

BARGAINS TO BE FOUND

Richard Nixon really likes me. At an ephemera show in Greenpoint, Brooklyn, last September, I sifted through a wicker basket of political pins and didn’t think twice about an ordinary one with an \$8 price tag that read “Nixon Press Boston Sept. 29, 1960.” On a whim that night, I looked it up on Heritage’s website only to discover that an example of this “rare one-day press event button” sold for \$836.50 in 2010. The next day, I took the subway back to the ephemera show. A few months later in a Heritage auction, I sold mine for about the same price, including the buyer’s premium.

I happened to meet the auction winner, Tony Lee, at the annual APIC Super Bowl Sunday show the group’s Big Apple chapter hosts in New York City. Lee already owned a 1960 Kennedy press button and wanted a matching pair. The exciting 1960 election is part of the Kennedy legend and immortalized in Theodore White’s classic *The Making of the President 1960*. The Kennedy version sells for about five times more than the Nixon, which is not shocking given the relative popularity of the two men.

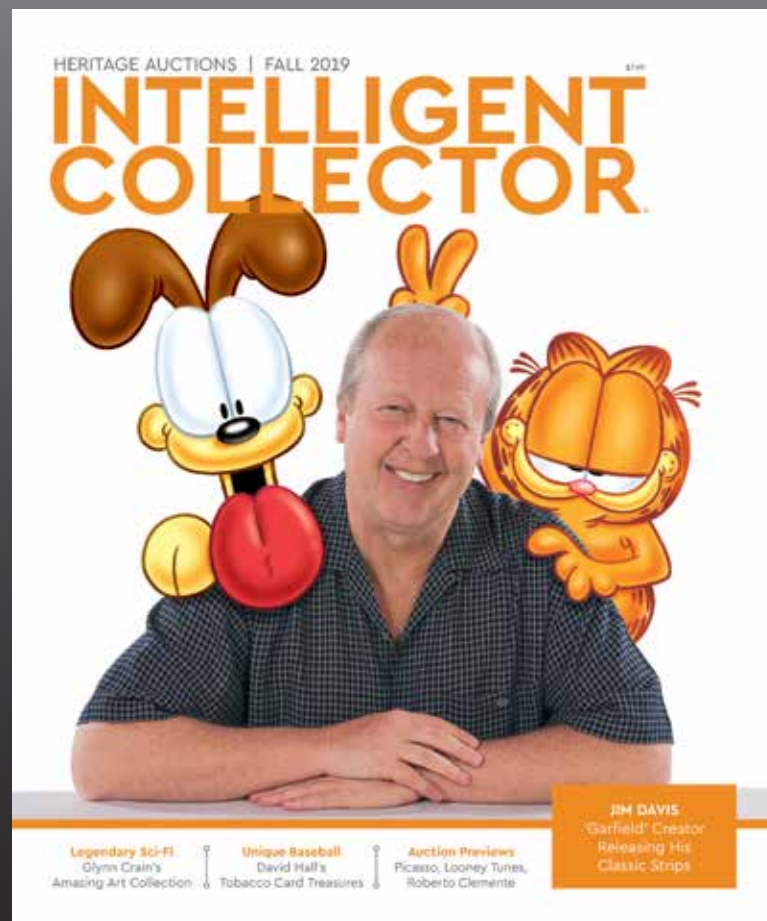
“You can still get bargains at flea markets and stumble on a piece that’s never been seen before,” Ackerman says. “That’s not possible with coins. Check out eBay every day. There are good buys.”

Ackerman, an avid collector in his own right, has had his share of finds. At an antique shop Lambertville, N.J., in 1972, he paid \$2 for an Andrew Jackson snuff box that was easily worth \$1,000. “I handed him a \$5 bill and he gave me \$3 back,” Ackerman told me. On the last day of a three-day antiques show in White Plains, N.Y., in 1992, he purchased a sewing notion, a thread box, promoting John Quincy Adams’ 1828 election for \$45; it was valued at about \$1,000.

In its most recent auction this past February, Heritage sold the rarest-known Lincoln campaign photograph. The jaw-dropping 1860 image shows a standing Lincoln and a marching band accompanied by young men, clad in shimmering black capes and soldiers’ kepis and stumping for the standard bearer of a revolutionary new political organization, the Republican party. When the consignor plunked down \$25 for it at a Saratoga antiques shop little did she know that it was the fourth ever

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discovered or that it would soar to \$18,750 in fevered bidding. “If it had been priced for \$75, she wouldn’t have bought it,” Ackerman says.

At the Super Bowl Sunday show, I engaged in a long conversation with Tom Keene, a 68-year-old retired city court judge in Albany, N.Y. I learned that he followed a trajectory strikingly parallel to Hecht’s. In 1964, when he was 10-years-old, he convinced his father to drive him to the New York State political convention, where he obtained a trove of Barry Goldwater buttons. He hasn’t looked back since. “I bid on 200 items in Heritage auctions and win two or three or four,” he explains. “I do a lot of bidding because I can buy and resell.”

He was still on a collector’s high from snaring a Holy Grail item in a recent auction. It was listed as an “extremely rare and sought-after” portrait mug with James Monroe’s name misspelled as Munroe. The catalog described the circa 1825 mug as “one of the most iconic of early three-dimensional political/presidential items and an important opportunity for the serious collector of early political display items.”

The mug sold for \$9,375. “I dreamed of owning it,” Keene exclaims. “It’s a wonderful, rare, tremendous piece. I died and went to heaven.”

KEEPING DEMOCRACY ALIVE

Ten feet from Keene’s booth, his granddaughter, Joan Stutzman Keene, who had just celebrated her first birthday, was happily sitting on the floor surrounded by campaign buttons and holding a Nixon and Agnew pin. A Bill Clinton button was resting at her feet. Her choice intensely amused grandpa and mom, Maureen.

“I would be really upset if she became a Republican,” says Keene, a self-described “left-wing” voter. Maureen has a collection of between 75 to 100 feminist buttons and used to work at a reproductive health clinic. She qualifies as a cause collector, which might include, for example, vintage pieces from the women’s suffrage movement.

One of the beauties of political collecting is that in these hyper-partisan times, it bridges the divide. Democrats collect Republican pieces and vice versa. Everyone within the tightly knit fraternity seems to know each other and they all get along.

During the 2016 campaign, two professors observed in *The New York Times* that “American political history – specializing in elections and elected officials – as a field of study has cratered. What was a central part of the historical profession, a vital part of

this country’s continuing democratic discussion, is disappearing.”

Hecht has used parts of his collection to teach social studies to his daughter’s eighth-grade class. He and his fellow collectors are keeping the democratic discussion alive for the benefit of the next generation and the rest of tomorrow’s voters.



A James Monroe portrait mug dating to the latter years of the fifth president's time in office misspells his name as "Munroe." The rarity realized \$9,375 at a September 2019 Heritage auction.



DAVID SEIDEMAN writes about collectibles as a senior contributor to *Forbes*. His work has also appeared in *Time* and *Sports Illustrated*.

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To Serve & Protect

As long as you have the space and right conditions, consider keeping your precious wine collection at home

By Debbie Carlson

No longer do fine-wine collectors need to pay for offsite storage for their bottles. They can easily keep them at home.

Accessibility is a definite benefit to keeping a collection at home, says Jon McDaniel, owner of wine consultancy Second City Soil, and *Food & Wine* magazine's 2018 sommelier of the year. "It lets you be in your passion as much as you want to be," he says. "Life is also spur-of-the-moment sometimes. You may want to open a good bottle because a friend is coming over. Or if you have a bad day, you open a really good bottle of wine because you deserve it."

As long as the collector has the room and can create the right conditions, people can easily keep their wine nearby. Ron Fiamma, global head of private collections at AIG Private Client Group, says one of their largest clients has spread out his \$40 million collection between two big homes using custom

custom-made cellars.

Collectors interested in at-home storage have three options: a passive-cellar method in their basement, a wine refrigerator, or a custom-built wine cellar. No matter the method, to keep wine in prime condition, collectors need to maintain temperatures and humidity at proper levels and avoid light.

The right type of storage may come down to the owner's reason to collect wine, McDaniel says. People who collect wine for a financial investment may get more questions about how the wine was stored versus someone who collects wine for the love of it. The type of wine in the collection also matters as older wines need more care than younger wines that will be consumed quickly.

"If you're just getting a lot of wine because you like to drink wine versus 'I love to lay things down and I want to drink these bottles in 20 years,' these are very, very different strategies for how you set up your collection," McDaniel says.

PASSIVE CELLARING

Passive cellars, like wine caves, use no artificial cooling and can be the most cost-effective way to store wine.

Basements can be ideal passive cellars since they are usually dark, can have higher humidity levels and below-ground temperatures typically hover around 55 degrees Fahrenheit year-round in areas like the Midwest and Northeast.

"Keep wine under 70 degrees Fahrenheit to prevent aging, ideally keeping it between 45 degrees and 65 degrees Fahrenheit," says James Appleton, director of sales, special risk, at MiniCo Insurance Agency.

Rachael Lowe, beverage director for the Levy Restaurant Group, created a passive cellar in her basement where she keeps her "good stuff" with wooden racks her husband built that can hold different size bottles. Hers is located away from the laundry area to avoid vibrations. "Some people believe that vibrations, such as from an A/C unit and other equipment, can disturb sediment, but it hasn't been scientifically proven," Appleton points out. Still, he adds, "Significant and frequent vibrations could upset sediment, so keep it to a minimum."

It's also a good idea to keep wine safely away from furnaces and areas where vapors or odors are possible, as wine can absorb these through corks and this can affect the taste. Keep bottles off the floor to minimize flooding and water-leak risks. Watch humidity levels as too much can cause mold growth.

Passive cellaring is probably fine for bottles that will be consumed on a regular basis, but collectors may want to think twice about this for long-term storage. Passive cellars lack mechanical climate control, so collectors with an eye on investing should talk to their insurance agent.



A 1982 Chateau Lafite Rothschild is a vintage you want to treat with care. A lot of 12 bottles realized \$50,787 at a 2011 auction.

Wine can be insured under an all-perils policy, which can cover spoilage due to mechanical breakdown, says Laura Doyle, vice president, collections manager, personal risk services at Chubb Insurance. “Wine could spoil in a passive location and that would not be considered a covered loss if there is no mechanical breakdown,” Doyle says.

WINE REFRIGERATORS

Wine refrigerators are a cost-effective, utilitarian way to store wine long-term, but don’t confuse food refrigerators with ones designed specifically for wine. Food refrigerators maintain a relative humidity of 10 percent to 15 percent, while wine refrigerators keep humidity between 50 percent and 60 percent so corks don’t shrink, says Stephen Weiner, sales manager at high-end appliance store Abt Electronics.

Wine fridges can be as small as 12-bottle countertop units. Undercounter units hold about 46 bottles while tall units can hold 360 bottles, Weiner says. In addition to maintaining proper temperature and humidity, these units also keep lights at a minimum.

Wine fridges can range in price and quality, with less expensive units likely having a shorter lifespan. For higher-end units, there are a variety of brands available. Among the higher-end brands Abt carries are Sub-Zero and Avintage, which can be customized to be under a kitchen counter or freestanding.

Better units have different temperature zones for different types of wines, charcoal filters to eliminate odors, anti-vibration systems, UV-light protection on glass doors and different shelving to accommodate different-sized bottles.

Higher-end, free-standing units can range in cost from \$3,500 for an under-the-counter or a tall fridge to about \$8,000 for a built-in unit, Weiner says.

CUSTOM-BUILT CELLARS

Wine collectors may dream of an elegant home wine cellar with a tasting room, but these are serious investments, says Rick Grigsby, owner of Chicago Wine Cellar Expert. “You can certainly do one for five grand, depending on the size, but that’s not what people want,” Grigsby says. “The most cost-effective wine storage is a fridge, but no one says, let me show you my wine refrigerator.”

Evan Goldenberg, owner of Architectural Artistry, says how the wine collector intends to use the space drives the conversation and design of the interior. He says about half of his clients want a utilitarian space, and half want to entertain in the space.

Even small cellars are significant undertakings. They require building permits from local authorities, Goldenberg says, since builders will need access to the mechanical and

Free-standing storage cellars, like this Avintage DVA305G, available at specialty retailers like Abt Electronics of Glenview, Ill., can easily fit into your central living area décor.

Rick Grigsby of Chicago Wine Cellar Experts has designed and built hundreds of wine cellars, including this cellar in Hinsdale, Ill.



electrical systems to install climate controls. Insulation, vapor barriers and non-paper-faced drywall are also needed to keep conditions right. That's before installing elements like LED lights and racking.

Wine collectors who want to put in a cellar, Grigsby says, should budget to spend one-third of the cost to prepare and build the space, one-third for the climate control system and another third on the racking and exterior door. Costs will increase depending on the type of interior wood and door used. Glass doors cost much more than solid wood doors. Goldenberg says his projects take about 12 weeks from start to finish. The all-in costs start at between \$400 and \$500 a square foot for a utilitarian cellar.

Wine collectors, McDaniel adds, need to remember that custom-built home cellars won't necessarily add to a home's resale value. "You're not getting your money back on something like that. You have to really look at why you're doing it," he says. "And it's a very personal decision."

AND FINALLY...

Experts recommend no matter the type of storage, make sure it's secured with a lock to prevent theft. As collections grow, keep an inventory list, whether on paper or a spreadsheet. Fiamma says for valuable wine, consider using radio-frequency identity (RFID) tags to help locate your treasure if a bottle goes missing.

When keeping a collection at home, McDaniel recommends labelling which wines can be consumed at any time and which ones are off-limits, especially if someone else has access to the collection. When McDaniel lived with a partner who never wanted to touch the collection, he says he devised a system of putting green, yellow and red stickers on the neck of each bottle to identify which wines were drinkable at any time and which were off limits.

"By setting those parameters," McDaniel says, "everyone can enjoy the experience. Wine is supposed to be fun. It's not supposed to be a point of contention."



DEBBIE CARLSON is a Chicago freelancer whose work has appeared in Barron's, U.S. News & World Report and The Wall Street Journal.

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Yes, You Can Insure Your Wine....



The biggest misperception people have about wine insurance is knowing it's available.



Fiamma

"Of all the collectibles we insure, wine is probably the one thing that we tend to see the biggest deficit in, meaning many individuals don't even consider it," says Ronald Fiamma, global head of private collections at AIG Private Client Group. "They're very cognizant of insuring their art and their jewelry, but for a variety reasons, they never even think of the wine collection."

Like other collectibles, wine insurance is generally an all-perils policy. These policies usually cover most hazards, Fiamma says, including transit, theft, breakage, natural disasters and other accidents.

The most common claims are water damage and spoilage from temperature fluctuations caused by a mechanical breakdown, says Katja Zigerlig, vice president, art, wine and collectibles advisory at Berkley One. Many people store wine in their home basement, where most flooding occurs, while power outages can cause wine refrigerators or climate controls units in custom cellars to quit working.

There are a few rare policy exclusions.

Laura Doyle, vice president, collections manager, personal risk services at Chubb Insurance, says gradual deterioration, such as a bottle being past its peak, isn't covered. Illegal acts are also not covered. Other losses not covered include rusting, warping, loss due to extremes of temperature, leakage and evaporation, adds James Appleton, director of sales, special risk, at MiniCo Insurance Agency.

Wine insurance experts suggest people who want to insure collections should work with independent specialists who can help value the collection and offer advice about storage and other risk-management protections.



Appleton

When Zigerlig goes with a Berkley One risk manager to examine a collection, she says she'll look at factors such as where the bottles are stored. If it's located in a basement, which is common since that tends to be cooler area of a home, she'll check for water-pipe locations or if the wine is held below a bathroom. Berkley One's risk managers may use a thermographic camera to look for dampness behind walls. Wine collections stored

in basements may be exposed to mold, which can grow on natural corks.

When it comes to corks, there are a few other factors to keep in mind, says Appleton. "Unless you live in arid or arctic conditions, corks aren't likely to dry out," he says. "Between 50 percent and 80 percent humidity is sufficient. Also, traditionally, bottles are stored on their sides to keep the liquid up against the cork, which theoretically can keep the cork from drying out."

Because water damage can happen easily in basements, Doyle recommends that owners install water-leak detectors.

Zigerlig also looks at security protocols, including door locks and motion detectors, and if security cameras are pointed to entrances to record who might access the collection. "That's what I'm thinking about when I visit with clients," she says.

Policies can include both blanket coverage for the entire collection and schedule coverage that covers individual bottles, experts say. This is where having a detailed inventory list, whether handwritten or on a spreadsheet, is useful.

Blanket coverage is good for bottles that may be consumed more often and don't require owners calling up agents to report a change in the collection. Schedule bottles are listed individually with prices, such as "Opus One, 2012, \$5,000."

All-perils policies usually have no deductibles, and premiums depend on the size of the collection and a few other variables such as geographic location, security protocols and overall maintenance. Fiamma and Doyle say for a collection valued at \$100,000, premiums at each of their firms may average between \$350 and \$600 annually.

Insurers, Fiamma says, mainly focus on the three biggest risks: temperature, humidity control and damage from lights.

For more elaborate collections, insurers may recommend installing backup generators or earthquake mitigation techniques, where appropriate. Insurers are generally agnostic to storage type, he says, noting an under-the-counter wine refrigerator may protect wine as well as a custom-made cellar.

"We just want to make sure that the wine is protected as well as possible," Fiamma says. "The other stuff is kind of bells and whistles."

Debbie Carlson

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Hiding in Plain Sight

Designers of Seychelles Rupees created one of hobby's more popular collectibles with a little subliminal assistance

By Craig Eustace

In 1935, Princess Elizabeth appeared for the first time on a Canadian \$20 bill. Now, 85 years later, Queen Elizabeth II remains the single most represented public figure seen on paper money printed all over the world. The queen is head of state of 16 countries with about 130 million inhabitants. During her 68 years of rule, she has been depicted on the currency of 33 countries, including about 565 different banknotes, with 31 portrait varieties.



Paper money bearing the image of Queen Elizabeth II is unquestionably one of the most popular fields of collecting.

Her Royal Highness's 1955 portrait, by the Italian painter Pietro Annigoni at the request of the Worshipful Company of Fishmongers, is without a doubt one of the most recognizable portraits on banknotes today. Annigoni painted a number of portraits of Queen Elizabeth II between 1954 and 1972. The 1955 portrait, however popular, suffered some early criticism due to its perceived romanticism with the inclusion of a background. A second portrait of the Queen was completed in 1969 with no background at all.

There are numerous portraits hailed as the "most popular" or "my favorite" among numismatists, but none has come with quite as much scandal as the Annigoni portrait of 1955.

In 1968, the government of Seychelles, an archipelago of 115 islands in the Indian Ocean, commissioned a revamp of their currency. Their paper money, predating the Annigoni issue, was mostly plain in its design and lacking adequate security features needed for the changing times. Bradbury, Wilkinson & Company was the paper currency printer awarded the contract to update the island state's banknotes. The Central Bank decided to issue five denominations: 5, 10, 20, 50 and 100 Rupees. The 1968 issue

circulated until 1975. For the most part, they did a good job. This series of banknotes is arguably among the most aesthetically pleasing ever to have been designed. These examples invariably find themselves on most want lists. But this issuance's popularity is explained by more than just its pleasant design; it has become infamous for the subliminal messaging found hidden in the notes' intricate vignettes.

The 50 Rupees (Pick 17) is by far the most well-known example. To the right of the Annigoni portrait, the word "sex" is spelled out in the palm trees. It has since been aptly nicknamed "The Sex Note." On the 10 Rupees (Pick 15), the word "scum" can be seen tucked away in the coral reef at the bottom left of the note. The last denomination that has come up for scrutiny, and surrounded with furious debate, is the 20 Rupees (Pick 16), with the possible wording of "poop" supposedly written in the coral to the left of the Annigoni portrait. The remaining two denominations 5 (Pick 14) and 100 (Pick 18) Rupees have yet to give up their hidden messaging, if any.

The reasonable question – why this subliminal attempt of subversion or disparagement could or would have happened – is most likely answered by looking at the political happenings of the time.

Seychelles obtained independence from the United Kingdom in 1976. The ink had not even dried on the Declaration of Emancipation when the Annigoni issue was replaced by a new family of banknotes featuring James R. Mancham, the first president of Seychelles. It is speculated that the designer(s) of the 1968 issue might have been in support of independence for Seychelles. Another suggested explanation is that the designer had a naughty sense of humor or was, perhaps, bored. Whatever the reason, it has made for a bit of excitement and a great story.

Paper money bearing the image of Queen Elizabeth II is unquestionably one of the most popular fields of collecting in the banknote world. As the queen finds herself the world's longest reigning monarch and shows little sign of slowing down, we could, perhaps, expect more new and interesting portraits still to come.



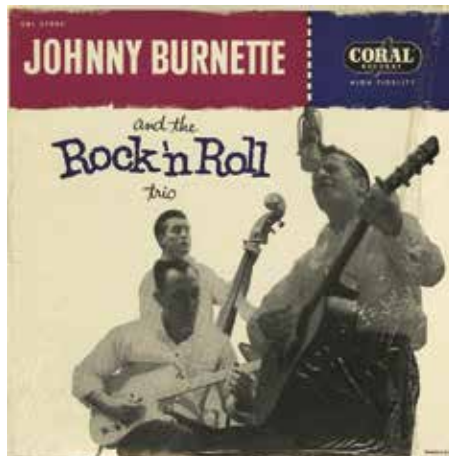
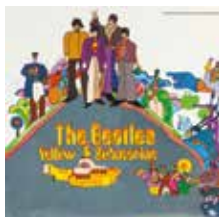
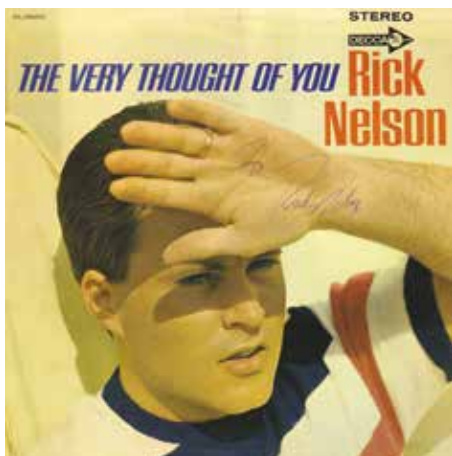
CRAIG EUSTACE is a consignment director in the World Currency department at Heritage Auctions.

kids & collecting

In the Groove

Maybe it's time to dig out your old record albums and share them with a young music lover

By Pamela Wiggins Siegel



Vintage records are available in a variety of price ranges. Rick Nelson's 1964 album *The Very Thought of You* (signed) and Muddy Waters' 1966 LP *Muddy, Brass, and the Blues* have sold for less than \$50. On the upper end, a store-sealed copy of the Beatles 1967 album *Yellow Submarine* has realized \$750, while this example of *Johnny Burnette and the Rock 'N' Roll Trio*, still housed in its opened original shrink wrap, sold for \$10,755.

While he dabbled in Pokémon cards and comics when he was younger, Jason Whatley never expected a vinyl record purchase several years ago would lead to a full-blown collection. Today this unintentional discographer from Round Rock, Texas, owns a growing and diverse cataloged music library.

Whatley's first album buy came after attending a concert when he was 15. "I saw a band I really liked," he says, "and found out they pressed a record on vinyl." That one acquisition was all it took to get his collection under way. Soon, he was adding more titles. "My music interests are kind of all over the place," says Whatley, who is now 18. "My appreciation has definitely grown working at the store."

After listening to a variety of music genres in the shop where he works, Piranha Records, this college student now owns both new and vintage rock, jazz, funk, metal, hip-hop and country records, among other genres. His parents and grandparents also encouraged his passion for vinyl by gifting him vintage classic rock albums from their own stock of records they'd held onto for decades.

With so many other modern choices for listening to music now, what makes vinyl so appealing to a young collector like Whatley? He feels many people are drawn to old-school record albums over other music mediums because vinyl provides a deeper connection to the music. "You can literally hold the music, read the credits and see the cover artwork in more detail, making it a much more immersive experience."

Garry Shrum, director of the Entertainment & Music Memorabilia department at Heritage Auctions, has been collecting records since he was about 7. By the time he was a teen, he was hooked on the hobby. After several twists and turns,

including marrying a fellow record collector, he eventually owned a successful record store before diverting his focus to helping others evaluate and sell their music memorabilia.

Shrum agrees with Whatley about records being a more personal form of music, and notes that cover art is particularly important. Artists like Andy Warhol, Salvador Dalí and Alberto Vargas, along with, more recently, Jeff Koons and Banksy, have all put their own unique touches on album cover art.

Shrum also believes record collectors appreciate the sound quality and tone of music when it's pressed on vinyl. "It has a warmer, deeper sound. It's easier to get goosebumps listening to vinyl. It's just much clearer and natural," he says. Whatley describes it as a high-fidelity, crisp sound that vinyl aficionados can't get anywhere else.

COLLECTING & REMINISCING

Attending record conventions, which are held in the United States and globally, can be a great learning experience for young collectors and older enthusiasts as they explore the sound of vinyl. Parents and grandparents wanting to encourage younger music fans while reminiscing about their own favorite albums can easily tag along. Starting a vinyl collection, however, can also be as easy as visiting a local record shop.

"Don't be afraid to go to your local record store and talk to the collectors that work there," Whatley says. "Everyone I've met when I'm shopping is so friendly. It's a great community." He also says to feel free to ask employees for advice about collecting. They're happy to help and love talking vinyl with customers.

Whatley also suggests learning "how to dig" through records.



Jason Whatley with some of his favorite collectibles. "You can literally hold the music, read the credits and see the cover artwork in more detail," he says, "making it a much more immersive experience."

This means looking at condition, starting with the outer sleeve. Then examine the album for scratches and warping or really worn labels. As collectors advance, they learn to look at the etching on the record for clues to discern editions and exact pressing dates. This helps distinguish more common records from rarities that might hold more value.

Shrum often guides collectors wanting to sell rare records through his work at Heritage. Recognizing A-list records that will bring high values comes with experience. As examples, he points to Elvis Presley albums, which sold millions of copies. However, those with early Sun labels (rather than later RCA labels) are more valuable. "Elvis recordings on Sun label in good condition can sell for \$300 to \$500 to more than \$1,000" in excellent shape, he says.

The rarest records might be out of reach for most younger collectors, but the budget-minded can always dig the bargain bins in their local record shops. "Look for \$1 or \$2 bins in the stores and ask for help from the staff to locate genres that interest you," Whatley shares. He reminds other young collectors to hit local garage and estate sales to find bargain-priced albums as well.

When playing records, inspecting discs before putting them on the player is always a good idea. Making sure records are clean not only protects the vinyl from scratching, but also preserves the needle on the record player.

Caring for a vinyl collection also means storing albums properly. "Don't stack the records," Whatley says. "Store them like you would traditionally store books on a bookshelf." This is important since stacking can contribute to warping and cause label wear marks on album covers that mar the artwork.

Shrum adds that storing records at a reasonable temperature is also important to avoid warping. "About 80 degrees or lower is perfect. Heat is like kryptonite when it comes to vinyl." He also suggests placing discs in plastic sleeves inserted inside the covers to protect against seam splitting.

As for online resources, Whatley recommends Discogs.com. "There are tools to categorize and manage a collection," he says. "I can rate the condition of my records and keep track of the values." Whatley has also used the site to add music to his collection, make wish lists, participate in record-collecting groups and access blog articles to further his learning.

With so many different outlets available to foster vinyl collecting, think about digging out your old record albums and sharing them with a young music lover. Chances are, they'll be singing your praises in no time.



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*.



George Harrison reportedly once called the "butcher" cover the definitive Beatles collectible.

Rare Among the Rare

The original version of the Beatles' *Yesterday and Today* album is one of pop music's most notorious releases.

Delivered to stores in 1966 and featuring classics such as "Drive My Car," "Nowhere Man," "Yesterday" and "Day Tripper," the album featured an image of the Fab Four covered in raw meat and decapitated baby dolls. After public outrage, the controversial album was quickly recalled, with copies covered up with a photo showing the band standing around an old-fashioned steamer trunk.

Now known as the "butcher" cover, original copies snatched up by fans before the recall, known as first state covers, are among the hobby's rarest treasures, says Garry Shrum, director of entertainment and music memorabilia at Heritage Auctions.

Even rarer are copies distributed in Canada. Only three first state versions of the Canadian "butcher" cover, a mono copy, left production plants before the albums were destroyed, Shrum says. U.S. versions of the album routinely realize more than \$50,000. "We anticipate this Canadian version will generate even more collector interest," Shrum says.

The LP, along with scores of other entertainment collectibles, is featured in Heritage's Entertainment & Music Memorabilia Signature® Auction 7226, scheduled for Nov. 14, 2020 (HA.com/7226a).

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ENTERTAINMENT & MUSIC MEMORABILIA HA.com/Entertainment

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VINTAGE GUITARS & MUSICAL INSTRUMENTS HA.com/Guitar

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NUMISMATICS U.S. COINS HA.com/Coins

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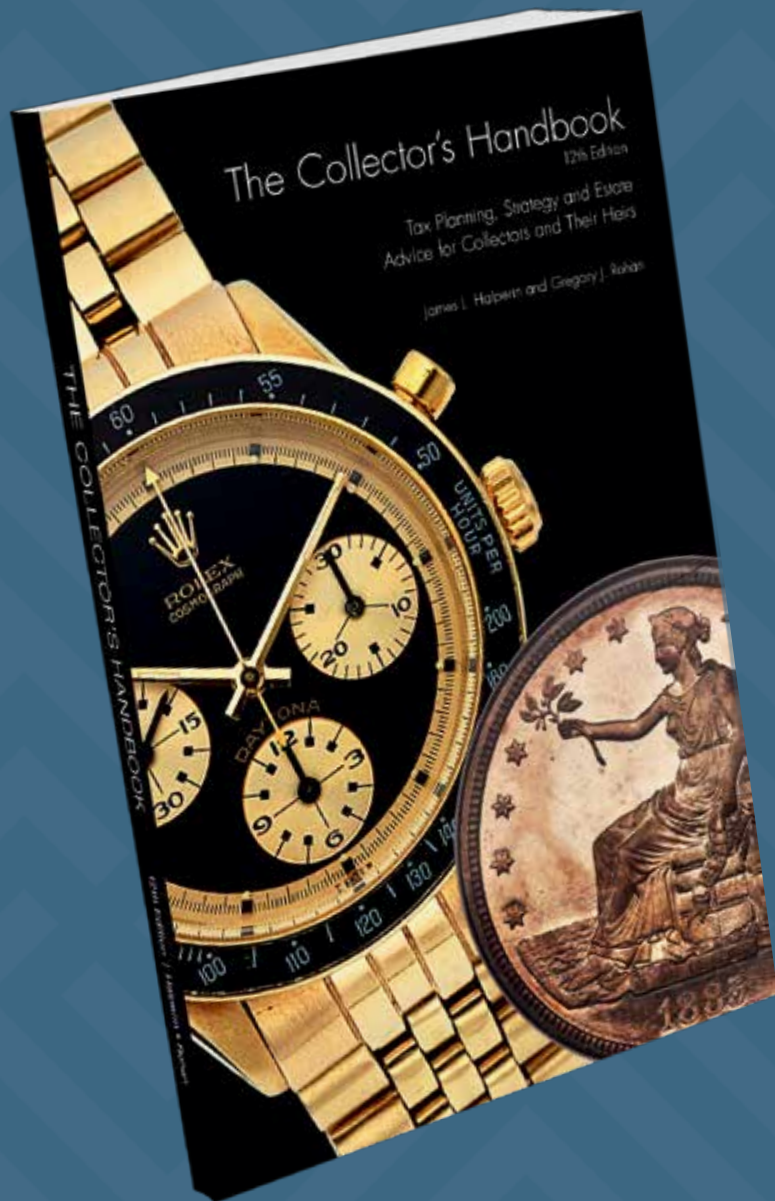
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AUGUST

Collection of Gemstones

Auction dates: Oct. 4–5, 2020
Consignment deadline:
Aug. 10, 2020
Contact: Craig Kissick, Ext. 1995
CraigK@HA.com

Illustration Art

Auction date: Oct. 16, 2020
Consignment deadline:
Aug. 13, 2020
Contact: Ed Jaster, Ext. 1288
EdJ@HA.com

Prints & Multiples Auction

Auction date: Oct. 20, 2020
Consignment deadline:
Aug. 18, 2020
Contact: Holly Sherratt, Ext. 1505
HollyS@HA.com

Books

Auction date: Oct. 15, 2020
Consignment deadline:
Aug. 24, 2020
Contact:
James Gannon, Ext. 1609
JamesG@HA.com

Photographs

Auction date: Oct. 7, 2020
Consignment deadline:
Aug. 26, 2020
Contact: Nigel Russell, Ext. 1231
NigelR@HA.com

Urban Art

Auction date: Oct. 7, 2020
Consignment deadline:
Aug. 26, 2020
Contact: Leon Benrimon,
Ext. 1799
LeonB@HA.com

Fine & Decorative Arts

Auction date: Oct. 8, 2020
Consignment deadline:
Aug. 27, 2020
Contacts: Meagen McMillan, Ext. 1546
MeagenM@HA.com
Samantha Robinson, Ext. 1784
SamanthaR@HA.com

Manuscripts

Auction date: Oct. 21, 2020
Consignment deadline:
Aug. 31, 2020
Contact: Sandra Palomino, Ext. 1107
SandraP@HA.com

SEPTEMBER

U.S. Coins

Auction dates: Oct. 15–17, 2020
Consignment deadline:
Sept. 1, 2020
Contact: David Mayfield,
Ext. 1277
David@HA.com

Currency

Auction date: Oct. 25, 2020
Consignment deadline:
Sept. 4, 2020
Contact: Dustin Johnston,
Ext. 1301
Dustin@HA.com

American Art

Auction date: Nov. 6, 2020
Consignment deadline:
Sept. 4, 2020
Contact: Aviva Lehmann, Ext. 1519
AvivaL@HA.com

Friday Night Jewels

Auction date: Nov. 6, 2020
Consignment deadline:
Sept. 4, 2020
Contact: Jill Burgum, Ext. 1697
JillB@HA.com

Silver & Vertu Auction

Auction date: Nov. 17, 2020
Consignment deadline:
Sept. 8, 2020
Contact: Karen Rigdon, Ext. 1723
KarenR@HA.com

Lalique & Art Glass

Auction date: Nov. 19–20, 2020
Consignment deadline:
Sept. 9, 2020
Contact: Nicholas Dawes, Ext. 1605
NickD@HA.com

Ethnographic Art

Auction date: Nov. 20, 2020
Consignment deadline:
Sept. 10, 2020
Contact: Delia E. Sullivan, Ext. 1343
DeliaS@HA.com

Entertainment & Music

Memorabilia
Auction date: Nov. 14, 2020
Consignment deadline:
Sept. 16, 2020
Contact: Garry Shrum, Ext. 1585
GarryS@HA.com

Modern & Contemporary Art

Auction date: Nov. 19, 2020
Consignment deadline:
Sept. 17, 2020
Contact: Frank Hettig, Ext. 1157
FrankH@HA.com

Sports Collectibles

Auction dates: Nov. 12–14, 2020
Consignment deadline:
Sept. 21, 2020
Contact: Chris Ivy, Ext. 1319
CIvy@HA.com

Jewelry

Auction date: Dec. 7, 2020
Consignment deadline:
Sept. 22, 2020
Contact: Jill Burgum, Ext. 1697
JillB@HA.com

Timepieces

Auction date: Dec. 8, 2020
Consignment deadline:
Sept. 23, 2020
Contact: Jim Wolf, Ext. 1659
JWolf@HA.com

Urban Art

Auction date: Nov. 4, 2020
Consignment deadline:
Sept. 23, 2020
Contact: Leon Benrimon, Ext. 1799
LeonB@HA.com

Asian Art

Auction date: Dec. 3, 2020
Consignment deadline:
Sept. 23, 2020
Contact: Richard Cervantes, Ext. 1927
RichardC@HA.com

Musical Instruments

Auction date: Nov. 15, 2020
Consignment deadline:
Sept. 24, 2020
Contact: Aaron Piscopo, Ext. 1273
AaronP@HA.com

Decorative Arts

Auction date: Dec. 4, 2020
Consignment deadline:
Sept. 24, 2020
Contacts: Meagen McMillan,
Ext. 1546
MeagenM@HA.com
Samantha Robinson, Ext. 1784
SamanthaR@HA.com

Comics

Auction dates: Nov. 19–21, 2020
Consignment deadline:
Sept. 29, 2020
Contact: Lon Allen, Ext. 1261
LonA@HA.com

Space Exploration

Auction date: Nov. 20, 2020
Consignment deadline:
Sept. 29, 2020
Contact: Michael Riley, Ext. 1467
MichaelR@HA.com

Movie Posters

Auction dates: Nov. 21–22, 2020
Consignment deadline:
Sept. 29, 2020
Contact: Grey Smith, Ext. 1367
GreyS@HA.com

Photographs

Auction date: Nov. 11, 2020
Consignment deadline:
Sept. 30, 2020
Contact: Nigel Russell, Ext. 1231
NigelR@HA.com

OCTOBER

Fine & Decorative Arts

Auction date: Nov. 12, 2020
Consignment deadline:
Oct. 1, 2020
Contacts: Meagen McMillan,
Ext. 1546
MeagenM@HA.com
Samantha Robinson, Ext. 1784
SamanthaR@HA.com

Luxury Accessories

Auction date: Dec. 6, 2020
Consignment deadline:
Oct. 1, 2020
Contact: Diane D'Amato, Ext. 1901
DianeD@HA.com

U.S. Coins

Auction date: Nov. 15, 2020
Consignment deadline:
Oct. 2, 2020
Contact: David Mayfield, Ext. 1277
David@HA.com

American & European Art

Auction date: Dec. 4, 2020
Consignment deadline:
Oct. 2, 2020
Contact: Aviva Lehmann, Ext. 1519
AvivaL@HA.com

Currency

Auction date: Nov. 25, 2020
Consignment deadline:
Oct. 5, 2020
Contact: Dustin Johnston, Ext. 1301
Dustin@HA.com

U.S. Coins

Auction dates: Nov. 19–21, 2020
Consignment deadline:
Oct. 6, 2020
Contact: David Mayfield, Ext. 1277
David@HA.com

Automobilia

Auction date: Nov. 18, 2020
Consignment deadline:
Oct. 7, 2020
Nicholas Dawes, Ext. 1605
Contact: NickD@HA.com

Prints & Multiples Auction

Auction date: Nov. 18, 2020
Consignment deadline:
Oct. 7, 2020
Contact: Holly Sherratt, Ext. 1505
HollyS@HA.com

World Coins

Auction dates: Dec. 3–4, 2020
Consignment deadline:
Oct. 7, 2020
Contact: Cristiano Bierrenbach,
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CrisB@HA.com

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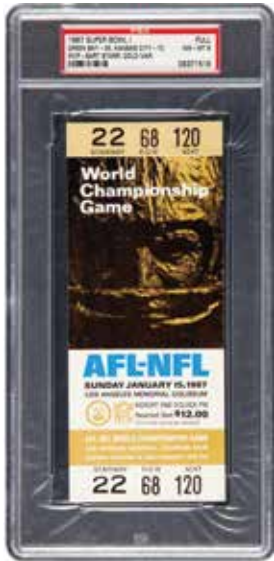
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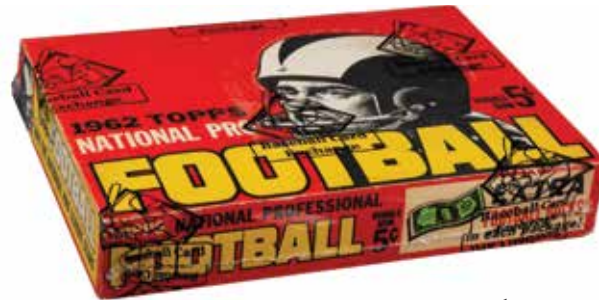
National Football League

The NFL was formed 100 years ago as the American Professional Football Association. A look at related artifacts from the Heritage Auctions archives



44

ESTIMATED NUMBER of unused Super Bowl I tickets remaining today. This example realized \$66,000 at a February 2019 Heritage auction.



24

UNOPENED PACKS in the 1962 Topps football wax box, which included the rookie debuts of Ernie Davis, Fran Tarkenton and Mike Ditka. It realized \$90,000 at a May 2020 auction.



942

YARDS RUSHED by Jim Brown in his rookie year with the Cleveland Browns. His 1957 NFL Rookie of the Year trophy realized \$31,070 at an October 2007 auction.



46

POINTS SCORED by the Chicago Bears in their victory over the New England in Super Bowl XX. The Super Bowl championship ring presented to William "Refrigerator" Perry sold for \$203,150 at a July 2015 auction.



31

CERTIFICATE NUMBER for Aug. 22, 1923, stock sold to raise funds for the Green Bay Packers. This example sold for \$44,400 at an August 2019 Heritage auction.

2

NFL CHAMPIONSHIPS won by Jim Thorpe as a member of the Canton Bulldogs. His 1933 Sport Kings trading card sold for \$119,500 at an August 2016 Heritage auction.



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