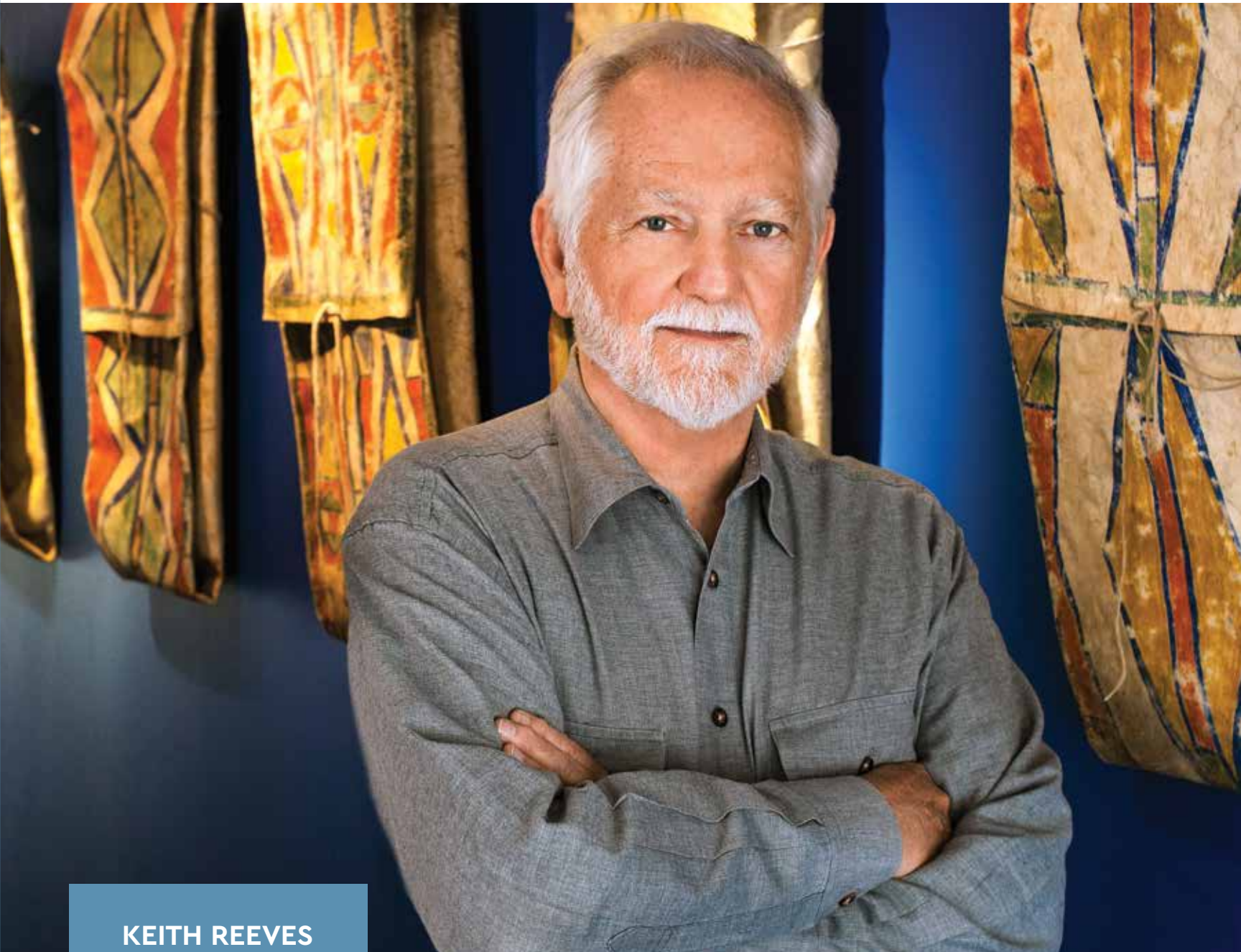


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KEITH REEVES

Architect Pursues
American Indian Art
with Scholarly Vigor

Special Report
Comics & Comic Art's
Spectacular Year



Sports Collectibles
Baseball Continues
Market Domination



Auction Previews
Fine Jewelry, Modern Art,
Urban Art, Art Glass

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AMERICAN PRIDE III

Hand-engraved by Bottega Incisioni
with 24K gold inlays.
Limited edition of 50 pieces

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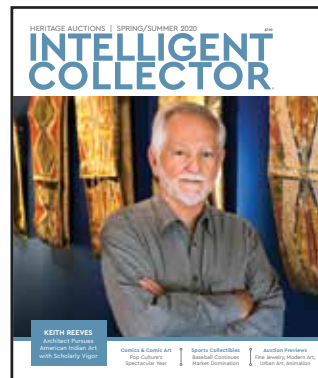
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I.S.K. "Keith" Reeves V at his Florida home with his collection. Photograph by Beverly Brosius.

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from the editor

"Keith and Sara Reeves have put together one of the finest private collections of American Indian art."

Most collectors want to be experts in the categories they collect. After all, we want to buy intelligently, but intelligent buying requires expertise. Count Keith Reeves among those who have become connoisseurs.

Reeves had traveled the world before he was 30, finally settling in Florida in the 1960s. As the Florida Museum of Natural History wrote in a 2014 profile, the Sunshine State was in many ways an alien place for Reeves. "No ancient monuments like the pyramids he climbed in Egypt or mountains like those on South Pacific islands where he lived as a 'Navy brat,'" the museum noted. Instead, Reeves encountered "a wet-hot, often harsh, environment, devastated every so often by hurricane force winds howling through palms trees and toppling condos." While adjusting to his new home, Reeves decided to explore what he calls the "subtleties of Florida," namely its indigenous people.

"Every place has its own beauty," wife Sara Reeves told the museum. "You just have to find it."

Since then, Keith and Sara have found impressive amounts of beauty. They have put together one of the finest private collections of American Indian

art. Their pieces have been exhibited at the aforementioned Florida Museum of Natural History in Gainesville, Florida's Maitland Art Center, the Orlando Museum of Art, and the Mennello Museum of American Art, among others.

Along the way, writes contributing editor David Seideman, Reeves has pursued his prized possessions with an impressive intellectual vigor (see our cover story, *Dazzling Achievement*, page 44). The architect-by-training never hesitates to present papers at conferences or talk to tribal members about the pieces. He speaks about American Indian art with the knowledge of a respected university professor.

So yes, Reeves is a collector. But he's also a respected expert. It's a combination intelligent collectors strive to achieve.

DROP ME A line at HectorC@HA.com to share your stories. I remain interested in your discoveries.



HECTOR CANTÚ, Editor & Publisher



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looking back

1940

As World War II took hold in Europe, the economy of the United States – which didn't enter the war until 1941 – was rebounding from the Great Depression. Franklin D. Roosevelt was reelected for his third term. In sports, Joe Louis defeated challengers in four separate fights to retain his heavyweight boxing title. Jimmy Foxx hit his 500th career home run and Byron Nelson won his first PGA championship. In entertainment, Frank Sinatra made his singing debut and *Gone With the Wind* won eight Academy Awards. *Tom and Jerry* cartoons and the *Brenda Starr* comic made their debuts, and comic-book readers saw Flash, Green Lantern, Lex Luthor, and Batman's sidekick Robin for the first time.



COMIC BOOKS

Batman's first appearance in 1939's *Detective Comics* #27 was a hit, so in 1940, DC gave the superhero his own title. A copy of *Batman* #1, graded CGC NM- 9.2, sold for \$567,625 at an August 2013 Heritage auction.

AMERICAN ART

In 1939, Norman Rockwell moved to Arlington, Vt., where his work began reflecting small-town life. His oil-on-board study *The Census Taker*, the final version of which appeared on the April 27, 1940, edition of *The Saturday Evening Post*, sold for \$372,500 at a May 2018 Heritage auction.



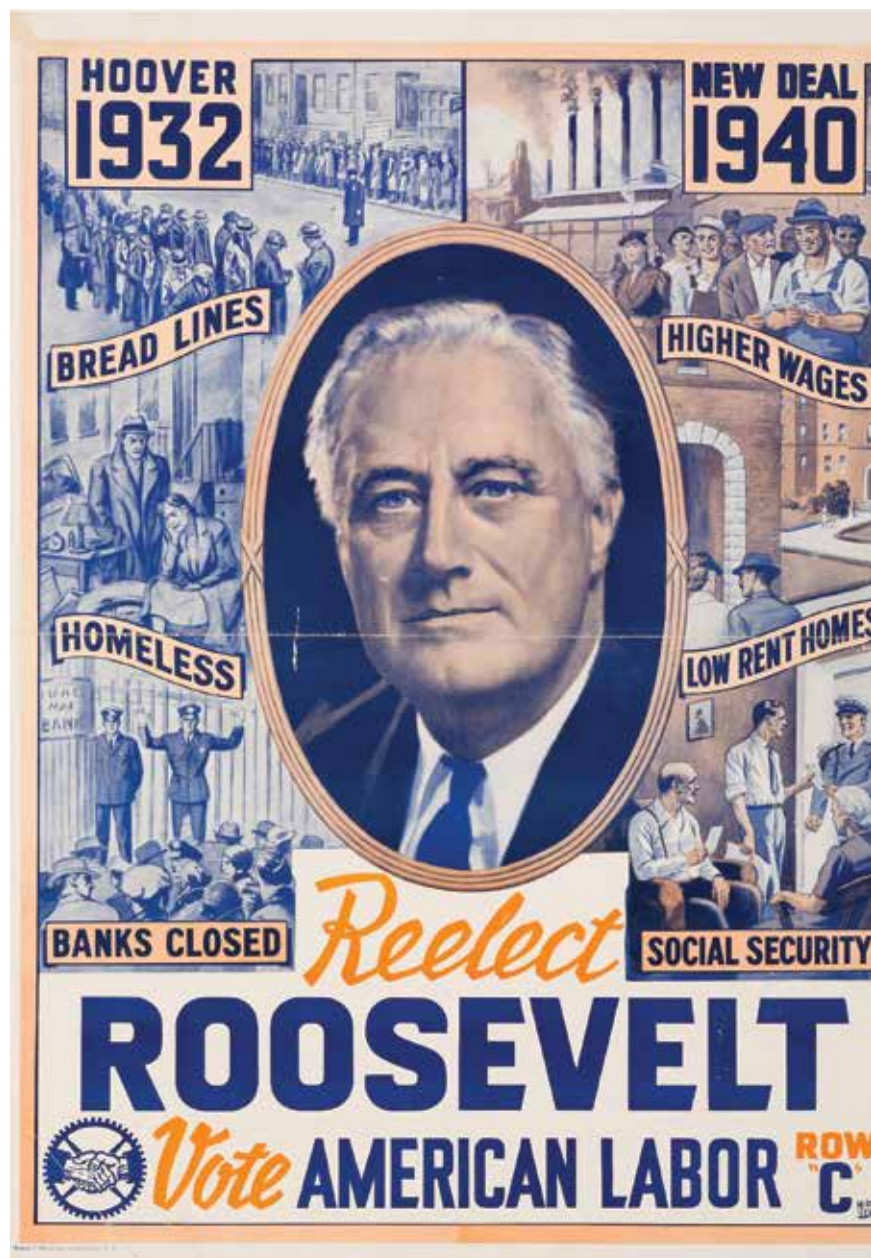
SPORTS MEMORABILIA

After 21 seasons in Major League Baseball and induction into the Hall of Fame in 1936, legendary shortstop Honus Wagner was a coach for the Pittsburgh Pirates. A single-signed baseball from this period, circa 1940, sold for \$40,630 at a November 2016 Heritage auction.



VINTAGE POSTERS

Mickey Mouse's role as *The Sorcerer's Apprentice* was meant to be a stand-alone short. But Walt Disney decided to turn the project into his third animated feature. An original one-sheet poster for *Fantasia* sold for \$17,925 at a November 2008 auction.



A 1940 poster from the reelection campaign of Franklin D. Roosevelt sold for \$4,000 at a November 2018 Heritage auction.

auction update

Bob Merrill Retires

CHIEF AUCTIONEER JOINED AUCTION HOUSE SHORTLY AFTER COMPANY FOUNDED

After more than 40 years as Auction Director, and later Chief Auctioneer of the world's largest numismatic auctioneer, the masterful Bob Merrill is retiring.

Merrill joined Steve Ivy Numismatic Auctions shortly after the company was established in 1976; the firm became Heritage Numismatic Auctions in 1982. "His experience as a history teacher and part-time coin dealer, not to mention his work ethic and exuberance, made Bob the perfect candidate for the position of Heritage's first director," says Steve Ivy, co-founder and CEO of Heritage Auctions.



Donn Pearlman

Bob Merrill takes bids on the Walton 1913 Liberty Head nickel.

Since those early years, Heritage has become the world's largest collectibles auctioneer, as well as the largest auction house founded in the United States. As lead auctioneer, Merrill has wielded the hammer for some of Heritage's most important sales, including the finest-certified 1787 Brasher, Punch on Wing doubloon (\$4.58 million), the Walton Nickel Specimen of the 1913 Liberty Nickel (\$3.17 million), coins from the legendary Eric P. Newman collection, plus literally billions of dollars in rare coins and currency.

"Without Bob Merrill," says Heritage Auctions Co-Founder Jim Halperin, "Heritage Auctions would never have existed."



Imler

Sports Veteran Joins Heritage

Dan Imler, a veteran of the sports auction business, has joined Heritage Auctions as vice president of private sales and consignments. He will work out of the firm's Los Angeles and San Francisco offices.

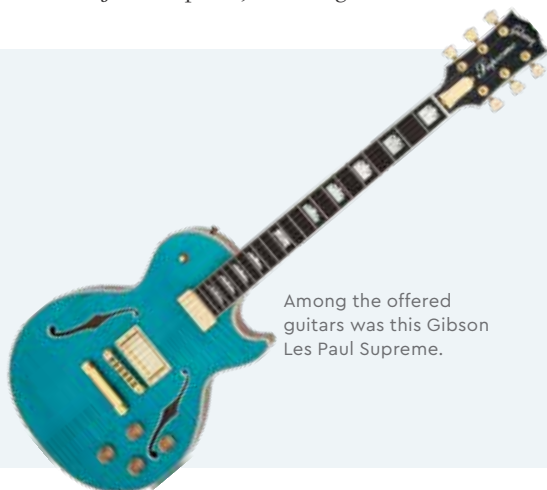
"Dan is one of the most respected and knowledgeable figures in sports collecting," says Chris Ivy, director of Heritage Sports. "He will bring strong leadership to our West Coast operations."

Before joining Heritage, Imler served as vice president of one of the hobby's leading auctioneers. He has made dozens of media appearances as a hobby expert for outlets including CNN, ESPN, *The New York Times* and *Forbes* magazine. "I am thrilled to join the hobby's leading auction house," Imler says. "This is an incredible opportunity to work with the best team in the business."

Handbags for Charity



Diane D'Amato and Kathleen Guzman of Heritage Auctions joined Michael Tonello, author of *Bringing Home the Birkin*, for an auction benefiting the Center for Family Services of Palm Beach (Fla.) County at Breakers Palm Beach Resort.



Among the offered guitars was this Gibson Les Paul Supreme.

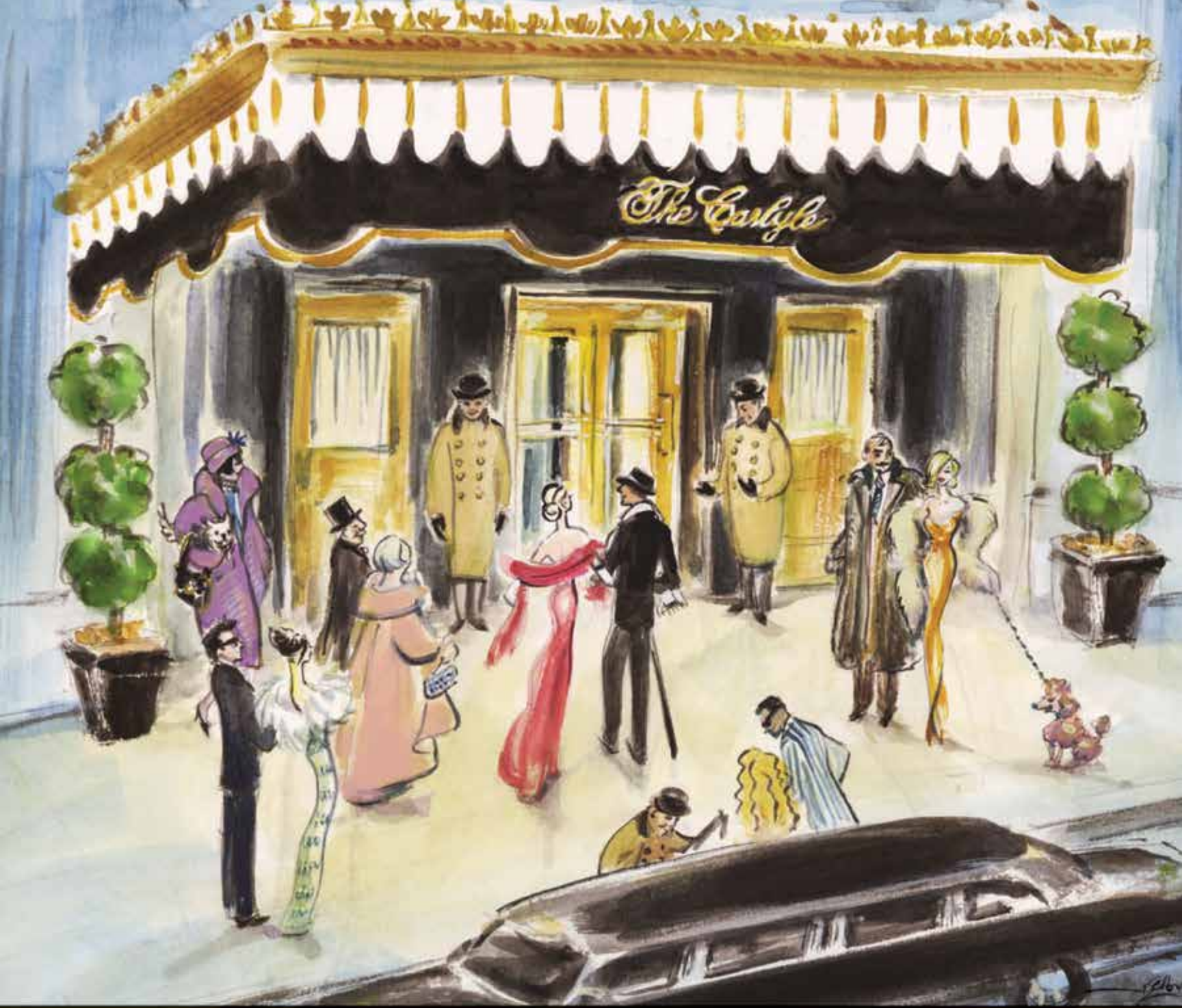
Springfield Auctions Guitars for Charity



Springfield

Grammy-winning singer, songwriter, actor and best-selling author Rick Springfield opened his personal collection of rare guitars for a charity auction benefiting habitat destruction caused by Australian wildfires.

Springfield partnered with Heritage Auctions for the "Rick Springfield Collection Benefiting Steve Irwin's Wildlife Warriors of Australia" on March 6. The auction featured stage- and studio-played guitars from the star, whose career includes 17 Top 40 hits, such as the No. 1 smash *Jessie's Girl*. "Animals will always be my charity of choice," said the Australian native, "and these brutal fires have destroyed native Aussie species as well as their habitat."



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auction previews

IMPORTANT LOTS IN UPCOMING AUCTIONS

20 SNYDERMAN COLLECTION

Chicago couple acquired exquisite, diverse pieces as they traveled the world

17 Invader

18 George Woodall

24 Norman Rockwell

Karel Appel (1921–2006)
David the Anointed King (detail)
One of four works, studies for stained glass windows
Temple Shalom, Chicago, 1982
Estimate: \$60,000–\$80,000



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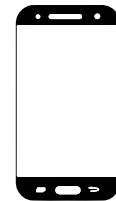
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Invader's 'Rubikcubism'

Street artist's pixelated aesthetic has garnered worldwide attention

Since the late 1990s, the anonymous French street artist known as Invader has installed his pixelated mosaic *Space Invaders* on walls and buildings in more than 60 cities worldwide.

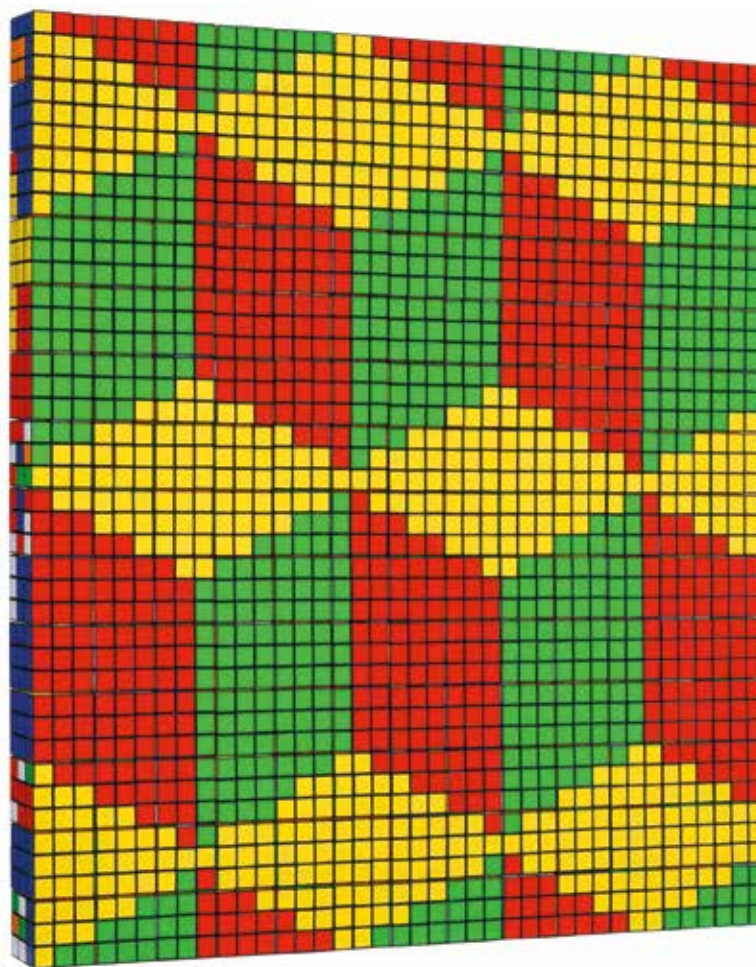
"I just want to put something in the landscape that people can smile about it," the artist told the *Los Angeles Times* in 2018. "My goal is to produce art for everybody in the city and create some beautiful things."

His first mosaic installations were inspired by the eight-bit aesthetic from the video games he played growing up in the 1970s and 1980s, particularly characters from the game *Space Invaders*. Since then, his work has become more varied, with his characters "invading" Paris, Hong Kong and Hollywood. He's had solo exhibitions at galleries in Melbourne, Los Angeles, New York and London, and exhibited at the MAMA Gallery in Rotterdam, Paris' Magda Danysz Gallery, and the Borusan Center for Culture and Arts in Istanbul.

One of the artist's most important innovations was *Rubikcubism*, a style of mosaic art that uses various Rubik's Cube configurations to create extremely complex images, says Taylor Curry, fine arts specialist at Heritage Auctions. Twisting dozens, even hundreds of Rubik's Cubes into precise patterns of pixelated pointillism, Invader updates artistic techniques pioneered by Picasso, Duchamp, Seurat and others to create a new and distinctly modern form, *Rubikcubism*.

A piece from Invader's *Rubikcubism* series is offered at Heritage Auctions' June 2020 urban art auction. It's expected to realize at least \$40,000.

"Invader's peers include the artists Banksy and Shepard Fairey, 'street artists' who are expanding the definition of fine art," Curry says. "He has been called one of the most enigmatic and radical living artists of our time. The piece offered in our upcoming auction is an excellent example of his pixelated aesthetic, which makes us think about the implications of the digital invasion."



Invader (b.1969)
Rubik Ambiguous Cubes, 2014
Rubik cubes on plexiglass
30.5 × 30.5 in.
Estimate: \$40,000-\$60,000

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Cameo Masterworks

'The Origin of Painting' is a triumph
by George Woodall

By Samantha Robinson

Developed in the Roman Empire circa 30 B.C., cameo glass served as an alternative to engraved gems such as agate and onyx, offering more consistent and predictable layers. To produce cameo glass, a glassmaker gathered one layer of molten glass over another, inflated them with the use of a blowpipe and, once cooled and annealed, painstakingly carving the top layer to reveal a design in relief against the exposed ground.

As a result of their fragility, few examples – 15 complete objects and approximately 200 fragments – of Roman cameo glass survive. The most well-known is the Portland vase, a two-handled amphora with a white cameo figural scene against a dark cobalt blue ground, first recorded in Rome in 1600 and acquired by the British Museum in 1812. The Portland vase profoundly impacted British decorative arts of the 19th century, igniting a vogue for Neoclassical cameo wares in a variety of media, including the Jasperware of Wedgwood, the *pâte-sur-pâte* porcelain of Mintons, and the cameo glass of Stourbridge manufacturers, including Thomas Webb & Sons.

British brothers George (1850-1925) and Thomas Woodall (1849-1926) are among the most important names associated with 19th century cameo glass. Heritage Auctions' upcoming Tiffany, Lalique & Art Glass Signature® Auction includes an unprecedented offering of signed George Woodall for Thomas Webb & Sons examples, foremost among them an exceptional and important George Woodall for Thomas Webb & Sons cameo glass vase, *The Origin of Painting*.

Founded in 1837, Thomas Webb & Sons quickly established a reputation as the "Crystal King of England," cementing this title with prizes at London's Great Exhibition of 1851 and Paris' Exposition Universelle of 1878. Prompted by the success of Portland Vase replicas by competitors Northwood and Locke, Thomas Webb & Sons shifted its focus from crystal to cameo glass by 1880, hiring George and Thomas Woodall, who formed the firm's Woodall Team. The Woodall brothers, who trained as apprentices at J. & J. Northwood and later served as designers at Dennis Glass Works, revolutionized cameo glass with both technical innovations and aesthetic achievements. The Woodalls developed and utilized blue-tinged, rather than opaque, white glass gradually removed to produce a wide range of shades over a plum or burgundy ground, creating a semi-transparent, luminous



George Woodall for Thomas Webb & Sons Cameo Glass Vase:
The Origin of Painting, 1887 Estimate: \$100,000-\$150,000
Property from the Estate of Dr. Jerry N. Black, Buckhannon, W.Va



Woodall's piece is inspired by *The Origin of Painting* by Giovanni Battista Cipriani, reproduced later as an etching by various artists.

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An archival photograph shows George Woodall in his studio at the time he was producing two shaped plaques, circa 1885, now being offered at auction.



George Woodall for Thomas Webb Cameo Glass Plaque: *Music*, circa 1890
Estimate: \$15,000-\$25,000
Property from the Collection of Birks Museum, Millikin University, Decatur, Ill.



George Woodall for Thomas Webb Cameo Glass Plaque: *Poetry*, circa 1885
Estimate: \$15,000-\$25,000
Property from the Collection of Birks Museum, Millikin University, Decatur, Ill.

effect. They also employed cutting wheels extensively in order to increase efficiency and meet the public's voracious demand. George Woodall, considered the greatest cameo glass artist during its height from 1880 to 1910, was renowned for the breadth of his design sources, including Neoclassical and Oriental, his technical prowess, and his prolific output.

In the form of a ginger jar with low neck, high shoulders, and tapered body, *The Origin of Painting* vase features the opalescent white over dark plum color scheme for which the Woodall brothers became known. It features a depiction of the Maid of Corinth outlining the shadow of her lover cast on the wall by a torch held aloft by an encouraging Cupid and a nearby lantern. The scene, derived from a legend recorded by Pliny the Elder known as *The Origin of Painting*, was a popular subject among artists from the 18th century onward. The subject matter is particularly apt given Woodall's affinity for the interplay between light and shadow, translucence and opacity, in both cameo glass and photography, a medium Woodall utilized personally and professionally to document and advertise his works.

The source of Woodall's *The Origin of Painting* is a painting by Giovanni Battista Cipriani (Italian, 1727-1785), likely via an etching by Louis Charles Ruotte (French, 1754-c. 1806) or Francesco Bartolozzi

(Italian/British, 1727-1815). Woodall first executed the design in the form of a circular plaque, completed in 1884 and now held by the Corning Museum of Glass. The present example was the first of three vases executed by Woodall, completed in 1887, promptly sold, and eventually acquired by Dr. Ernest H. and Karin Rieger of Wichita, Kan., and then the late Dr. Jerry N. Black of Buckhannon, W.Va.

Woodall's *The Origin of Painting* vase demonstrates a high level of fidelity to the etching by Ruotte, with exquisite detail, delicate shading – especially to the lover's shadow and the diaphanous fabrics draped on the figures and nearby table – and adeptly rendered perspective, reinforced by the addition of intersecting lines to the floor and the wall. Among the three extant examples, the level of detail and finish of the present example is paramount. The scene is bordered by vegetal motifs in scalloped arches below the neck and stylized, blade-like leaves to the foot, while the reverse is enlivened by an exuberant foliate scroll terminated by a jaguar's head.

The artist engraved his signature and the date of completion – *G. Woodall, 1887* – to the lower left corner of the scene, while the manufacturer etched *THOMAS WEBB & SONS, GEM CAMEO* to the underside. The *GEM CAMEO* mark, which refers to engraved gems that Roman and later cameo glass emulated, was reserved only for the

firm's finest examples, of which *The Origin of Painting* vase is a singular triumph.

Heritage's Tiffany, Lalique & Art Glass auction also features three additional George Woodall signed works for Thomas Webb & Sons, two shaped plaques and the *Flora* vase. The shaped plaques, dated circa 1885 and offered by the Birks Museum at Millikin University in Decatur, Ill., each features a shaped edge decorated with vegetal and scrolled motifs that frames a depiction of personified Music or Poetry with customary accoutrements to the center. The latter can be seen in an unfinished state in an archival photograph of the artist at work in his studio. The George Woodall-signed *Flora* vase depicting a maiden among irises is also included in the auction, an unprecedented opportunity for collectors of British cameo glass to add a masterwork of George Woodall to their collections.



SAMANTHA ROBINSON is a junior specialist in the Fine & Decorative Arts department at Heritage Auctions.

The Snyderman Collection

Chicago couple acquired exquisite, diverse pieces as they traveled the world

Elaine and Perry Snyderman traveled together and collected together.



Perry and Elaine Snyderman had a "magical reach."

The Snydermans grew up on the south side of Chicago, where they met in their high school French class. She was the daughter of a grocer and he the son of store clerks. She was the child and he the grandchild of Jewish immigrants.

As a couple, they combined her shy scholarship and artistic temperament with his social acumen and sense of adventure, says daughter Michelle Snyderman Platt. Perry became a lawyer, a businessman and a cowboy, and Elaine a writer, sculptor and teacher. Both evolved into lifelong students and mentors, philanthropists

and world travelers. "On their journeys, they were as likely to fall in love with the work of a previously unknown Inuit or South African artist as they were of a Louise Nevelson or Karel Appel," says Platt.

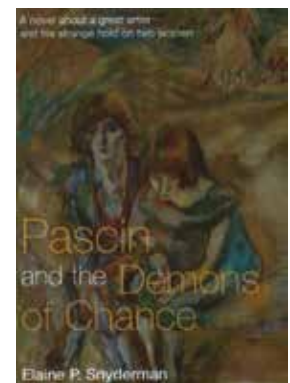
Important pieces from the Collection of Elaine and Perry Snyderman are being offered in several of Heritage's upcoming auctions, including Modern & Contemporary Art, and European Art auctions. "The Snyderman collection is truly fascinating and unique because Elaine and Perry didn't narrow themselves to collect just one artist, one movement, one style or one medium," says Hettig Frank, vice president of Modern & Contemporary Art at Heritage Auctions. "They trusted their eyes and selected diversity. These auctions present a unique opportunity for collectors to acquire exquisite pieces with extraordinary provenance."

On one of their travels, Elaine found herself smitten with a drawing by Jules Pascin, an artist completely unfamiliar to her before that day. Caught up in her enthusiasm, Perry purchased the piece and set in motion their 10-year investigation of this mysterious painter. Together, they sought out Pascin's cohorts, walked the streets and dined in cafes he had frequented in New York, London and Paris. Elaine brushed up on her French to study his original



Jules Pascin (1885-1930)
Lucy à Fontenay-aux-Roses, 1928-29
Oil on canvas
36¼ x 28¾ in.
Estimate: \$20,000-\$30,000

Elaine Snyderman's research led to her book *Pascin and the Demons of Chance: A Novel About a Great Artist and His Strange Hold on Two Women*.





Henri Eugène Le Sidaner (1862–1939)
La Balustrade, Londres, 1908
Oil on canvas
25¾ x 32 in.
Estimate: \$150,000–\$250,000

correspondence. Her research also led her to his wife Hermine David, a sought-after illustrator in her own right, as well as Lucy Krohg, his model and lover.

Elaine and Perry were able to acquire several additional pieces by both Pascin and David, including one more of Lucy. These treasures found a welcoming home with the Snydermans, along with art by Picasso, Modigliani, Chagall and Le Sidaner, as well as Elaine's own sculptures.

While each of the artists who contributed to Elaine and Perry's collection inspired them, Pascin's role in their life was unique, says Platt. Perhaps the charcoal sketch of Lucy reminded Elaine of her once beautiful and theatrical mother, who struggled with mental illness. Perhaps the photo of Pascin with a cigarette reminded her of her father in a similar pose. While the exact nature of the attraction remains a mystery to those who knew her best, Elaine's drive to



Karel Appel (1921–2006)
David the Shepherd, David the Psalmist, David the Warrior, David the Anointed King
Four works, studies for stained glass windows
Temple Shalom, Chicago, 1982
Gouache on paper
59½ x 17½ in. (overall)
Estimate: \$60,000–\$80,000

EVENTS

Featuring the Collection of Elaine and Perry Snyderman

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AUCTION 8003

April 20, 2020

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PRINTS & MULTIPLES

SIGNATURE® AUCTION 8004

April 21, 2020

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AMERICAN ART SIGNATURE®

AUCTION 8007

May 1, 2020

HA.com/8007a



Albert Gleizes (1881–1953)
Danseuse, 1923
 Gouache on paper
 10 $\frac{5}{8}$ x 8 $\frac{3}{4}$ in.
 Estimate: \$8,000–\$12,000



Louise Nevelson (1899–1988)
Moon Zag III, 1979
 Black painted wood construction
 25 $\frac{1}{2}$ x 28 x 7 $\frac{3}{4}$ in.
 Estimate: \$80,000–\$120,000

understand the trajectory of Pascin’s life sustained her through the illness that would eventually take her own.

Although Perry was not able to arrange the movie deal they’d envisioned about Pascin, he succeeded in having Elaine’s book published in 2004, *Pascin and the Demons of Chance, a Novel About a Great Artist and His Strange Hold on Two Women*.

The couple’s legacy lives on beyond books.

“When our son was about 9 years old, we had what at the time felt like a racy adventure in the middle of the school week,” Platt says. “We freed him from Hebrew school early, jumped in the car and drove for 1½ hours from Wisconsin to Temple Sholom

in Chicago to hear the mandolin player David Grisman with his band. The first image we saw as we entered the synagogue was a stained-glass version of Karel Appel’s King David series. Recalling the moment over 20 years later, our son said, ‘I remember being stunned because I thought that Poppy and E’s painting had come to the temple!’

“Our daring escapade for music that evening took on an extra mystique,” Platt says. “Appel is now linked in our memories to mandolins and spontaneity, stepping out into the night, and our son’s sense of his grandparents’ magical reach.”

EVENTS

Featuring the Collection of Elaine and Perry Snyderman

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Rockwell's Family Masterpiece

Painting for Literary Digest magazine captures iconic American family scene

Few images in the American consciousness are as endearing as a mother tucking her children into bed at night.

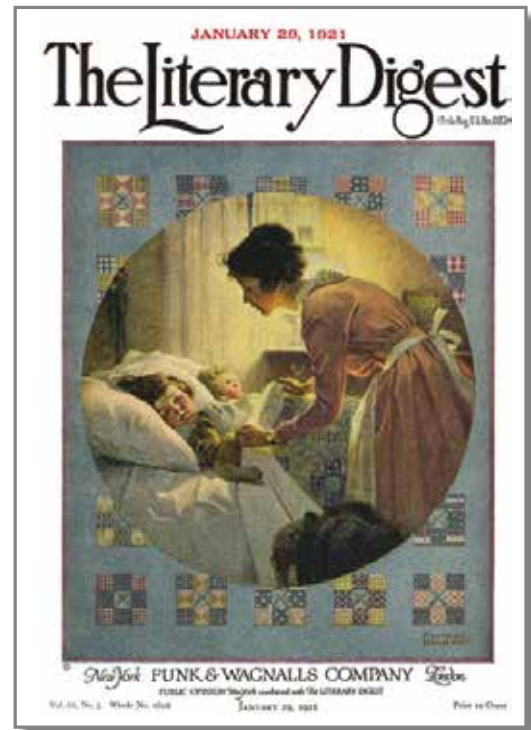
Similarly, few artists have ever captivated the nation's imagination as adeptly as America's most beloved illustrator, Norman Rockwell. "From his earliest advertisements to his patriotic World War II magazine covers, Rockwell was a virtuoso in his ability to capture the essence of American culture and a view of a more innocent time in our country's history," says Aviva Lehmann, vice present and director of American Art at Heritage Auctions in New York.

Between 1918 and 1923, *The Literary Digest* featured Rockwell artwork on its cover 47 times. Completed in 1921, *Mother Tucking Children into Bed (Mother's Little Angels)*, Rockwell's most iconic and best-known *Literary Digest* cover, depicts Rockwell's first wife, Irene O'Connor, as the model for the mother, tucking her rosy-cheeked cherubs into bed, safe and sound. The painting was gifted by the artist in 1921 to Rudolph E. Leppert, famed *Literary Digest* editor. It has remained in the family to this day.

The piece is being offered in Heritage's American Art Signature® Auction, scheduled for May 1, 2020. It's expected to realize at least \$1.8 million. The sale marks the first time the piece has been offered to the public.

Within his magazine oeuvre, Rockwell's covers for *The Literary Digest* are exceptional in their focus on girls and women, usually within a family context. Despite major advances in the women's reform movement by the 1920s, symbolized by the liberated flapper, *The Literary Digest*, as a general-interest news periodical, appealed to a mainstream audience. "And Rockwell followed suit with his imagery," Lehmann says.

"More than any other *Literary Digest* cover, and arguably any of his paintings," Lehmann adds, "*Mother Tucking Children into Bed* celebrates the vision of moral or sentimental motherhood crafted during the Victorian period and flourishing well into the 20th century."



Norman Rockwell (1894–1978)
Mother Tucking Children into Bed (Mother's Little Angels)
Literary Digest cover, Jan. 29, 1921
Oil on canvas
28½ x 24¼ in.
Estimate: \$1.8 million– \$2.4 million

EVENT

**AMERICAN ART SIGNATURE®
AUCTION 8007**
May 1, 2020
Live: Dallas
Online: HA.com/8007a

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Robert Henri (1865–1929)
Blond Bridget Lavelle, 1928
Oil on canvas, 28 × 20 in.
Estimate: \$300,000–\$500,000
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All dates, locations and auctions subject to change after magazine goes to press. All auctions subject to conditions as printed in catalogs.



2019's HOME RUNS

**BASEBALL MEMORABILIA
CONTINUED ITS DOMINANCE
OF THE SPORTS COLLECTIBLES
MARKET. HERE ARE THE
YEAR'S TOP TREASURES.**

LOU GEHRIG

1937 Game-Worn New York

Yankees Jersey

Mears A9 & SGC Excellent

Sold for: \$2.58 million

AUGUST 2019



MICKEY MANTLE

1952 Topps #311

PSA NM-MT+ 8.5

Sold for: \$765,000

DECEMBER 2019

Editor's note: A 1952 Topps #311 PSA NM-MT 8 sold for \$456,000 in February 2019.





HONUS WAGNER

1909-11 T206 Sweet Caporal 150/30

PSA Authentic/Altered

Sold for: \$540,000

SEPTEMBER 2019

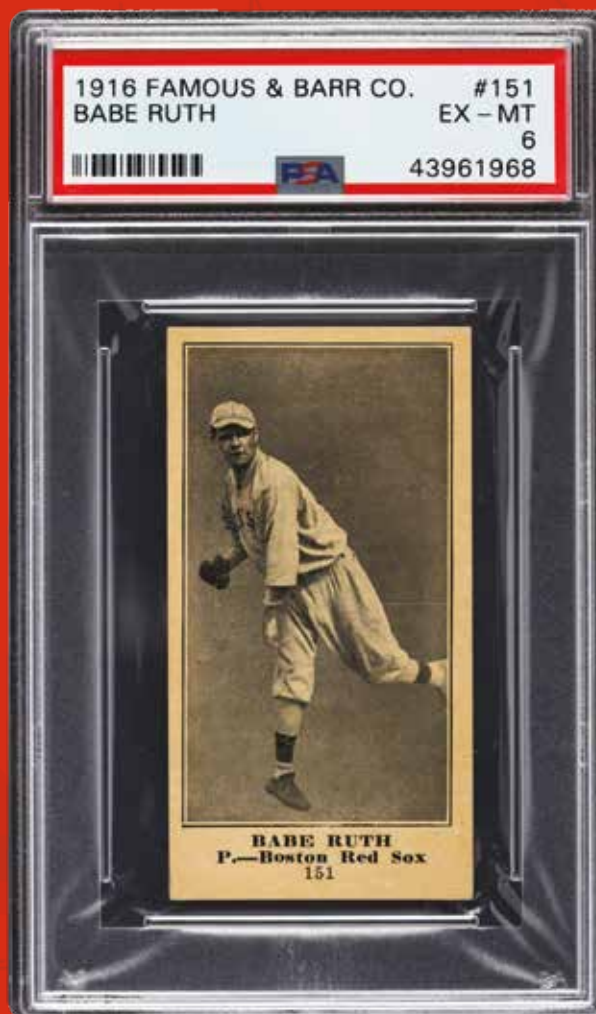
BABE RUTH

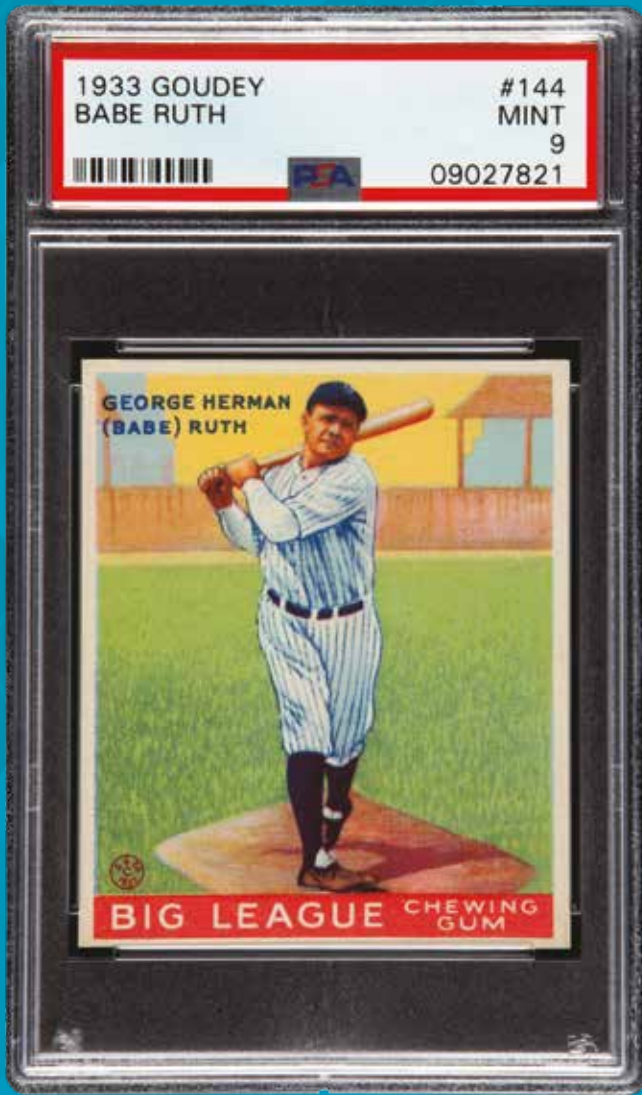
1916 Famous & Barr Co. #151

PSA EX-MT 6

Sold for: \$540,000

AUGUST 2019





BABE RUTH

1933 Goudey #144

PSA Mint 9

Sold for: \$528,000

JANUARY 2019

RICKY WILLIAMS

1998 Heisman Memorial Trophy

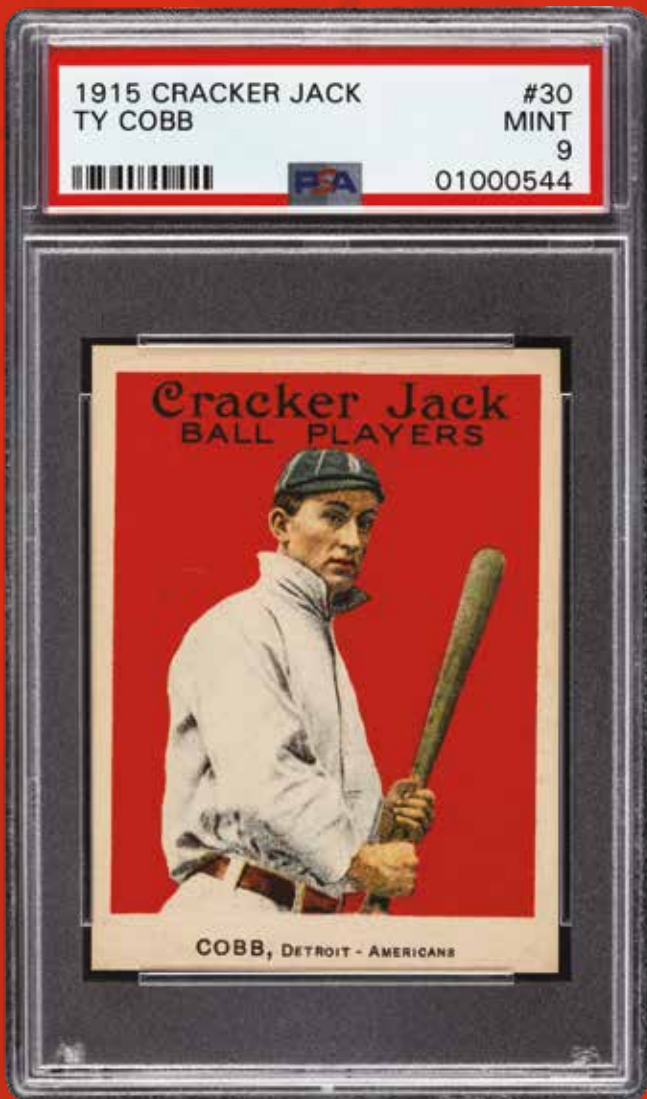
Presented to University of

Texas Longhorns running back

Sold for: \$504,000

OCTOBER 2019





JOE JACKSON

1915 Cracker Jack #30

PSA Mint 9

Sold for: \$504,000

APRIL 2019

JOE JACKSON

1910 Old Mill Series 8

PSA VG+ 3.5

Sold for: \$600,000

FEBRUARY 2019

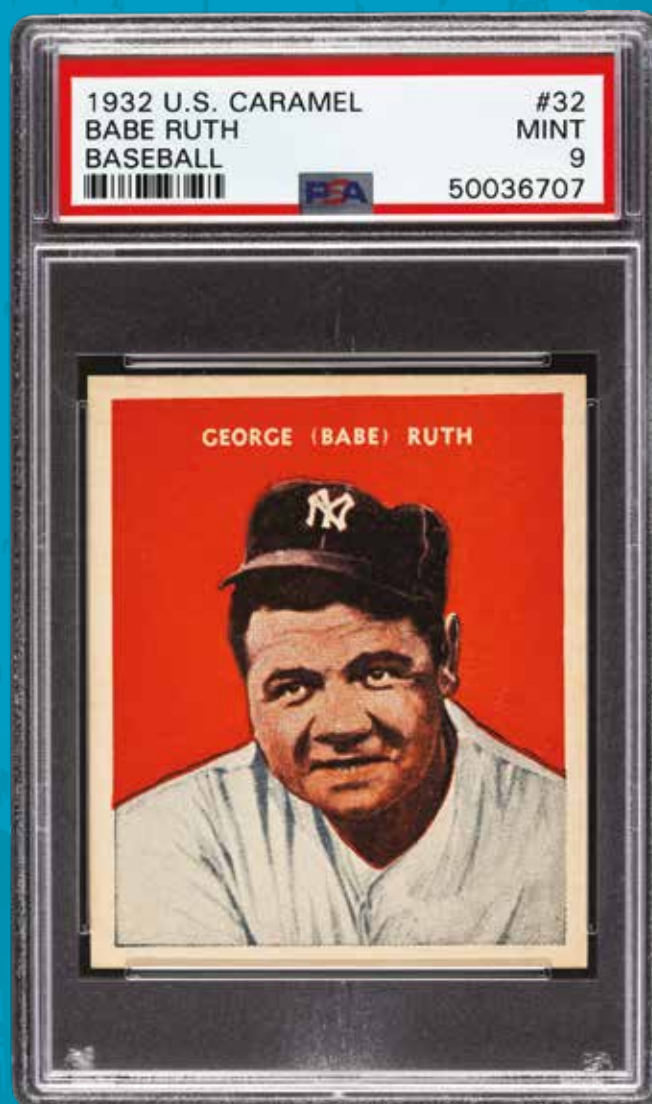




BABE RUTH

1933 Goudey #181
PSA Mint 9

Sold for: \$456,000
JANUARY 2019



BABE RUTH

1932 U.S. Caramel #32
PSA Mint 9

Sold for: \$432,000
APRIL 2019



LOU GEHRIG

1933 Goudey #160

PSA Mint 9

Sold for: \$576,000

JANUARY 2019

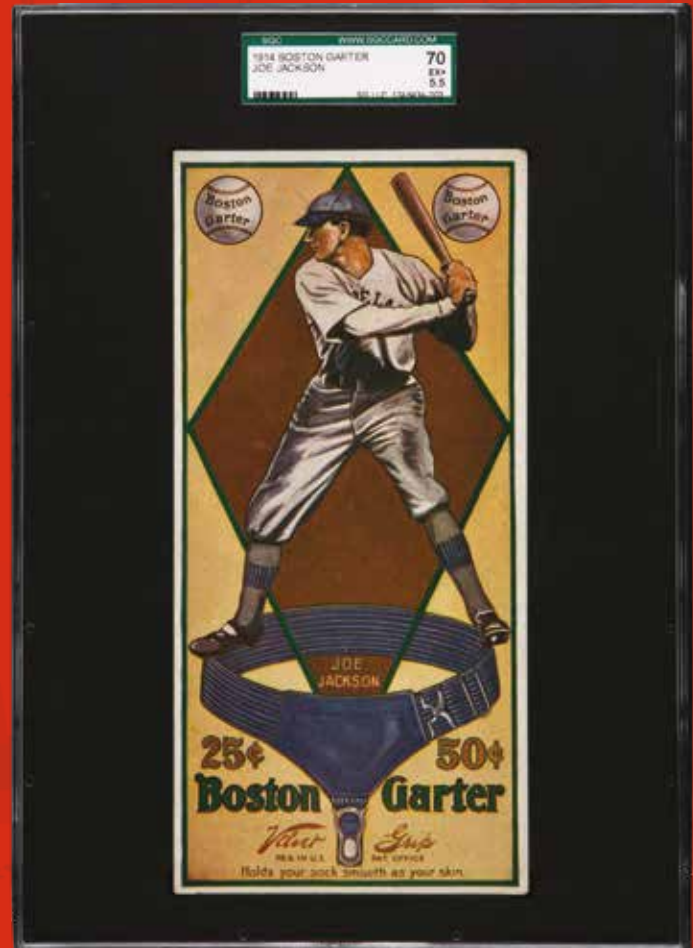
JOE JACKSON

1914 Boston Garter

SGC 70 EX+ 5.5

Sold for: \$480,000

FEBRUARY 2019





Top Hockey Lot
1955-56 PARKHURST
COMPLETE SET (79)
 No. 5 on PSA Set Registry
Sold for: \$96,000
FEBRUARY 2019

Top Basketball Lot
LEBRON JAMES
 2003-04 Upper Deck
 Exquisite Collection
 LeBron James Rookie Patch
 Autograph 83/99 #78
 BGS Mint 9-10 Autograph
Sold for: \$228,000
DECEMBER 2019



Cover Your Bases

If your collection is world class, insurance should not be an afterthought

By Debbie Carlson

Collecting sports memorabilia has been a fun pastime for decades and lately, values for all types of sports collectibles have sharply increased.

Like other collectibles, sports memorabilia have benefited from a good U.S. economy, the growth of internet sales and investment interest in real assets. This has increased prices for objects like baseball cards, jerseys and game-used artifacts.

How far are prices going? Last year, a 1937 Lou Gehrig game-worn New York Yankees jersey sold for \$2.58 million. A lower-quality grade 1909-11 T206 Honus Wagner tobacco card, often considered one of the most collectible baseball cards, sold privately for \$1.2 million. And a 1952 Topps Mickey Mantle #311 card realized \$765,000 (see page 27).

Granted, not every sports collectible is going to fetch a record-breaking price, but these are examples of the value some collectibles can command. That means whether people collect sports memorabilia for nostalgia, love of the game or as part of an investment portfolio, proper care for these objects takes on added importance, including maintaining adequate insurance levels.

THE RIGHT INSURANCE

Many sports collectors initially use their homeowner's insurance coverage to protect their valuables. But homeowner's insurance often does not cover items like baseball jerseys, cards or other sports memorabilia. James Appleton, director of sales, special risk, at MiniCo Insurance Agency, says generally, homeowner's insurance provides limited coverage for anything of a

collectible nature.

Depending on the homeowner's policy, if there is a claim, the insurance company may pay a depreciated amount, or cash value, rather than full collectible value, Appleton says. In a worst-case scenario, the insurer might just pay for the cardboard versus the collectible value of what was lost. "There's usually a happy medium in there obviously, but, like I said, in the extreme case, homeowner's policies typically are there just to make you whole and it's generally outside of a full collectible value," Appleton says.

Even if the current value would fall under a homeowner's insurance cap, collectors may want to consider a separate policy anyway. "If you have a valuable collection," says Robert Brodwater, director at Collectibles Insurance Services, "you should consider getting it properly insured."

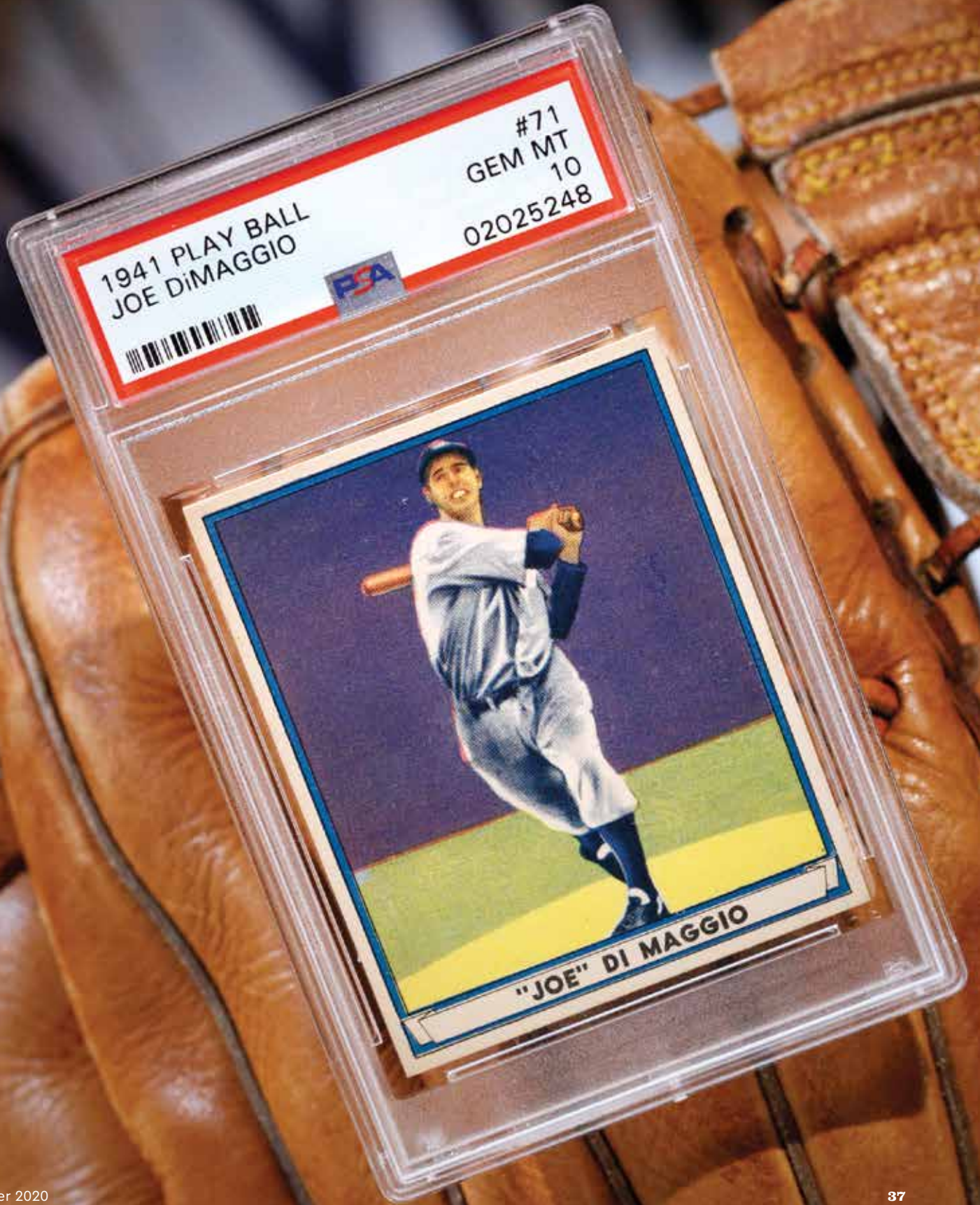
"Usually," adds Erin Bast, a senior underwriter at Huntington T. Block, "we start to see people wanting a separate fine-art policy when, let's say, they've bought that \$60,000 jersey or that \$70,000 home-run bat that won the World Series."

Most fine arts and collectibles insurance coverage are blanket policies and cover a greater array of losses, including mysterious circumstances, and offer full collectible value. Collections insurance also has fewer exclusions, say Appleton and Bast.

Standard policy exclusions include wear and tear, gradual deterioration and botched restoration. Depending on the policy, it may have a very low or no deductible. Annual policy premiums will depend on the collection's value, but can cost \$500 to \$1,000.

When collectors buy a policy, Bast says her firm may ask them a

Joe DiMaggio's 1941 Play Ball #71 card, graded PSA Gem Mint 10, sold for \$750,000 in a February Heritage auction.



few questions, such as what the collection consists of, how many items, total value, if there's a particular item that is likely the most valuable and how the collection is protected.

Policyholders often come up with a collection's value, usually based on a recent appraisal or market value. To ensure coverage levels are adequate, Bast says Huntington T. Block recommends collectors have their items valued every three to five years since the value of sports memorabilia can fluctuate. Appleton says MiniCo, which partners with AXA Art Insurance, doesn't require proof of value when buying the policy, only when filing a claim, which is when they would need records to verify the insured value.

TAKING CARE OF COLLECTIONS

There are several precautions owners of any collection should take, such as having a security system and maintaining adequate temperatures where the objects are held.

Sports-memorabilia collections have a few unique needs, says Laura Doyle, vice president, art, jewelry and valuable collections manager at Chubb. Anything that is displayed should be stored in UV-rated protective cases.

Textiles and autographs, for example, are susceptible to fading when exposed to sunlight if not protected. Doyle also recommends using archival boxes for smaller items. For sports cards, use archival tissue and/or non-toxic archival plastic sleeves or cases to prevent damage.

Collectors need to be careful where they display and store their items. Avoid areas that are below plumbing lines, and think twice before keeping collections in basements, which are more likely to be susceptible to water damage and dampness.

When applying for a policy, some insurers specifically ask if an owner has a basement, if goods are stored there and if there's a risk for flooding. Collections stored on the floor or just slightly off the ground when they suffer water damage potentially might not be paid out. "The policy very much requires certain levels of basic caretaking," Appleton says.

Not storing a collection in a basement might seem intuitive, but that's not necessarily so. "We tend to see that in many cases, sports memorabilia collections might be displayed in a finished basement," Doyle says. "And we have had cases where there has been flooding and the client was able to be compensated for that loss because it was covered under their valuables policy."

In other cases, collectors sometimes travel to sports-memorabilia shows and take their collectibles with them. If that's the case, Appleton says, as long as the owner keeps the collection within their care, custody and control at all times, the policy should be in force. If collections will be displayed at a gallery or museum, he recommends that owners tell their insurer how long the collection will be out of the owner's control. Depending on the length of time out of the owner's possession, the policy may cover the display or the insurer may require the museum to cover it.



Doyle



Appleton

FAKE? OUT OF LUCK

Key drivers to the value of sports-memorabilia are rarity, condition and provenance. These days, another factor is just as important: authenticity. Insurance won't reimburse policyholders if the items they own are discovered to be fake.

"It's really important to do your due diligence when making a purchase," says Laura Doyle at Chubb. James Appleton at MiniCo Insurance Agency concurs. Before buying an item, research the provenance and uniqueness of the object, along with the seller's credentials.

It's becoming harder to detect fakes, so authentication is key. Appleton cites a few tips from AXA Art's authentication experts on how to detect fraud. Authentication experts, he says, can compare paint pigmentations, signatures and the size of the object to make sure the piece is genuine. Forged signatures are also an issue for sports collectors. To check if a signature was rubber-stamped, look for smudges, distortions and other irregularities.

And watch out for anachronistic irregularities, Appleton says. For example, signatures in ballpoint pen first appeared in 1945 and signatures in black permanent markers appeared after 1964.

Depending on the sport, certain athletes or sports people command a premium, some brands are more popular, and each game has specialized equipment and materials. Certain dates, like when a team won a championship, are key to value. Even if articles are genuine, it's important to know the trends to assess value, according to AXA Art tips.

Verifying whether an item is the genuine article, Doyle and Appleton say, in the end comes down to the buyer. "We always recommend a third-party professional that specializes in authenticating sports memorabilia," Appleton says.

Debbie Carlson

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

Fine Art & Collectibles



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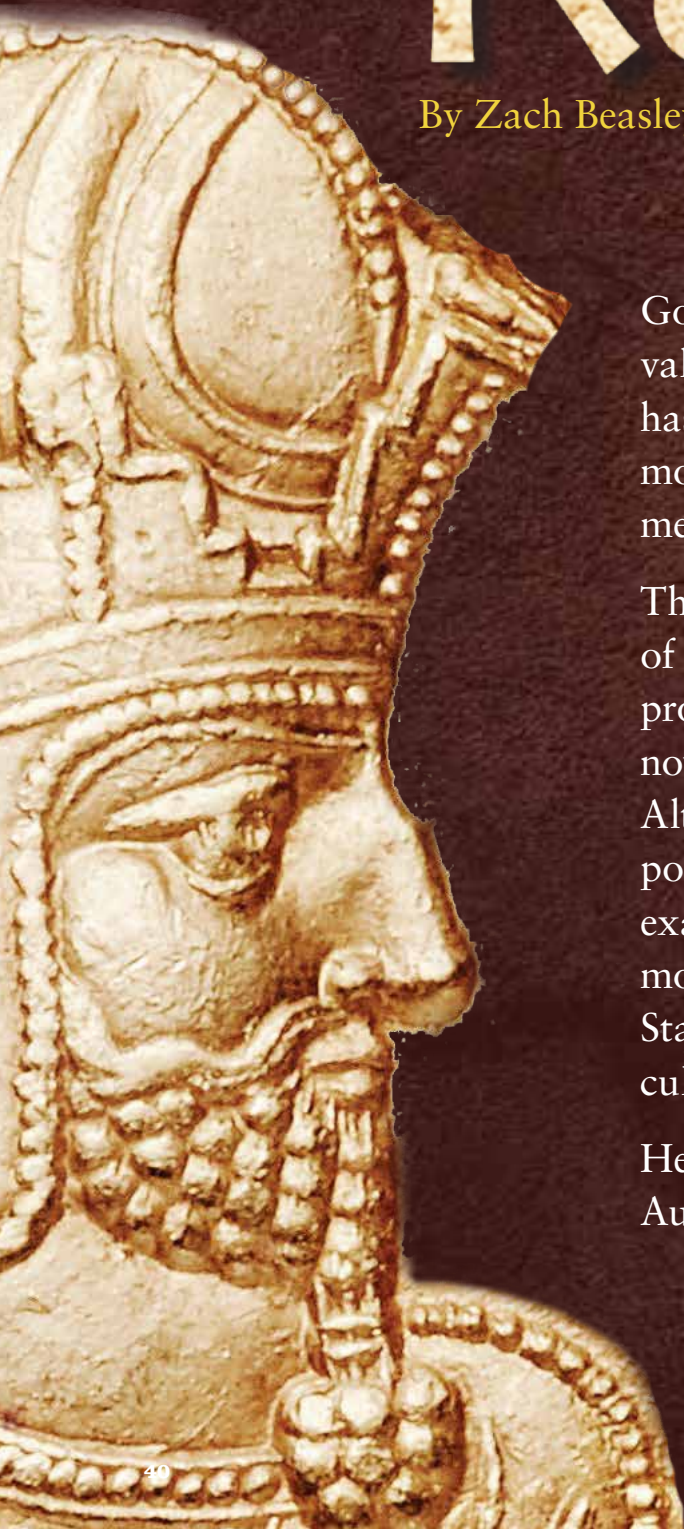
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11 Historical Rarities

By Zach Beasley



Gold has been viewed as something valuable since the dawn of coinage, and has been used as money for many reasons, most importantly as a store of value and medium of exchange.

Thankfully for collectors today, many of the ancient cultures used gold to produce breathtaking works of art we are now able to collect, study and treasure. Although gold coins are extremely popular and widely collected, with some examples reaching seven figures in value, most collectors can still acquire Mint State examples from several regions and cultures, even with a modest budget.

Here are diverse pieces from the Heritage Auctions archives, recently sold at auction.



**ROMAN IMPERIAL, TITUS AS CAESAR
(A.D. 79-81)**

Gold Aureus

Judaeian coinage in general has a massive following, and this aureus, selling for \$956,000 in 2012, is one of the most spectacular gold issues still in existence. The reverse side announces the Roman conquest of the province of Judaea, which was in rebellion from A.D. 66-70, during which the Jews had killed tens of thousands of Roman soldiers and civilians. The IVDAEA CAPTA and DEVICTA coinage series was the broadest and most diverse issue of coins celebrating a Roman victory issued up to that time, comprising coins of every metal, denomination and mint. They formed an important part of the overall propaganda campaign establishing the legitimacy of the Flavian dynasty.



**ROMAN IMPERATORIAL, SEXTUS POMPEY AS
IMPERATOR (44-36 B.C.)**

Gold Aureus

Sextus Pompey initiated the use of dynastic imagery on Roman coinage in response to the decline in traditions in favor of the larger-than-life characters popular with the masses. The careers of the recent warlords, including Sextus' own father, Pompey Magnus, had greatly benefited from the strength of their charisma. In 42 B.C., when aurei of portrait type originally were struck, Marc Antony, Octavian, Marcus Aemilius Lepidus, Marcus Junius Brutus, Gaius Cassius Longinus and Sextus Pompey all were fighting for supremacy. This issue set an exceptionally important precedent with Sextus honoring his family and promoting his lineage. He and his brother Gnaeus portrayed their deceased father on denarii as early as 45-44 B.C., but on this series, Sextus takes it a step further by portraying himself with his deceased brother and father, reminding everyone who served the Pompeian cause. This example sold for \$336,000 at an August 2018 Heritage auction.



**LYDIAN KINGDOM, CROESUS
(circa 561-546 B.C.)**

Gold Stater

King Croesus became legendary for his wealth, and there are several almost mythical accounts of his interactions with another quasi-legendary Greek, the sage Solon, in which they discuss whether wealth and possessions can truly buy happiness. He is also famous for introducing the world's first bimetallic standard, issuing coins of both gold and silver. Before this, coins were produced in electrum, a naturally occurring alloy of gold and silver. This example realized \$132,000 at an August 2018 Heritage auction.



**MACEDONIAN KINGDOM, PHILIP II
(359-336 B.C.)**

Gold Stater

The magnificent obverse die of this late posthumous issue of the ancient city of Colophon bears a portrait resembling Apollo that is quite distinctive and clearly depicts a real person. Comparison with the posthumous Alexander coins under the Thracian King Lysimachus and surviving portrait sculpture leaves no doubt the portrait represents Alexander III the Great himself. This piece sold for \$36,000 at a January 2020 Heritage auction.



**GREEK, ZEUGITANA, CARTHAGE
(circa 350-320 B.C.)**

Gold Stater

Carthage, a Phoenician colony on the coast of North Africa, became a maritime powerhouse in the 5th century B.C. and challenged the Greek cities of Sicily and Southern Italy for control of the western Mediterranean. By the early 3rd century B.C., most of Central North Africa, Spain and much of Sicily had fallen under Carthaginian control and mints were established at diverse places to produce coins used to pay the largely mercenary army. This early stater in pure gold shows a delicacy of style that indicates the dies were created by a Greek engraver of consummate skill. This coin sold for \$15,600 at a September 2019 Heritage auction.



**PTOLEMAIC EGYPT, ARISNOE II
PHILADELPHUS (270-268 B.C.)**

Gold Mnaieion or Octodrachm

No other kingdom or empire in the ancient world could produce such large gold coins, and this display of economic clout drew thousands of mercenary soldiers into Egypt's service. This large and powerful army was put to maximum use by the third king of the Ptolemaic dynasty, Ptolemy III Euergetes (246-222 B.C.). Shortly after inheriting the throne of the Pharaohs, he launched a massive invasion of the neighboring Seleucid Kingdom of Syria. He easily crushed all resistance, even reaching Babylon, where he proclaimed himself King of Kings. This piece sold for \$49,350 at an August 2016 Heritage auction.



**BACTRIAN KINGDOM, EUCRATIDES I
THE GREAT (circa 171-145 B.C.)**

Gold Stater

Alexander the Great's conquests eventually carried him all the way to the Indian subcontinent and established a Greek presence there that persisted for nearly four centuries. The region was first controlled by Alexander's general Seleucus and his descendants. By 240 B.C., the regions encompassing modern Afghanistan and northern India had broken from Seleucid rule and became independent under their own line of kings, who were showcased in a series of coin portraits of astonishing power and realism. Greatest of these was Eucratides, circa 171-145 B.C., whose vast realm was larger than any other Greek-ruled kingdom of the time. This coin realized \$141,000 at an August 2014 Heritage auction.



**KUSHAN EMPIRE, VASUDEVA I
(circa A.D. 191-230)**

Gold Dinar

Kushan gold is still greatly underrated, but collectors are starting to catch on, in part thanks to the recent publication of Kushan, Kushano-Sasanian, and Kidarite Coins by David Jongeward and Joe Cribb. By the time of Vasudeva I, essentially only one deity – Oesho, Kushan god of high places – is found on the reverse. About 150 years earlier and moving forward, a wide array of gods and goddesses can be collected, including some borrowed from the Greek pantheon, such as Hercules. Some mint state dinar types are currently selling for less than \$1,000.

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**SASANIAN KINGDOM, SHAPUR I
THE GREAT (A.D. 240-272)
Gold Dinar**

The second king of the Sasanian dynasty, Shapur I's long and energetic reign raised Persia to glories it had not known since the heyday of the Achaemenid Kingdom eight centuries before. In A.D. 253, Shapur captured and sacked Antioch, the third greatest city of the Roman Empire, forcing the newly installed Emperor Valerian to assemble a large army and move east to confront the rampant Persians. Shapur drew the advancing Romans into a perfect trap and captured Valerian and his entourage alive, the greatest feat of arms yet by a Sasanian monarch and the worst humiliation ever suffered by a Roman emperor. A famous rock-carved relief in Naqsh-e Rostam shows Shapur seizing Valerian by the arm while another Roman Emperor (Philip) kneels before him in supplication. This coin sold for \$10,200 at a September 2018 Heritage auction.



**ROMAN IMPERIAL,
CONSTANS, AS AUGUSTUS
(A.D. 337-350)
Gold Medallion of 4½ Solidi**

Medallions of multiple solidi were not intended for circulation, even though they are expressed in monetary terms, since they adhere to the weight standard at the time. They were minted as presentation pieces, typically for high-ranking military officers, and given at grand ceremonies during the visit of the emperor to the various cities. It is common to see these types of medallions with a mount of some sort, since the officer would wear it as a gift from the emperor himself. This example sold for \$156,000 in August 2019.



**BYZANTINE EMPIRE,
JUSTINIAN II, FIRST REIGN
(A.D. 685-695)
Gold Solidus**

The portrait of Christ on the obverse of this solidus is the first numismatic representation of Jesus, and immediately followed the ruling of the Trullan Synod of A.D. 692 that Christ could be depicted in human form. Justinian II was ostentatiously devout and placing the divine image on his coinage reflected this. The image is remarkably naturalistic and lifelike, and was likely based on the mosaic image of Christ in the apse of the Great Palace of Constantinople, which was itself influenced by Hellenistic depictions of Zeus. This example realized \$13,200 at an August 2018 Heritage auction.



ZACH BEASLEY, *senior numismatist in the World & Ancient Coins department at Heritage Auctions, has written for Coin World magazine.*

Denominations

aureus: ancient gold coin used in the Roman Empire; also used for similar coins imitating Roman aurei by cultures who traded with Rome

denarius: ancient silver coin used in the Roman Empire; also used for similar coins imitating Roman denarii by cultures who traded with Rome

dinar: ancient gold coin used by eastern cultures, such as India and Sasanian Kingdoms, through the Ottoman Empire, to modern day Saudi Arabia

solidus: ancient gold coin used in the Roman Empire; it replaced the aureus during the monetary reform of Constantine the Great, circa A.D. 318, and remained in use during the Byzantine Empire until the reign of Nicephorus II (A.D. 963-969)

mnaieion, octodrachm: ancient gold coin used by the Ptolemaic Empire



Dazzling Achievement

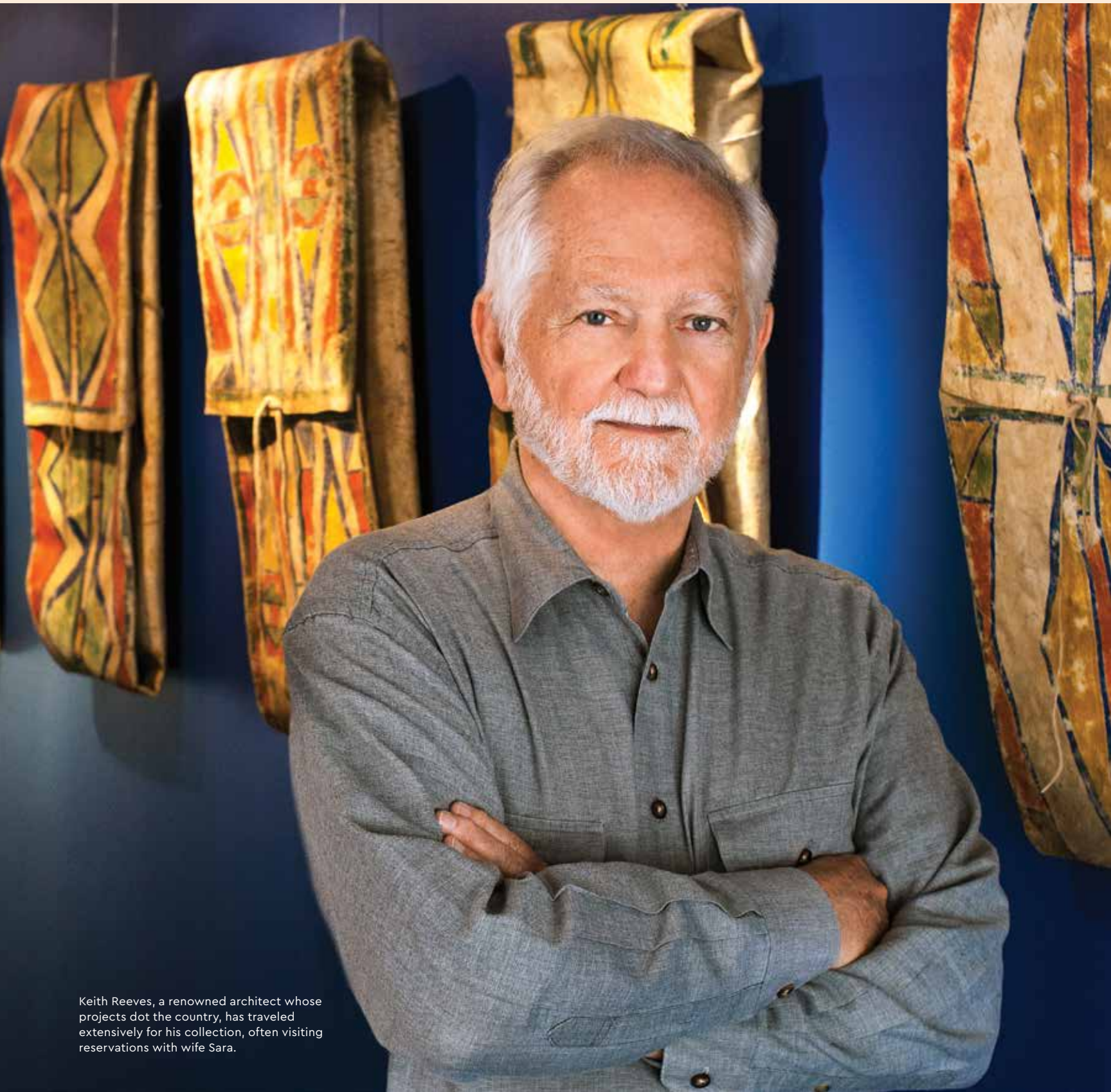
By David Seideman ■ Portrait by Beverly Brosius

Keith Reeves
pursues
American
Indian
art with
intellectual
vigor, building
a museum-
quality
collection in
the process

Heritage Auctions recently sent packers to the home of I.S.K. “Keith” Reeves V and Sara W. Reeves in Winter Park, Fla., to pick up about 300 American Indian objects for an auction on May 29. The towering glass cases throughout the house, from floor to ceiling, were filled with rare artworks Keith Reeves had acquired from across the country over half a century. “It was sad to see it all go,” he says. “She [wife Sara] was traumatized. These are family friends. By the second day, it eased off and it was a catharsis knowing that we are not responsible for this anymore.”

Reeves’ loss is the collecting world’s gain.

“Webster’s defines a ‘connoisseur’ as a person with knowledgeable and sophisticated discrimination, especially in the field of the art or in matters of taste,” Frank Holt, executive director at Mennello Museum of American Art, wrote in a 2014 catalog for an exhibit, one of five



Keith Reeves, a renowned architect whose projects dot the country, has traveled extensively for his collection, often visiting reservations with wife Sara.

— † † —
“The hunt is
everything!
Where is
the next
treasure
and how am
I going to
find it?”
— † † —



Cheyenne Ledger Drawing by
Howling Wolf
23¼ x 14 in., excluding frame
From the I.S.K. Reeves V and
Sara W. Reeves Collection



that various museums have held to showcase Reeves' collection. "Having known Keith and Sara for more than 25 years, I would put them in this category. They have read, looked, discussed and immersed themselves in the field of Native American art. They have bought and traded objects, always with the goal of increasing the quality of their collection."

Over the years, I've interviewed many passionate collectors. None has pursued his prized possessions, from Alaskan Eskimo to Florida Seminole art, with quite the intellectual vigor that Reeves has. He presents papers at conferences and talks to tribal members about their pieces. "To make an object come alive,

you're honoring the heritage and the person who made it," he explains. "You have the responsibility to care for it with the respect it demands."

Take a marquee piece in the Heritage auction: a Bear Warrior Society shirt from the Blackfoot Tribe dating from the first half of the 1800s. "In warrior societies, one warrior considered the most audacious was allowed to wear their bear shirt," he says. "This shirt is an exceedingly important, early piece."

Reeves says the shirt was a gift in the 1940s to the acclaimed Western artist Bernard Thomas (1918-1992) from the Crow, who brought him significant gifts and artifacts because they admired

his accurate depiction of them. The artist also gave destitute tribe members food and money and asked for nothing in return. The Crow presented the shirt to Thomas in a bonnet case used for a head dress and wrapped it inside with a red linen shirt from the late 19th century.

The upcoming auction of items from the Reeves collection also features three Navajo Germantown weavings. They are named “eyedazzlers” because the overall design quality literally dazzles the eye with a spark of motion unique to Navajo textiles. The finely and tightly woven pre-dyed wool was prepared in Germantown, Pa., and supplied to Navajo by traders on or near the reservation.

One of the most outstanding rugs (circa 1880-1890) in the auction is made of four-ply commercial yarns of white, green, red, blue, dark blue and orange-brown against a red background with crosses and terraced elements, and finished with wool fringe. “Germantown eyedazzlers are incredibly colored,” Reeves says. “And they are really well woven, a tour de force, to show off the weaver’s artistic talent. It was one of their few ways to make money.”

This rug came in a group of three from a woman in Mount Dora, Fla., coincidentally just an hour’s drive from Reeves. At first, Reeves ignored her phone calls for six months. He still kicks himself for not taking her seriously, but the story has a happy ending.

When he finally met her and made an offer, she asked if the price was for all three. No, he responded to her delight. For each one. His only regret is that he did not take the linen bags the rugs were rolled in because they would have represented part of the heritage as well.

Reeves’ tale offers two cautionary lessons for collectors. First, always keep the original packaging; it enhances the history and value. Second, jump on every lead.

‘METICULOUSLY CURATED’

Reeves, a renowned architect whose projects dot the country, has traveled extensively, often to visit other collectors and to reservations with his wife. (Sara Reeves, a fellow lover of the same art and artifacts and weaver herself, was adopted by the Hopi tribe in an elaborate ceremony, a high honor.) Keith also scours the internet and bids in auctions. As an architect, he prides himself on his “visual acuity.”

Delia E. Sullivan, senior specialist and consignment director at Heritage’s Ethnographic Art department, adds that Reeves’ collection



Germantown Weaving
Dimensions: 48 x 31 in.
From the I.S.K. Reeves V and
Sara W. Reeves Collection

Blackfoot Bear Warrior Society Shirt
Width across arms: 47 in.
From the I.S.K. Reeves V and Sara
W. Reeves Collection



has been “meticulously curated. Mr. Reeves has a file and a collection tag for each item,” she says. “The material being offered at auction will be sold with those tags, indicating it is from the I.S.K. Reeves V and Sara W. Reeves Collection.”

Reeves developed the collecting bug from his parents. While growing up, his parents owned a big antique store in Winter Park, Fla., and were collectors themselves. Every time a new piece came into the store, they gave him the complete provenance. He later studied anthropology at the University of Florida and served in the Peace Corps in Tunisia, where he learned to appreciate objects from indigenous cultures. Besides being a prominent fixture at conferences, he has served as president of the Central Florida Anthropological Society.

How does one sustain a collecting interest for 50 years?

Simple. “The hunt is everything!” he declares. “Where is the next treasure and how am I going to find it?”

Among his favorite finds was a shaman’s mask of an Eskimo from the 19th century. “It was all hand carved, not sanded, and simply painted,” he says. “And very, very thin. Plus, it’s one of the few artifacts from that culture.” The mask was used in healing ceremonies, worn by the shaman as he or she wielded the power to heal a sick patient.

Acquiring the mask was pure luck for Reeves. One day,

while strolling the aisles of an annual antique market in central Florida, he happened upon the mask on a table and bought it for a nominal amount. Two years later, the woman dealer at the same show – obviously now aware of the mask’s importance – exclaimed to him, “I should never have sold it to you!”

Another magnificent piece in the Heritage auction also led to seller’s remorse. It is a ledger drawing by Howling Wolf, a Cheyenne warrior, leader of raids and an exceptional artist. Starting in the 1860s, Plains warriors illustrated their battle exploits in ledger books and on ledger book paper acquired through trade and gift. Plains artists frequently represented warfare between tribes.

Howling Wolf’s dramatic work captures a warrior society gathering with leaders on horseback. Their feathered laces, with a distinctive bent feature, represent those carried by the Cheyenne’s Bowstring Society.

Reeves was outbid for it in a Sotheby’s auction. Fortunately, the winner was a good friend, so he was able to buy it from him for a slight premium. His friend has regretted that sale ever since. Over the years, he has phoned him five times in a futile effort to recover it. They are still friends and Reeves stresses the importance of maintaining such relationships to buy, sell and trade.



“To make an object come alive, you’re honoring the heritage and the person who made it”



Cheyenne Beaded Hide Baby Carrier
Height: 43½ in. overall
From the I.S.K. Reeves V and
Sara W. Reeves Collection

STILL ACQUIRING MATERIAL

The decision to auction off his collection resulted from a heart-to-heart talk with his two sons, who accompanied him on archeological digs as boys: “They said ‘Dad, it’s not our interest and it’s worth a lot more if you can tell the story.’”

Reeves has four grandchildren and their college educations to consider, as well.

When I spoke to Reeves, 79, he was thrilled with purchases that had just arrived and were sitting on his desk: early Florida Seminole photographs and baskets. He is still actively adding Seminole material to his collection, considered to be the largest of its kind in the world held in private hands. He is now busy contemplating which institution to donate it to.

In the meantime, Reeves is excited about another moment in the sun at a preview and reception for his collection scheduled for May 19 at Heritage’s Park Avenue location in New York. Guests will enjoy the opportunity to personally ask the connoisseur about the importance of his objects. “This is a special auction preview event,” says Heritage’s Sullivan. “Mr. Reeves can speak about the pieces better than anyone.”

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



Northwest Coast/Eskimo Mask
Height: 9¼ in.
From the I.S.K. Reeves V and Sara W. Reeves Collection



Zuni Stone Fetish
Length: 5¼ in.
From the I.S.K. Reeves V and Sara W. Reeves Collection



Eskimo Brooch/Pendant by Denise Wallace
Height: 1¼ in.
From the I.S.K. Reeves V and Sara W. Reeves Collection

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COMICS AND COMIC ART CATEGORY
BREAKS RECORDS AS SUPERHERO
CULTURE STAYS STRONG

SUPER-CHARGED

By The Intelligent Collector staff

Comics and comic art had a spectacular year.

Heritage Auctions set a new record when its comics and comic art department registered sales of more than \$79.3 million in 2019. The total is up more than \$20 million from 2018, which also saw a record-setting total of \$58.5 million.

“Our bidder base of collectors, both seasoned and new, has been expanding at a rate beyond our most optimistic expectations,” says Aaron White, a comics consignment director at Heritage. “Comic books, comic art and related memorabilia have never been more popular.”

Among the treasures grabbing collector attention in 2019:

- Frank Frazetta’s *Egyptian Queen painting for Eerie #23* (Warren, 1969) sold for a record-setting \$5.4 million
- *Marvel Comics #1* (Timely, 1939), Windy City Pedigree, CGC NM 9.4, sold for \$1.26 million
- Hergé’s first Tintin cover art, which appeared on the Feb. 13, 1930 issue of *Le Petit Vingtième*, sold for \$1.12 million
- *Captain America Comics #1* (Timely, 1941), San Francisco Pedigree, CGC NM 9.4, realized \$915,000
- Robert Crumb’s “Stoned Agin!,” *Your Hytone Comix* (Apex Novelties, 1971), inside back cover original art, sold for \$690,000
- Neal Adams’ *Batman #251* (DC, 1973), original cover art featuring the Joker, sold for \$600,000
- *Superman #1* (DC, 1939), CGC VG/FN 5.0, sold for \$456,000
- Jack Kirby and Syd Shores’ *Captain America #103* (Marvel, 1968) original cover art featuring Red Skull, sold for \$288,000

What’s behind the surging interest?

“Thanks to movies, TV shows, toys and games inspired by Marvel, DC and other comic-book publishers,” says White, “comic characters are enjoying an unprecedented international appeal among all age groups and demographics, especially millennials and younger.”

Another explanation could be that the baby boomer generation has hit a critical mass of nostalgia and disposable income – “a position that handily explains a similar rise in popularity enjoyed by retro and vintage science-fiction art,” reports *Forbes* magazine. “Whatever the answer, more and more collectors old and new are getting the itch to buy comics.”



Neal Adams Batman #251 cover art, 1973



Captain America Comics #1, 1941



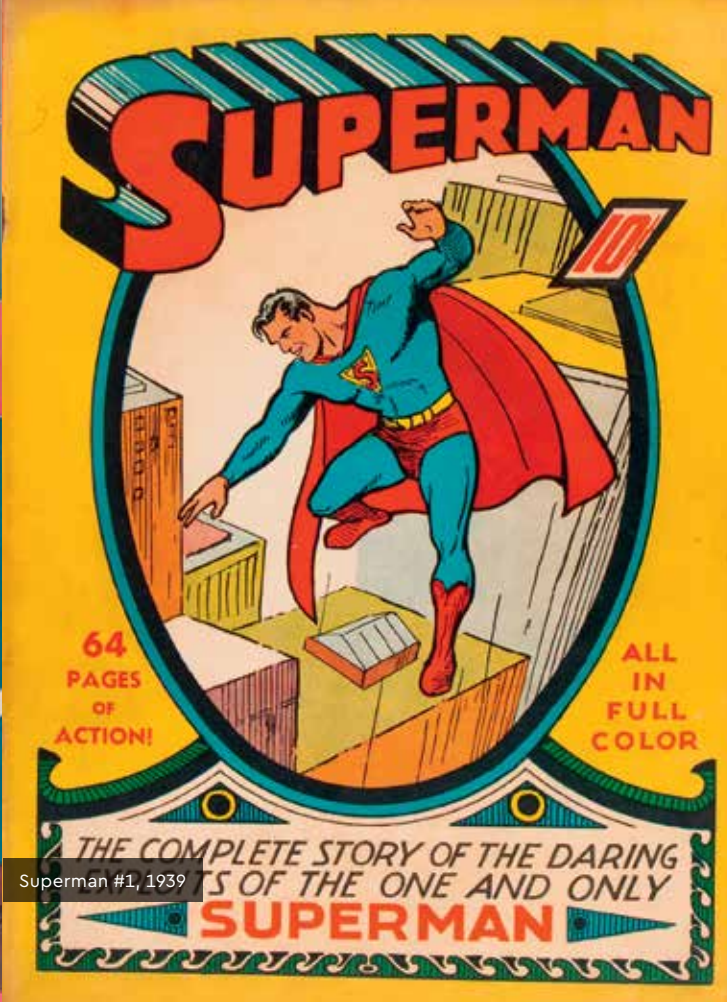
Robert Crumb "Stoned Agin!," 1971



Jack Kirby/Syd Shores' Captain America #103 original cover art, 1968



Marvel Comics #1, 1939



Superman #1, 1939

THE INCREDIBLE CHRIS CLAREMONT

'X-MEN' WRITER EXPLAINS HOW
CREATIVE TEAM PRODUCED SOME OF
THE HOBBY'S MOST COVETED PAGES

Interview by Barry Sandoval

Chris Claremont likes dealing with big stuff, big metaphors, big moments, big challenges. This should come as no surprise to anyone who has read the work of the comic book writer and novelist, best known for his 1975–1991 stint on *Uncanny X-Men*. Claremont took time to talk about the creative process behind those legendary tales and two pages of original art from *X-Men* #134 and #137 he consigned to a March 2020 auction at Heritage.

Can you explain how Marvel's policy worked with regard to writers receiving some of the original art?

The structure evolved back in the very early '70s – the 17 story pages were split up, with a proportion to the penciler and a proportion to the inker. Over a period of time, the policy was changed further so the pages weren't strictly to the penciler and the inker [i.e. the writer was included] and that's how it's been from that point on.

To be honest, back then there was never really a sense that there would be a significant resale market. It was just a courtesy. Most of the time, it was a random selection. In this case, considering the issues involved, I got a fairly nice couple of pages and I've had them for 40 years, and the time has come to move on.

Looking at issue #134 page 26, I'm reminded how, more so than any other writer, you always presented an immediate threat to your characters and also showed the readers that even more threats were imminent.

The fun for a creator is somewhat perverse. You keep putting the characters through torture. On the page you're referring to, you think it's almost the calm before the storm. "We're making our happy escape, we'll go back to the mansion and have a drink ... Oops."

We're trying to entice you not to use the end of a story arc as a jumping-off place. This is a serial storytelling form. I never think of the end of a story arc as an end. It's a transition to the next arc. When we're at a convention,

someone invariably asks me "What is your favorite story" and my answer has always been "#94 through #279, page 11." Because to me, it is like life – it has high points along the way but it is always one ongoing story. So for me, the end came when I left the book, and that's it.

What we had fun doing is telling a multilevel story. You can read it as a simple adventure, you can read it as a complex character story, everything. And the art at its best tended to embody that.

On that page from #134, Dark Phoenix is about to make her first appearance, and in issue #137, page 37, we've almost reached the culmination of the Phoenix saga.

The second page is a complement to the first. "We're fighting as hard as we can, we're on the moon, it is our last stand, there's no way we can survive." If we're thinking in terms of an untold story: We have no idea how long [Scott Summers and Jean Grey] were behind that wall of moon dust. Jean is a telepath [and can delve into Scott's feelings that way] – in the space between the two panels they could have lived happily ever after. It's like Leo DiCaprio and Kate Winslet in *Titanic*, except Jean Grey is the one in the water.

In this moment, they believe they're both dead but they will face it together. Think about it: "We're 20, we're on the moon, why are we fighting to our deaths?" That's the feeling I got when I first read Stan and Jack's [Lee and Kirby's] work eight years earlier, and that's the feeling that I wanted to bring to readers of my work. It isn't just "Hero fights villain, move on to the next fight."

I always thought it was a wonderful touch that Jean puts on her old Marvel Girl costume for this last stand.

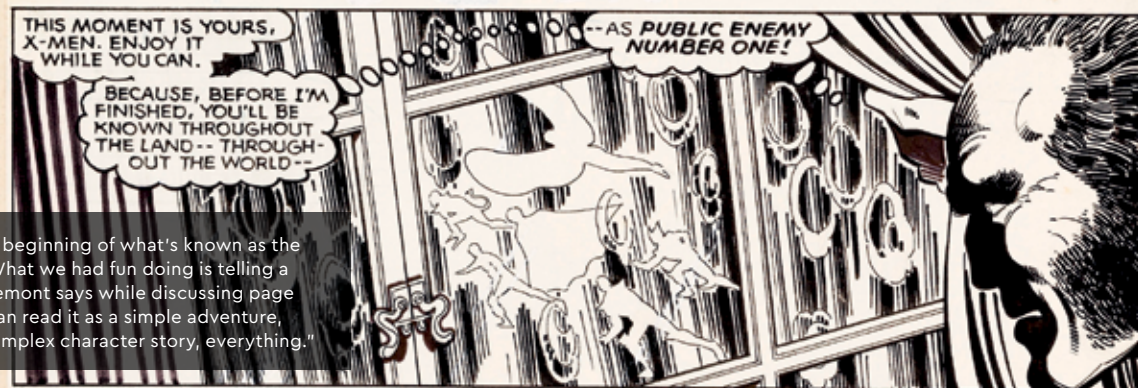
This is Jean reaching back to a more innocent, more heroic age. The problem with the Phoenix outfit is that it binds her to what Dark Phoenix did, so here is something more innocent. [But actually, the origin of the idea was that] John [Byrne] wanted to do an issue with the old costume.

"WE GOT 100, 150 LETTERS. PEOPLE WERE HEARTBROKEN. I GOT DEATH THREATS FOR REAL THAT WE REPORTED TO THE NYPD."



"The point from our perspective was just to do the best story possible and let the sales take care of themselves," says Chris Claremont, at Comic Con Paris 2019.

Associated Press



X-Men #134 marks the beginning of what's known as the Dark Phoenix Saga. "What we had fun doing is telling a multilevel story," Claremont says while discussing page 26 in the issue. "You can read it as a simple adventure, you can read it as a complex character story, everything."



X-Men #134 and 137 are key early issues (1980) in the Dark Phoenix Saga.

In the context of this moment it works. It's her drawing a line between Marvel Girl and Phoenix even though at that point, I think there was no line. Though John would disagree with that last statement.

Everyone remembers the ending of #137, though I think most fans know that was not the original ending that you wrote [readers can see 1984's *Phoenix: The Untold Story* for the full story behind that].

[The page being auctioned by Heritage is] one of my favorite pages. That page is the essence of the decision I had to make, which is what to do with Jean. That is where it started.

How much time did you have to make the changes to the last few pages of the story, and what was that experience like?

John started drawing Monday. We sent the book out [to the printer] Thursday.

Even we, the creators, ended up sitting on the edge of our seat as much as the readers did! As far as I'm concerned, the new ending had a lasting effect, which is totally cool.

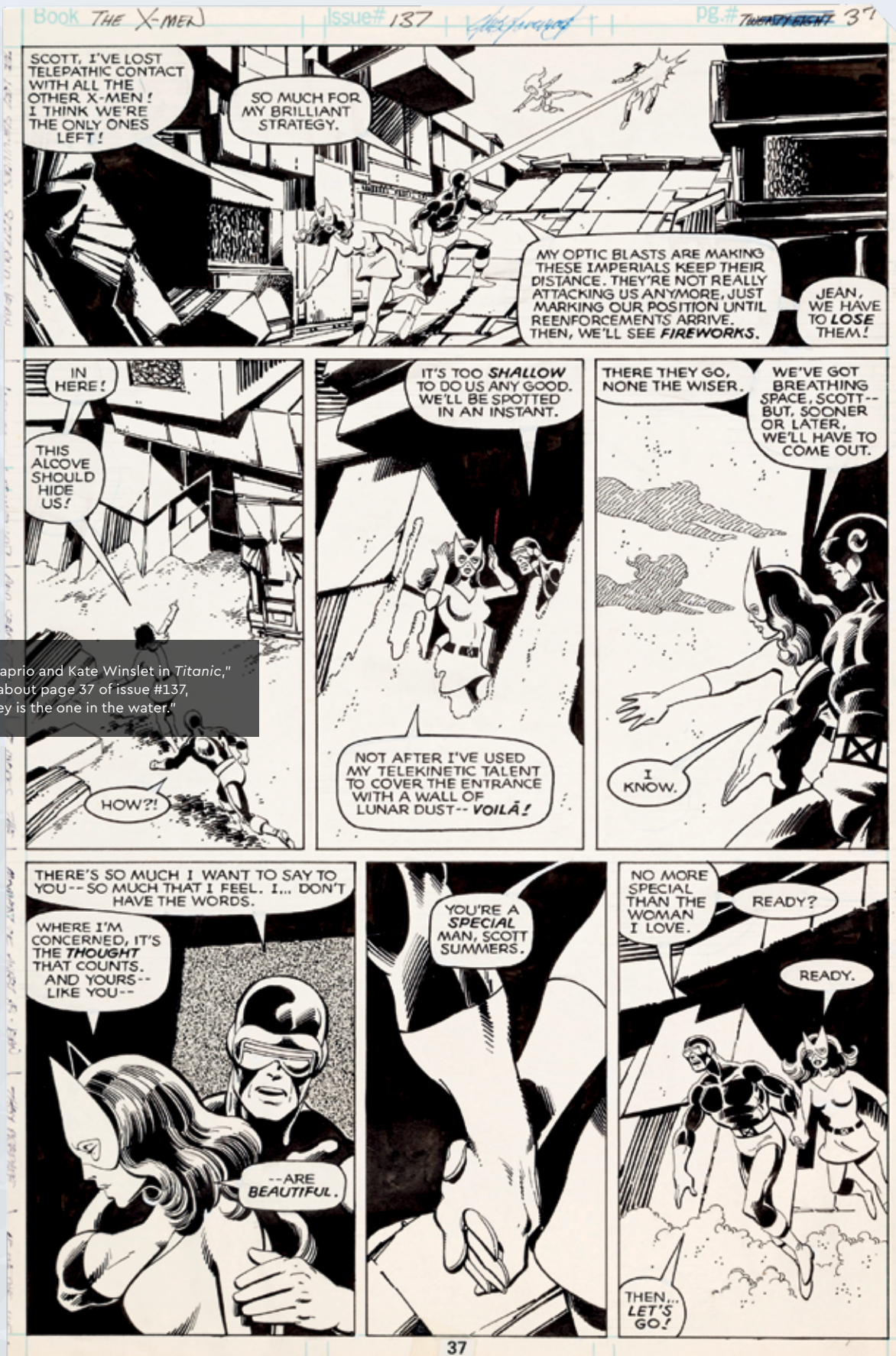


The reader thinks it's going to end one way and you make a sharp left turn.

Today it's impossible to keep a secret. What was different back then is there was no news source [to leak breaking news, as happens online or on social media today], plus no one saw this coming because we changed the ending at the last minute.

It had an incredible impact but unlike some other comic book deaths I could name, there was nothing "cheap" about the death of the character.

It's trying as much as possible to present the characters as real beings so an audience can respond to them in the same terms. You're not casual in your relationship with the characters. With Superman, you can take it or leave it because nothing ever changes. I wanted things to change. I wanted the readers to understand that there's a reality for these characters that is as real and valid as it is for us in life. Nobody gets out unharmed or unaffected. It all starts with caring about Jean. She and Scott are the second-longest romantic relationship at Marvel.



"It's like Leo DiCaprio and Kate Winslet in Titanic," Claremont says about page 37 of issue #137, "except Jean Grey is the one in the water."

"THE FUN FOR A CREATOR IS SOMEWHAT PERVERSE. YOU KEEP PUTTING THE CHARACTERS THROUGH TORTURE."

True, but it wasn't a very interesting relationship until you started writing it.

The cheap answer is, I guess writers do make a difference. You don't treat them like characters. You treat them like people. For instance, Scott's inherent baseline is to be an a**hole whether everyone likes it or not.

Many of the best comic runs of the 1980s were by one person who served as both the writer and the artist, but on the *X-Men*, the whole creative team stood out.

You look at Frank Miller's work, you look at Walt Simonson's work, such energy, such passion. I find it cool. But what I loved was an opportunity to work with artists of exceptional talent and create a story. John's and my synergy was breathtaking. It's up to me to craft my dialog in a way that complements the art. Throwing a concept at Dave Cockrum or John Byrne and watching how they bring it to life, that inspires me in return. This is where a key difference is with the writer and the artist being separate people. Sometimes the artist's response is out of left field, but it also can be useful, and often it's a lot more fun than what you originally had in mind.

John is an extraordinary artist. The scenes he creates have texture and detail – and the wonder of Terry Austin as an inker is that he catches it all. Even given John's incredibly distinctive and consistent presence as a penciler, Terry gave the art even more in terms of defining the characters.

We also had what's very rare in comics: a consistent ongoing creative team. The classic is the last page where you end up with Wolverine.

I think any X-Men fan will know what you're referring to: the last page of #132, a five-panel sequence with minimal text, where Wolverine, who we thought was out of action, surfaces in a raging underground sewer, seething and ready to strike back.

There are times when I know when to shut up as a writer. Between John's pencils, Glynis' color, Terry's inking and Tom's lettering – the reader sees it and thinks, "The bad guys are in such trouble now."

How did issue #137 do, in terms of sales and readers' immediate reaction?

Double-size issues usually sell less than the surrounding books [owing to the higher cover price], but we didn't lose any sales at all. It sold remarkably well for a double size issue. It sold *really* well for an X-Men issue.

We got 100, 150 letters. People were heartbroken. Some were really pissed. I got death threats for real that we reported to the NYPD.

We then have a pause-for-breath issue [Jean's funeral, #138] just to remind everyone we weren't kidding. Two issues later, John and I did "Days of Future Past," which threw the whole thing into a kerfuffle. "You thought the *last* thing was something to worry about? Hello!" And we did it in two issues. You say your piece, you get off and move on to

the next. "Days of Future Past," if done in current comics, would be a 20-issue crossover.

Stan Lee's rule was every story is one issue. You can go to two if you really have to – if you have a Galactus story you can do three, but even then, the end was Johnny Storm going off to college. You get on, you say your piece, you get off. If it's a disaster, to quote Archie Goodwin, "You've got 30 days to fix it" [by coming up with a better story the following month]. Today's continuity is so integrated across multiple arcs, if you make a misstep today, you have a problem. Of course, the way Stan did it was defined by different parameters than the current marketplace.

How were the sales of the *X-Men* compared to other Marvel titles at the time?

The sales were just remarkable. It was only five years since the book had been rebooted. We just kept on building and building. We were always duking it out with Frank [Miller's *Daredevil*] at the top of the heap. Once Paul Smith came in [as *X-Men* penciler], we were alone at the top.

I'd compare it to the day [the original] *Star Wars* opened. I went to the Loews Theater in New York. I was there one and a half hours before they opened. I was the twelfth person there. The theater had only sorta kinda filled up by the time the movie started. But when I walked out, the line was three times around the block and it didn't go away for three or four months. Something like that happened with the X-Men.

The point from our perspective was just to do the best story possible and let the sales take care of themselves.

Today, the neat thing is going to conventions and discovering that readers are in love with the work. To me, the thing I find extraordinary is after 40 years, I go to a convention and I'm talking to fans and signing books nonstop for two, three, four, or at the Lucca [Comics & Games show in Italy] it's even *five* days! Because I've got people coming up and buying copies for their grandparents who read the book when they were younger and buying copies to give to their kids. I'm working on my third generation, or possibly my fourth of readers, which to a writer is like, "Holy cow!"



BARRY SANDOVAL is vice president at *Heritage Auctions*.

FRAZETTA RULES™

COMIC ART EXPERT JOE MANNARINO EXPLAINS HOW COLORFUL BROOKLYN NATIVE PAINTED ON HIS OWN TERMS

Interview by Greg Smith

In the realm of science fiction, there is no artist that flies higher than Frank Frazetta.

Probably best known for his depictions of Conan, Tarzan and John Carter of Mars, Frazetta's genesis and lifelong love affair in the industry was found in comics, as he lent his pen and brush to titles like *Famous Funnies*, *Li'l Abner*, *Johnny Comet* and assisting on the *Flash Gordon* daily strip. But Frazetta (1928-2010) was unlike many other illustrators of his time. He knew and believed he was the best, and this magnitude of confidence drove his career through sometimes bumpy roads that ultimately led to the promised land of fame and notoriety.

When Frazetta's oil on canvas painting *Egyptian Queen*, originally produced as the cover for *Eerie* magazine #23 in mid-1969, sold for \$5.4 million at Heritage Auctions in May 2019, it set records as the most expensive piece of original comic book art ever auctioned, as well as the top price for any painting ever sold at that auction house. If you've taken a good look at the Frazetta original art market, you would find the names Joe and Nadia Mannarino unavoidable. For when the Frazettas were ready to sell the originals, that is who they called.

We sat down with Joe, director of comics and comic art at Heritage Auctions in New York, to talk about this enigmatic figure and how the market finally came to meet his expectations.

Tell me about the first time you met Frank Frazetta.

I met Frank Frazetta under different circumstances several times beginning in the late '70s. However, it was not until the late '80s that Frank and [wife] Ellie contacted me, along



Frank Frazetta (1928–2010) in his East Stroudsburg, Pa., studio in 1994.

Associated Press

with my wife, Nadia, and asked us to represent them for the sale of their original art.

When we went out to East Stroudsburg for this “official business meeting,” I walked into Frank's studio and he immediately extended his hand and asked if I was “going to melt like a typical fanboy.” A bit taken back, I replied, “No, actually I am not that big a fan of your work.” He looked stunned. I went on to explain that his subject matter and the consistent bragging about completing paintings in an hour or two, while never really finishing them, seemed to be demeaning to other artists, who took their work more seriously. He asked me where I was from. I told him New York. “Where in New York?” I replied Queens. He then stated that no one in

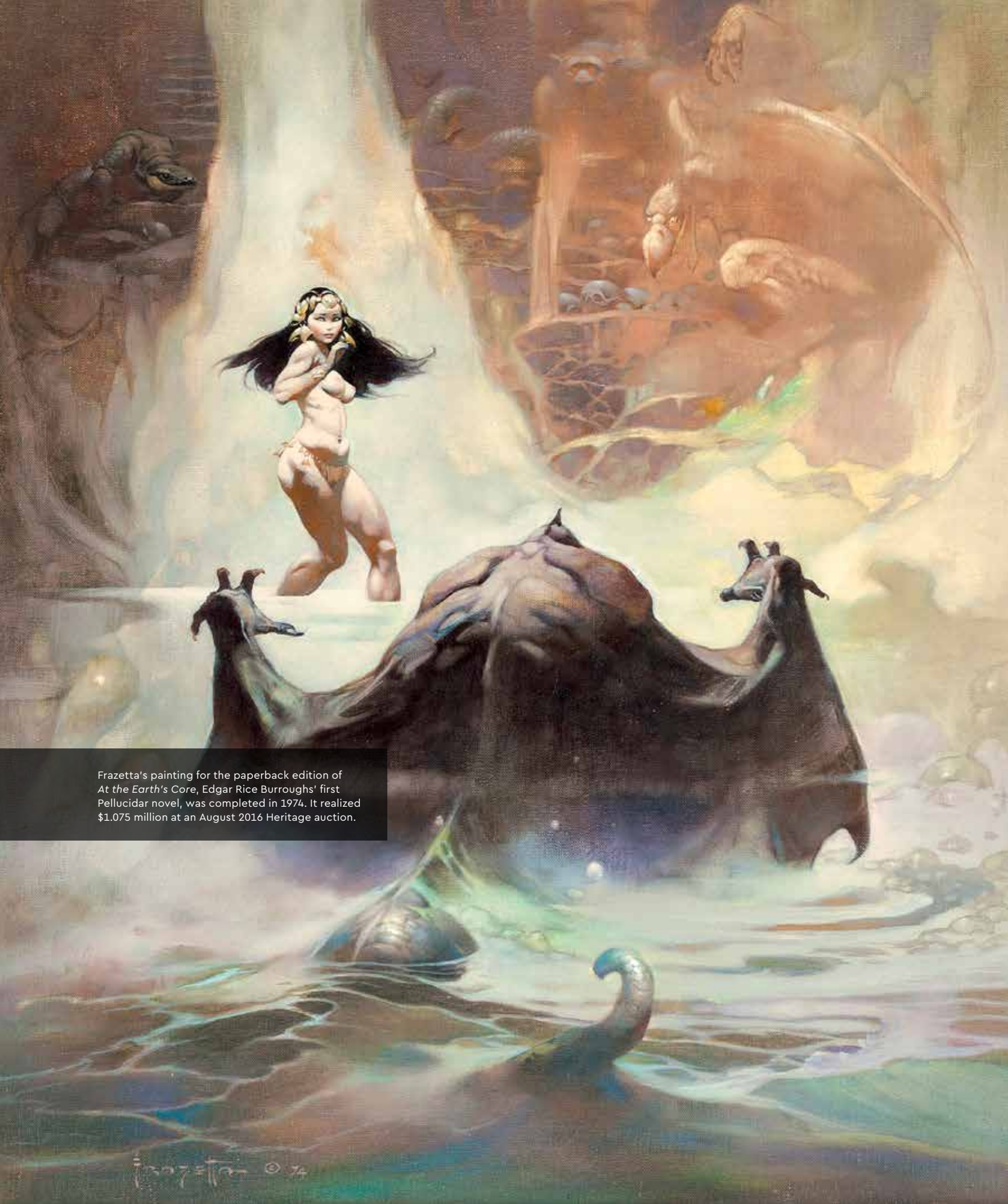
Queens can play stickball! I told him I felt I was a pretty good stickball player.

He marched me out to his backyard where he had a standard stickball/handball court setup. To my surprise, he asked if I wanted to bat or pitch first. We played two innings and we both held our own. From this point forward, he made it a goal to prove how great he really was. Of course, he quickly won me over.

How serious of a baseball player was he?

From all accounts – and I know several of his childhood friends well – he was exceptional and was actually offered a contract to play for the New York Giants. Apparently, he was unimpressed with the money and turned it down, but the sport remained a passion his entire life.

“FRANK FELT THAT HE COULD BRING HIS SENSIBILITY TO ANYTHING HE WORKED ON, MAKING IT HIS OWN.”



Frazetta's painting for the paperback edition of *At the Earth's Core*, Edgar Rice Burroughs' first Pellucidar novel, was completed in 1974. It realized \$1.075 million at an August 2016 Heritage auction.

Frazetta © 74



"Frazetta appreciated a myriad of art," says Joe Mannarino, with Frazetta (standing) and Nadia Mannarino, "but [he] loved the great adventure and horror films of Hollywood's golden age."

Should Frazetta's work be considered "fine art"?

In my mind, absolutely. By any definition, he was pursuing something he loved and was uniquely gifted. He had something to say, with an unbelievably creative mind, that was inimitable. His work stirred and moved anyone that was exposed to it. He defined a genre and inspired hundreds, if not thousands, of imitators. He was considered a primary influence on two generations of upcoming artists. His images were translated into numerous mediums. Books, films and numerous licensed products were spawned from his images.

What did he want to be called? An artist or an illustrator?

A creator.

How confident was he in himself?

Supremely.

Was he an easy client to work with?

Never on a business level. Wonderful as friends. However, their attitude was that if anyone was willing to pay the price for a work of art, it must have been priced too low.

How was Frazetta's creative process different than other artists you have worked with?

He rarely used reference material. He would develop an idea in his mind and draw a small, rough preliminary drawing usually no more than 4 by 6 or 5 by 7 inches. He would dab a few colors on the drawing, usually to determine whether to go cool or warm. As opposed to most artists, he would not create a full drawing. He would attack a canvas. Using burnt umber, he would begin from any point on the canvas and block in color. Using his fingers, he would remove paint to create highlights and expressiveness. I came to realize he painted as a sculptor, seeing in three dimensions, removing material to create a final figure or shape.

He had a unique gift where, with a few strokes, he could suggest something and it was absolutely clear what he intended.

Tell me how he approached his career of making a living by selling his art.

Frank resented being termed an "illustrator" when applied as a derogatory term, meaning one who worked on something that was directed by another. Rather, Frank felt that he could bring his sensibility to anything he worked on, making it his own. Understanding the history of art, he always resented the fact that artists needed to sell their works immediately to live. He felt that being paid for creating work allowed him to live and keep his originals.

Why didn't he ever look for a patron?

No need. He did not want to sell his work upon completion knowing it would eventually be valued highly. He also never wanted to be beholden to anyone.

Was there one period when Frank's work took off?

While appreciated by fans and select publishers, it was when Frank was asked to help with the covers of the Edgar Rice Burroughs novels. This was the early 1960s. This quickly led to Conan, and numerous magazine and other book covers.

Tell me about the Edgar Rice Burroughs saga.

To summarize, Edgar Rice Burroughs began writing enormously successful fiction beginning in 1912. His imaginative tales combined science fiction with adventure and captured the imagination of the country. John Carter of Mars and Tarzan engendered a franchise, appearing in virtually every known medium for the next 40 years. After a period of dormancy, the stories began to appear in paperback with covers by Roy Krenkel and Frank Frazetta. Fueled by the



Frazetta was drawing science-fiction scenes in 1954, when he completed this comic-book cover for *Famous Funnies* #214

combination of wondrous cover art and imaginative stories, Burroughs paperbacks became a national obsession. Articles appeared in *Life* magazine, *Time* and other prominent publications. President Kennedy admitted that he was an avid Burroughs reader.

Ironically, it was Frazetta's friend Roy Krenkel who was selected to be the chief artist of the covers for Ace Books. However, unable to make the deadlines, he turned to Frazetta, who quickly rose to dominate readers' preferences.

Who were Frazetta's heroes?

Frazetta appreciated a myriad of art but loved the great adventure and horror films of Hollywood's golden age. This led to his appreciation of Hal Foster's Tarzan. While a fan of other art, he did not like to mimic or be mimicked.

Now that the last Star Wars movie is out, is it true George Lucas' inspiration for the Death Star came from something Frazetta painted?

Frank always told the story of a visit by George Lucas, who told him that the Buck Rogers cover of *Famous Funnies* #214 was an inspiration for the Death Star.

Oftentimes, illustrators create art to visualize a story, but Frazetta's art was so good that it inspired the written word. Is that right?

Correct. Frank's images were so compelling that magazine and book publishers would ask him to create anything he wanted and they would bring in a writer to compose a story around it. His art was ideally suited, as no one that looks at a Frazetta is not moved in some way. While we have no way of knowing total numbers, Frazetta and his family made a living selling the ubiquitous prints and limited editions that graced walls for over 50 years.



GREG SMITH is editor at Antiques and The Arts Weekly.

Sampling of Prices Realized



MAY 2010

Warrior with Ball and Chain, an oil-on-board cover painting for 1973's *Flashing Swords* #1, sold for \$150,000 at a May 2010 auction.



NOVEMBER 2012

The Solar Invasion painting was completed for Manley Wade Wellman's 1968 paperback edition of the writer's 1946 tale. It sold for \$262,900 in November 2012.



NOVEMBER 2014

Frazetta's *Jongor Fights Back* painting for Popular Library's 1970 paperback edition of Robert Moore Williams' story sold for \$179,250 in November 2014.



OCTOBER 2016

The oil on Masonite titled *Red Planet* appeared on the 1974 cover of *Time War* by Lin Carter. It realized \$346,000 at an October 2016 Heritage auction.



MAY 2018

Death Dealer 6 appeared on the cover of *Death Dealer* #6, published by Image Comics in 2008. It sold for \$1.79 million at a May 2018 Heritage auction.



MAY 2019

The Egyptian Queen first appeared as the cover of *Eerie* magazine #23 in 1969. It sold at Heritage in May 2019 for \$5.4 million – an auction record for original comic-book art.

Playing to Win

VIDEO-GAME EXPERT VALARIE McLECKIE RELISHES IDEA OF SHEPHERDING NEW CATEGORY

Not just a new category for Heritage Auctions, but arguably an entirely new market, video-game collecting was taken to the next level when Wata Games came on the scene in 2018 as the first significant and transparent third-party grading company for games. Valarie McLeckie joined Heritage in late 2018 to spearhead the auction house's efforts to enter the collectible video-game market. A lifelong video-game enthusiast, she brought her knowledge, passion and work ethic to Heritage to help take this category and market to the upper echelons of collectibles.

Did you collect anything as a child?

My grandma would always let me get a small "treat" when she would take me grocery shopping with her when I was little. One day, I picked a booster pack of Pokémon from the Jungle set on a whim. Among the cards, I found a holographic Pinsir. I was instantly hooked on collecting Pokémon cards when I saw the holofoil!

Do you still have those collections?

Unfortunately, some of my favorite Base set cards were lifted from me when I visited the local Pokémon league as a kid. However, I still have some of my favorite holographic cards in a binder that has always moved with me ever since I left my childhood home.

When did video games come in?

It was a natural progression from Pokémon cards. Once I got hooked on those, I moved to Pokémon video games. My very first console (that I did not have to share with my siblings) was the Special Pokémon edition of Nintendo's Game Boy Color. Even though I loved to play Super Mario Bros. on the NES with my brother before that, having my own Game Boy allowed me to explore my hobby independently. I collected all the Pokémon games and that started my descent down the rabbit hole. As I got older, I progressively cared more about the condition of the games and the difficulty I had in finding each one.



Valarie McLeckie with a Wata 9.2 A+ copy of *Stadium Events*, one of the rarest video games with a retail release.

Kevin Gaddis Jr.

What's your favorite video game in your collection?

My Wata 6.0 complete in-box *Shantae* for the Game Boy Color, hands down. I have sub-collections within my main collection, and this falls under the "female protagonist" umbrella. It's very special to me. Despite being one the rarest Game Boy Color games, this is actually my childhood copy that I saved throughout the years.

Why do you think collectors want to have video games they will never play?

For some, it's nostalgia. The games themselves serve as a reminder of the wonderful times had playing them. However, the why and the specific approach to collecting is definitely unique for each person. With that said, though, in my mind it's no different than comic-book collectors buying books they will never read.

What trends do you see around the corner in this category?

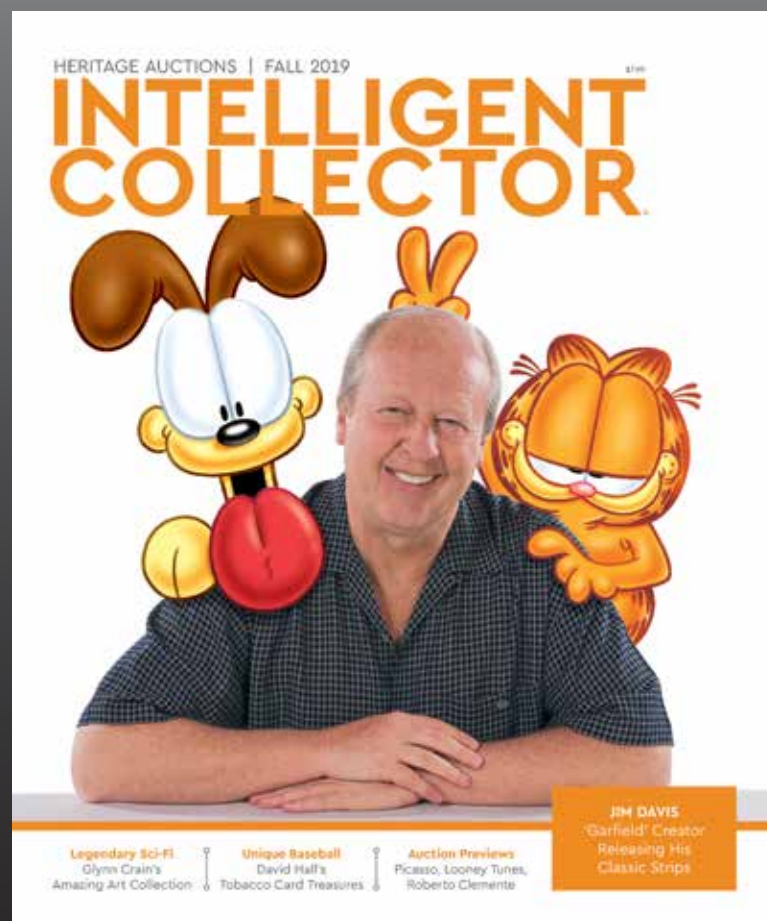
Collectors are willing to pay a premium for graded games that have maintained their factory seal, and I think it's a given that high-grade sealed games will always be in demand. However, finding sealed copies of vintage games will eventually become a goal that is not obtainable for everyone due to their scarcity. Some collectors may steadily be priced out because of this, and this will likely drive them to change their focus to high-grade complete in-box copies. In fact, there are already some titles collectors will jump at the opportunity to purchase a complete in-box copy of because sealed is basically unattainable. I also expect there will be a demand for video-game original art and promotional materials.

What advice do you have for people new to video-game collecting?

Collecting should be a social activity. Do what you can to network with other people who enjoy collecting video games and learn what you can from them. Most collectors love to share their knowledge of this hobby with others to inspire confidence in new collectors, which ultimately gives strength to this market.

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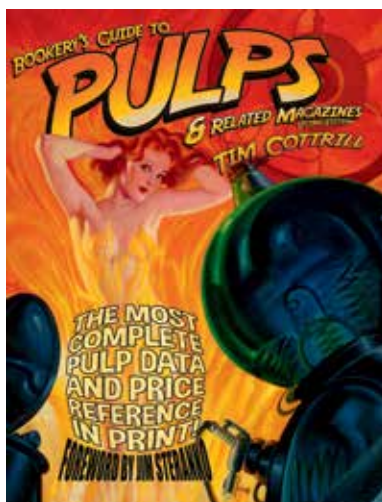
HISTORIC SIGNIFICANCE, FLAMBOYANT ART, SCARCITY DRIVING MARKET TO NEW HEIGHTS

By Tim Cottrill

What are pulps? Surprisingly, you will likely receive as many different answers to that question as there are collectors. It is beyond the scope of this reference to go into a substantial history of the form – there are plenty of superior volumes and websites for that purpose. Some argue that pulps are only those publications specifically printed on pulp paper, and bound in a narrow range of standardized sizes, often with the un-trimmed overhang common to some of the most famous titles. Others include a broader range of formats, including “pre-trimmed pulps,” “bedsheet” format, and sometimes even digests. Still others insist it is the content, more than the format, that determines a “pulp” – a certain kind of hurriedly written, fast-paced popular fiction, often with stylized heroes and villains, swift adventure, and often including exploitative elements. And there are yet others who simply claim, as with art, that “I know it when I see it.”

Bookery's Guide to Pulps & Related Magazines avoids doubt by including pretty much all of the above. In addition, it contains “related publications” – titles which cannot truly be considered pulps in most senses of the word, but which often have cross-over collecting interests for pulp enthusiasts. This encompasses many of the “girly” magazines of the 1920s through 1940s. These predecessors to 1950s men's magazines, sometimes containing fiction along with black-and-white interior photos of models, are often prized for their cover art, sometimes by established pulp artists.

The American pulp magazine is generally conceded to have begun with the October 1896 issue of *Argosy* magazine. Although the Dec. 1, 1888, issue is the first somewhat pulpish-bound issue (following the dime-novel format of *Golden Argosy*), it is the 1896 volume that begins emphasizing mostly fiction, an emphasis that *Argosy* maintained until 1943. The success of this publication soon spawned similar titles, and although the paper quality and



Excerpt from *Bookery's Guide to Pulps & Related Magazines: The Most Complete Pulp Data and Price Reference in Print*, Second Edition (Ivy Press, \$39.95) by Tim Cottrill and foreword by Jim Steranko. To order, visit HA.com/Bookery.

literary nature of the early pulps, or proto-pulps as some might see them, tend to differ from the true mass-market cheap pulp-paper titles to come, the lines are blurred as the “pulpification” of the market often gradually occurred even within a given title over the years.

These early pulps often had very conservative, “proper” cover art, if indeed the covers had art at all – many were all-text declarations of the issue's contents. Portraits of young women, particularly Broadway actresses, were a favorite, as were country scenes, landscapes, cowboys conducting general work activities, etc. Such titles, following in the wake of *Argosy*, included *All-Story*, *Munsey's*, *The Popular Magazine*, *People's Magazine*, *Red Book*, *Blue Book*, *The Scrap Book*, *Cavalier*, and others. Each issue provided a mix of fiction, often including westerns, romance, far-East or African adventure, and even some early science-fiction, all within the covers of a

single issue.

In the late teens, and particularly into the 1920s, the “modern” pulp began to emerge. Authors began to specialize in the medium, especially those who could crank out dozens of stories a year and keep up with the demands of more and more specialized fiction. *Argosy*, *Blue Book*, and *Popular* continued to thrive, but many titles began to play toward a specific market. Probably the first genre-themed title actually began as early as 1906, with the introduction of *Railroad Magazine*. But the trend toward category-fiction did not really begin to ignite until a decade later. The first all-mystery and detective magazine, *Detective Story*, began in 1915, and by the '20s attracted a large stable of now-famous pulp authors. *Western Story* premiered in 1919, and eventually produced over 1,300 issues. *Black Mask* saw its first issue in 1920, and only three years later would begin premiering an all-new American-born genre of fiction – the hardboiled detective story. *Air Stories* (1927) is considered the first aviation-



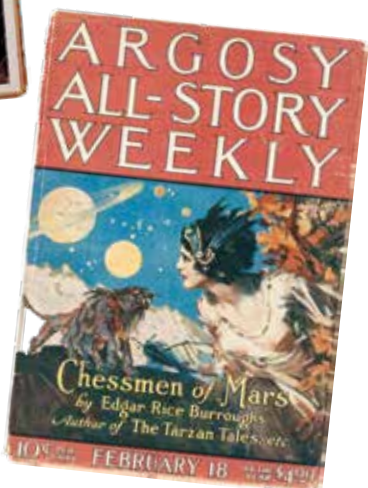
THE
MAN OF
BRONZE

The debut issue of Doc Savage (March 1933, Street & Smith) featured cover art by Walter Baumhofer. A copy graded FN- sold for \$11,100 at an August 2019 Heritage auction.



Weird Tales was the longest-running and most influential pulp horror title. A second state copy of the first issue (Popular Fiction, 1923) sold for \$16,730 at a November 2013 auction.

The American pulp magazine is generally conceded to have begun with the October 1896 issue of *Argosy* magazine. This 1922 edition features a story by Edgar Rice Burroughs.



The hero pulp began in 1931 with the first issue of *The Shadow*. Other hero titles, like *The Lone Ranger*, soon followed.



The *Spicy* line of pulps targeted older readers with provocative stories and art. This *Spicy Mystery* from 1936 realized \$9,375 at an August 2019 Heritage auction.



themed pulp, a concept which would explode in popularity over the next few years, while *North-West Stories* (1925) remained strong for over two decades. The 1920s also saw the arrival of *Amazing Stories*, the ground-breaking first American science-fiction magazine, and *Weird Tales*, the hugely influential title devoted to horror and weird fiction. In fact, the specialized-fiction title became such a craze that some titles were simply too narrowly focused and doomed to failure. These, now exceedingly rare due to poor sales or distribution, included such oddly themed titles as *Submarine Stories*, *Zeppelin Stories*, *Cabaret Stories*, *Harlem Stories* and *Co-Ed Campus Comedy*.

The 1930s, however, represent the undisputed golden-age of the pulp magazine. While many of the '20s magazines continued to be successful, dozens of new titles, some popular and some short-lived, sprang up. Two of the most sought-after pulp genres among collectors today also took flight in the '30s: the hero pulp and the weird menace/"spicy" titles. The hero pulp began in 1931 with the first issue of *The Shadow*, originally based on a radio program. It is considered the first pulp magazine devoted to the adventures of a single costumed hero. The first appearance of *The Shadow* is to pulp collectors what the first appearance of Superman is to comic book fans. And in fact, *The Shadow's* influence on comic books is inarguable – though specifically he is one of the progenitors of another famous DC Comics hero ... the Batman. Superman himself, however, was also heavily inspired by the pulps. The Man of Steel's name, Clark Kent, was a conscious combination of pulpdom's two greatest heroes ... the previously mentioned *Shadow* (aka Kent Allard) and Street & Smith publications' next powerhouse creation, the Man of Bronze *Doc Savage* (aka Clark Savage). Numerous hero-pulp competitors ensued, such as *The Spider*, *G-8 and His Battle Aces*, *Operator #5*, *The Phantom Detective*, *The Green Ghost*, and masked western counter-parts such as *The Rio Kid*, *The Masked Rider*, and even *The Lone Ranger* himself.

The *Spicy* titles were something altogether different. Whereas the hero pulps were produced primarily for adolescent males, the *Spicy* line was geared toward their fathers. There had already been a long history of somewhat raunchy fiction magazines with often provocative covers ... titles such as *Pep Stories* and *Breezy Stories* had been around since 1926 and 1915, respectively. *Dime Mystery* has the distinction of creating what is considered the first "weird menace" issue in 1933, and clearly set the tone of the trend to come. Soon afterward, a publisher known under various guises as Culture, Trojan and Arrow not only followed suit, but devoted almost their entire stable of titles to the concept. The cutesy poses of cheesecake predecessors were replaced with remarkably vivid covers of half-naked women in surreal situations of terror and torment. Bondage, torture, fiendish villains and horrific monsters sent dozens of young females cowering in fear or running for their lives in cover after cover through the 1930s. Titles such as *Spicy Mystery*, *Spicy Adventure*, *Spicy Detective* and *Spicy Western* promised lurid tales of seduction and sensational adventure. Equally cruel and salacious covers decorated the issues of titles such as *Horror Stories*, *Terror Tales*, *New Mystery Adventures*, *Saucy Movie Tales*, and others.

By the late 1930s, science-fiction entered its golden age. Beginning at *Astounding*, a new and more adult-themed approach to the genre emerged, and new talent debuted on an almost monthly basis, many of whom would dominate and influence the field for decades to come. Despite an uninformed mass-media's continued derision of SF as "that crazy Buck Rogers stuff," the genre explored all manner of topics from science and technology to religion, philosophy, and an array of topical social issues. Pulp science-fiction would thrive

EVENTS

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Coming on Strong

NEWLY ENERGIZED CATEGORY PROMPTS FIRST PRICE GUIDE UPDATE IN 20 YEARS

Timothy Cottrill is owner of Bookery Fantasy, a “pop-culture mega-store” operating out of Fairborn, Ohio, for more than 35 years. This year, he is releasing in partnership with Heritage Auctions *Bookery’s Guide to Pulp & Related Magazines: The Most Complete Pulp Data and Price Reference in Print*. We talked to Cottrill about pulps and his guide.



Cottrill

When did you personally get interested in pulps?

It wasn’t a matter of being specifically interested in them, at first. But they would show up in collections with vintage books, comics, etc. We opened in 1984, and you couldn’t just look these things up on the internet back then. So you had to check against dealer catalogs to try and ascertain how they were graded and priced. Information was erratic and incomplete. There was nothing like the guides available for comics, coins or cards.

Tell us about the background of your pulp guide.

As pulps – along with everything else – began to accumulate over the years, I would find varying prices in my own inventory, as mostly it was guesswork as to how to evaluate a given issue. By the late ’90s, I was gathering notes so that my own stock would be consistently priced and graded. I also began accumulating data on authors, pseudonyms, key stories, etc.

And that led to your first book?

In 2001, I published my first pulp guide. I had already done a library reference volume on science-fiction series with Garland Publishing many years earlier. *The Ultimate Guide to the Pulp*s was formatted quite differently, and had some data gaps. But I kept gathering and refining information, and in 2005 released the first *Bookery’s Guide to the Pulp*s. Now, 15 years later, it seems past time for a new edition.

What’s happening today with pulps?

More recently, pulps are being most noticed for their cover and interior art. Pulp art includes popular culture and exploitative

elements that move beyond even that found in comics, movie posters and most paperbacks. While there is much traditional classical art in pulps, there are also hundreds of splashy, over-the-top, kitschy, and even bizarre covers that have come to be associated with the medium, and are now highly prized by collectors.

Are pulps relatively easy to find these days?

Pulps are more fragile and far tougher to obtain in high grade than comics, even golden age ones. And there are many individual titles (let alone issues) of pulps that are just plain rare ... to the point where there are possibly some pulp magazine issues still to be discovered ... an unlikely scenario with mass-market comics. All of these factors, historic significance, flamboyant and attractive artwork, and enough scarcities to make the chase exciting, have combined to drive the market for pulps forward, especially in recent years.

Hector Cantú



Original pulp cover art continues attracting collector interest. Margaret Brundage’s art for a 1936 *Weird Tales* sold for \$71,875 at an April 2018 Heritage auction.

through the 1940s, in titles such as *Astonishing Stories*, *Planet Stories*, *Future*, *Super Science Stories* and *Fantastic Adventures*.

But the 1940s also brought the first hints of change to the pulp world. The modern-style paperback book saw its first significant mass-market release in 1939. War-time paper shortages had pressured many titles into thinner issues, and by the end of the ’40s, television would begin impacting other forms of escapist fare, pulps included. Street & Smith canceled its pulp format for many titles and moved into the smaller digest publications as early as 1943 and 1944. Certain titles remained strong, but many more started up and collapsed after only a few issues.

A few short years later, the classic “pulp” as we have come to know it would be gone. Most pulps still extant saw their demise in the mid-1950s, and those titles which continued shifted into digest format. The pulp story, of course, still existed ... it just shape-shifted. Authors that would have been pulp stalwarts, had

they appeared a decade earlier, saw success in the digests and paperback novels ... Mickey Spillane, Harlan Ellison, Philip K. Dick, Jim Thompson, Michael Avallone, Harry Whittington ... all worked in the post-pulp fiction marketplace. Some former pulp authors adapted and found different and sometimes greater success in the new mediums ... John D. MacDonald, David Goodis, Day Keene, Evan Hunter, Louis L’Amour ... found little difficulty in the transition as not only the magazine format changed, but audiences craved the complete novel-length work emphasized in paperbacks over either the short story or serialized pulp novel. And by the 1950s and 1960s, many of the old-time pulp superstars, some posthumously, saw new popularity in paperback reprints of their classic stories, such as Edgar Rice Burroughs, Ray Cummings, H.P. Lovecraft, Talbot Mundy, Max Brand and many others.

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Diamond, Platinum Feathered Cloak Necklace

2017 *Tiffany Blue Book Collection:*

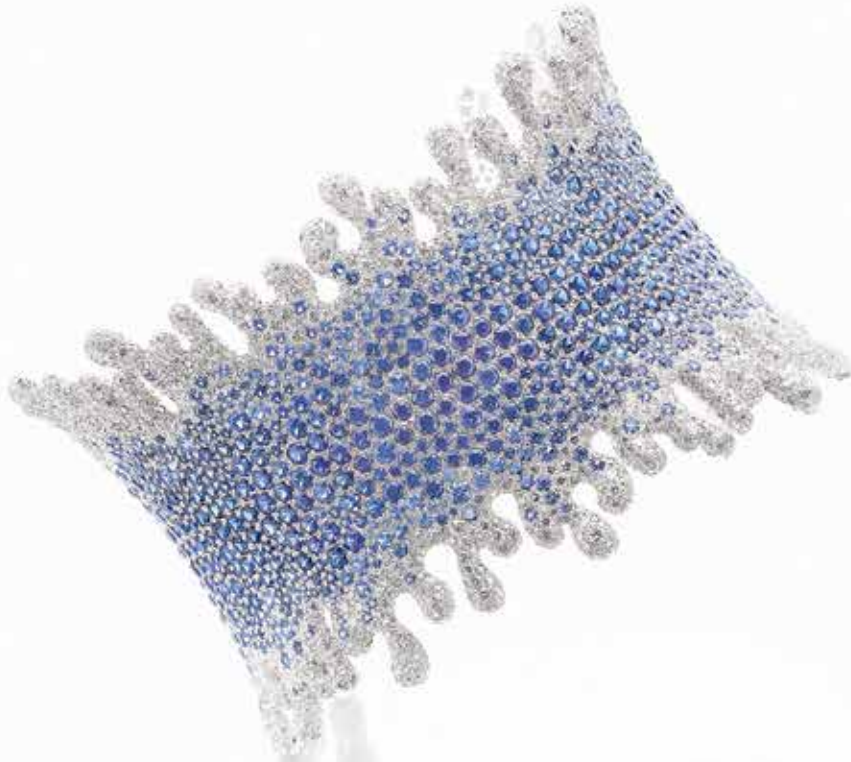
The Art of the Wild

Retail: \$330,000

Auction Estimate \$60,000-\$90,000

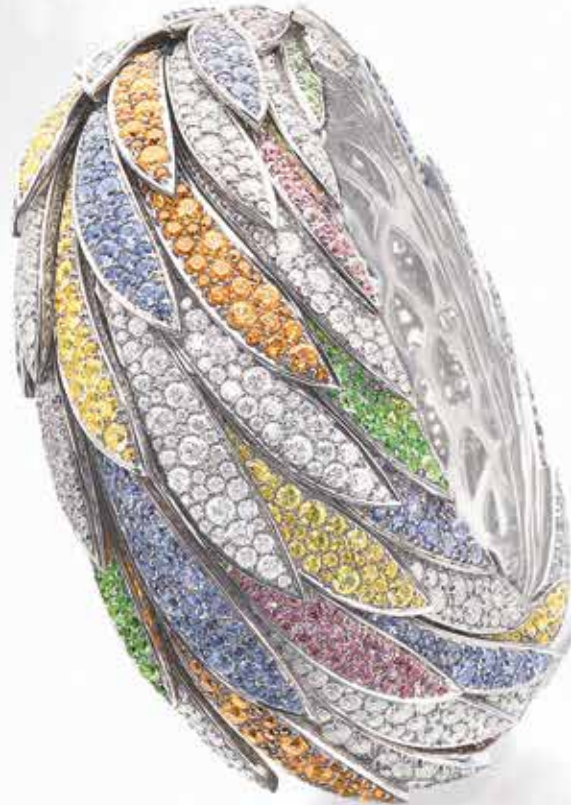
About the Blue Book

The Blue Book is an annual collection of rare gemstones and unique pieces from luxury jewelry and specialty retailer Tiffany & Co. The one-of-a-kind creations are handcrafted by artisans in Tiffany's workshop above the Fifth Avenue flagship store. The Blue Book Collection is unveiled each year with a gala in New York that brings together celebrities and Tiffany customers from around the world interested in acquiring the pieces.



Francesca Amfitheatrof for Tiffany & Co.

Diamond, Sapphire,
18k White Gold Bracelet
2015 Tiffany Blue Book Collection:
The Art of the Sea
Retail: \$220,000
Auction Estimate: \$30,000-\$50,000



Francesca Amfitheatrof for Tiffany & Co.

Diamond, Sapphire, Tsavorite,
Spessartite, 18k Gold Feather Bracelet
2017 Tiffany Blue Book Collection:
The Art of the Wild
Retail: \$295,000
Auction Estimate: \$30,000-\$50,000



Schlumberger for Tiffany & Co.

Tsavorite, Turquoise, 18k Gold Fish Brooch
Retail: \$62,500
Auction Estimate: \$8,000-\$10,000



**Schlumberger
for Tiffany & Co.**

Diamond, Platinum,
Gold Ribbon Bracelet
Retail: \$235,000
Auction Estimate: \$60,000-\$80,000

**Schlumberger
for Tiffany & Co.**

Tanzanite, Emerald, Diamond,
Platinum, 18k Gold Starfish Brooch
Retail: \$155,000
Auction Estimate: \$15,000-\$20,000

Schlumberger for Tiffany & Co.

Diamond, Cultured Pearl,
Platinum, 18k Gold Necklace

Retail: \$132,000

Auction Estimate: \$20,000-\$30,000





Mikimoto

Diamond, Sapphire, South Sea Cultured Pearl, 18k White Gold Necklace
Retail: \$150,000
Auction Estimate: \$15,000-\$20,000

EVENT

JEWELRY SIGNATURE® AUCTION 5502

Featuring the Property of a Lady

May 4, 2020

Live: New York

Online: [HA.com/5502a](https://www.ha.com/5502a)

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Bewitching Works





Some of most collectible
names in illustration art anchor
Heritage's upcoming auction

vargas

Alberto Vargas (1896–1982)
Bewitched (Jack of Hearts)
Watercolor on board
13¼ x 19½ in.
Estimate: \$20,000–\$30,000



Gil Elvgren (1914–1980)
A Put-Up Job, Brown & Bigelow
calendar illustration, 1955
Oil on canvas
30 × 24 in.
Estimate: \$40,000–\$60,000

Elvgren

Hugh Joseph Ward (1909–1945)
Desert Madness, *Spicy Adventure Stories*
magazine cover, May 1935
Oil on canvas
20 × 14 in.
Estimate: \$30,000–\$50,000





Robert McGinnis (b.1926)
You Can't Live Forever
paperback cover, 1959
Gouache on board
12½ x 7¾ in.
Estimate: \$10,000-\$15,000



Patrick Nagel (1945-1984)
Untitled, 1982
Acrylic on canvas
40 × 30 in.
Estimate: \$60,000-\$80,000

EVENT

ILLUSTRATION ART SIGNATURE® AUCTION 8000

April 24, 2020
Live: Dallas
Online: [HA.com/8000a](https://www.ha.com/8000a)

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fine art

Candid Words

Bay Area art lover speaks about acquiring what you love while navigating the art world

By Reilly Clark

“Collect what you love.”

Collectors, curators and art advisors exchange these words frequently. But what does it really mean to collect what you love? Even the most confident art lovers can feel anxious about the status of their collections. And even the most passionate collectors can wonder what they are missing, what names would round out their collections. The Intelligent Collector spoke with Palo Alto-based collector Pamela Hornik about the pressures of the art world and what it really means to collect what you love.

Pamela and David Hornik bring their love for contemporary art to the San Francisco Bay Area. They regularly invite guests to their home to share their collection and loan work to the nearby Iris & B. Gerald Cantor Center for Visual Arts at Stanford University. They collect works of figurative art, including works by Andy Warhol, and increasingly works by living artists like Jordan Casteel and Wesaam Al-Badry. David is a partner at the Silicon Valley venture capital firm August Capital. Pamela can be seen visiting arts institutions around the Bay Area, volunteering at the Cantor Arts Center and sharing work by emerging artists on Instagram (@pamelahornik), which she champions as a platform for connecting artists and art lovers.

“Our collection is a very personal collection,” Pamela says. David works as an investor but does not think of his art as an asset class. “His entire job is investing,” Pamela says, “but he doesn’t do any of that in his personal collecting.” The couple considers art their joint passion and only acquire new work if they both love it. They do not collect to build a “collection,” as such, but a living organism driven by their shared passion for art.

Nevertheless, Pamela occasionally feels the pressures of the art world. “Sometimes I think to myself,” Pamela says, “should I think more about value?” The art world is famously concerned with status and even established, esteemed collectors can sometimes feel status anxiety. Pamela remembers defending her collection to people before they had even seen it. Because Pamela and David are driven by passion and because their collection is so personal, they had to learn to be confident in themselves. “You have to find your place in the art world and feel confident there,” Pamela says. “You have to be very confident in your intent.” She describes the ironies of navigating the art world. When Pamela wonders if she should think more about the value of her collection, her venture capitalist partner says no. Collect what you love.



David hangs a work by Sirli Raitma, while Pamela visits a Michael Jang installation at the McEvoy Foundation for the Arts in San Francisco.

The role of social media in art represents another irony for Pamela. She explains that platforms like Instagram help her explore new bodies of work and connect with other art lovers but it also has a standardizing effect. On the one hand, Instagram democratizes the contemporary art world. On the other, it simply accelerates the rate at which new artists become inaccessible. Internet-savvy collectors and art advisors start seeing the same handful of artists online and quickly fix demand for their work.

“I have to be honest,” Pamela says, “I’m tempted to follow the trends.” When the artists she has known and bought from for years start to realize high prices on the secondary market, Pamela cannot help but reconsider her approach to art. She buys what she loves. “But every once in a while, I question my intentions.” Pamela jokes that the less collectors know about the cannon, the art world and the process of valuation, the better off they are.

Like many art lovers, Pamela is past the point of no return. She loves art and continues to wade deeper into the art world. As she does, she maintains that the best advice for collectors is that they should know where they stand and feel confident there.



REILLY CLARK is a consignment director in the Fine & Decorative Arts department at Heritage Auctions in New York.

Misunderstanding Mintmarks

Once ignored, importance of branch mint issues now universally recognized

By David Stone

Most numismatists acknowledge the lack of interest collectors showed in branch mint issues before Augustus Heaton published his seminal treatise on mintmarks in 1893, but actually encountering it in print can still be disconcerting. The situation is much different today, where the difference in value between a coin like the 1927 Saint-Gaudens double eagle and its 1927-D counterpart can be more than \$1 million, but 19th century collectors made few distinctions between such coins. The coin's date was all-important; the mintmark was just a curiosity.

Early U.S. collectors had little need to study mintmarks, as the Philadelphia Mint did not use mintmarks in the 19th century, and there were no active branch mints before 1838. When the three Southern mints were established that year in Charlotte, N.C. (mintmark C), Dahlonega, Ga., (mintmark D), and New Orleans, La. (mintmark O), mintmarks became a noticeable feature of U.S. coinage for the first time. These facilities remained active until the Civil War, with the New Orleans Mint producing gold and silver denominations throughout that era, while the other two mints struck only lower-denomination gold coins. The San Francisco Mint (mintmark S) was opened in 1854, during the Gold Rush era, and the Carson City Mint (mintmark CC) was active from 1870 to 1893, to take advantage of the nearby Comstock Lode. Finally, the New Orleans Mint was reopened from 1879 to 1909.

Most collectors were only interested in saving one coin of each date for their collections, regardless of which mint it was from. By the third quarter of the 19th century, advanced collectors and professional numismatists were usually familiar enough with the silver coins from the Western mints and the New Orleans facility to identify them when they turned up, but the more obscure Southern mints that only coined gold issues could stump even the most knowledgeable 19th century collector.

When the mintmarks were located on the reverse, as they were after the Classic Head design was retired after 1839, many numismatists simply ignored them in correspondence, and catalogers sometimes failed to mention them in lot descriptions. In his catalog of the Henry Adams Collection (10/1876), prominent New York coin dealer Edward Cogan noted the enigmatic mintmark on the half eagle he cataloged in lot 1305, but he made no attempt to identify the issuing mint:

“1305 1846 Nearly uncirculated. Rev. D under the Eagle. Scarce.”

When the mintmarks were located on the obverse, as they

were on the Classic Head design from 1838 to 1839, they were harder to ignore, and attempts to identify them resulted in some truly bizarre descriptions. In his catalog of the Mendes I. Cohen Collection (10/1875), Cogan described the 1839-D quarter eagle in lot 207 as:

“1839 Denver Mint. Fine and scarce.”

Cogan must have been thinking of the private mint run by Clark, Gruber & Co. in the early 1860s when he wrote this startling reference to the Denver Mint, which would only be established 31 years later, in 1906. Outside of American Indians and a few itinerant trappers, there was no one living in the region that would later become the city of Denver when this coin was struck in 1839.

Cogan was not the only 19th century numismatist to misunderstand mintmarks and downplay their importance in an era when date collecting dominated the hobby. On Feb. 24, 1883, Massachusetts coin dealer W. Elliot Woodward sent a long letter to T. Harrison Garrett, who assembled possibly the finest 19th century collection of U.S. coins. Woodward offered Garrett a long list of coins he had for sale, including an 1841 quarter eagle, which he priced at \$3.50. The 1841 Liberty quarter eagle is a legendary rarity, with an auction record of \$253,000 at a Heritage Auctions sale in 2004. Garrett passed on the coin. As researcher Carl Carlson noted about this exchange: “... Unless this was a branch mint issue which Woodward mislisted, it must have been one of the very rarest pieces which ever escaped the notice of two such advanced numismatists as Garrett and Woodward.” Of course, the coin probably was a branch mint issue, explaining their lack of interest.

Things changed after Heaton introduced collectors to the intricacies of collecting by date-mintmark variety in 1893. The process was gradual, but some leading

collectors, like Virgil Brand and John M. Clapp, eagerly embraced the new collecting discipline and the rest of the numismatic community eventually followed suit. Heaton's *Treatise on the Coinage of the United States Branch Mints* transformed the hobby of numismatics in ways that are still playing out today, when the importance of branch mint issues is universally recognized.



From top, 1839-D quarter eagle, 1841 quarter eagle and 1846-D half eagle.



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

fine jewelry

Master Craftsman

Groundbreaking jeweler Peter Lindeman marks birthday with release of treasures from his personal collection

By Jessica DuBroc

Peter Lindeman (b.1930)
Colombian Emerald,
Diamond, Gold Necklace
Sold for \$12,500

For more than six decades, Peter Lindeman has been consistent with his designs: classic styling that is timeless and unique. “These will never be out of style,” the jeweler likes to say.

Born in Berlin, Lindeman grew up in Montevideo, the capital of Uruguay, apprenticing there with a European firm. In 1947, at the tender age of 17, he moved to New York, where he found work at several high-end jewelers. In 1955, he started designing his own jewelry, creating his signature hallmark, a teardrop with an “L” placed on the back of every piece. At the time, there were virtually no independent “wholesale designers,” so Lindeman began promoting his creations under his own name. He was among the first to travel with his collections on hand, thus initiating the “trunk show.”

It’s been a distinguished career for the award-winning craftsman beginning with those early days. His workshop has supplied pieces to retailers such as Tiffany & Co., Shreve & Co., and Bailey Banks & Biddle. Other pieces are held by museums, including the permanent collection of the Boston Museum of Fine Art. In the 1970s, De Beers asked Lindeman to create an 18k gold tennis racket pendant-brooch with diamonds, presented to Chris Evert after she won the U.S. Open. Another piece ended up in the collection of music legend Elvis Presley, with whom he shares a birthday.

Accolades have come from the press, as well. In the 1970s, Lindeman was featured in a New York Times story on the trend of uncut stones paired with polished gems for rings, necklaces, bracelets and pins. “It’s fascinating to

contrast a piece of nature with brilliant stones next to it,” the New York-based jeweler told *The Times*. Even today, his more popular designs are inspired by nature, often depicting flowers and animals.

But time moves on. Lindeman this year turned 90 and has decided to release pieces from his personal collection. Upcoming jewelry auctions at Heritage Auctions will include a variety of rings, necklaces, bracelets, earrings and brooches adorned with diamonds, rubies, emeralds, sapphires, pearls and more (a “sneak peek” advance auction of select items was held in December 2019). Predominately from the 1970s and 1980s, treasures from the collection represent a snippet of Lindeman’s contributions to the jewelry world.

“I have a lot of pride in what I have created, like any artist,” Lindeman told *JCK* magazine. “Instead of liquidating my inventory, which would only bring in the price of the metal and stones, I would rather see people buy my work and enjoy it.”

JESSICA DuBROC is director of Fine Jewelry for Heritage Auctions in New York.



By the 1970s, Peter Lindeman was already a trailblazer in the jewelry industry.



Peter Lindeman
Diamond, Gold Bracelet
Sold for \$8,125



Peter Lindeman
Diamond, Gold Earrings
Sold for \$3,125



EVENT

JEWELRY SIGNATURE® AUCTION 5502
Featuring the Personal Collection of Peter Lindeman
May 4, 2020
Live: New York
Online: HA.com/5502a

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APRIL

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Consignment deadline:

April 16, 2020

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DavidC@HA.com

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Auction dates: June 4–8, 2020

Consignment deadline:

April 21, 2020

Contact: David Mayfield, Ext. 1277

David@HA.com

Urban Art

Auction date: June 25, 2020

Consignment deadline:

April 23, 2020

Contact: Leon Benrimon, Ext. 1799

LeonB@HA.com

Sports Collectibles

Auction date: June 18, 2020

Consignment deadline:

April 27, 2020

Contact: Chris Ivy, Ext. 1319

Clvy@HA.com

World Coins

Auction dates: June 25–26, 2020

Consignment deadline:

April 27, 2020

Contact: Cristiano Bierrenbach,

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CrisB@HA.com

Wine

Auction dates: June 19–20, 2020

Consignment deadline:

April 28, 2020

Contact: Frank Martell, Ext. 1753

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Fine & Decorative Arts

Auction date: June 11, 2020

Consignment deadline:

April 30, 2020

Contacts: Meagen McMillan,

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MeagenM@HA.com

Samantha Robinson, Ext. 1784

SamanthaR@HA.com

MAY

U.S. Coins

Auction date: June 15, 2020

Consignment deadline:

May 1, 2020

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World Currency

Auction dates: June 24–26, 2020

Consignment deadline:

May 4, 2020

Contact: Jason Friedman, Ext. 1582

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Consignment deadline:

May 6, 2020

Contact: Nigel Russell, Ext. 1231

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Auction date: June 28, 2020

Consignment deadline:

May 8, 2020

Contact: Dustin Johnston, Ext. 1301

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Auction date: June 21, 2020

Consignment deadline:

May 12, 2020

Contact: Diane D'Amato, Ext. 1901

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Comics

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Consignment deadline:

May 12, 2020

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Entertainment

Auction date: July 11, 2020

Consignment deadline:

May 13, 2020

Contact: Garry Shrum, Ext. 1585

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Musical Instruments

Auction date: July 12, 2020

Consignment deadline:

May 21, 2020

Contact: Aaron Piscopo, Ext. 1273

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U.S. Coins

Auction dates: July 9–13, 2020

Consignment deadline:

May 26, 2020

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Sports Collectibles

Auction dates: July 16–17, 2020

Consignment deadline:

May 26, 2020

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Fine & Decorative Arts

Auction date: July 9, 2020

Consignment deadline:

May 28, 2020

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JUNE

Sports Collectibles

Auction date: July 23, 2020

Consignment deadline:

June 1,

2020

Contact: Chris Ivy, Ext. 1319

Clvy@HA.com

U.S. Coins

Auction date: July 15, 2020

Consignment deadline:

June 1, 2020

Contact: David Mayfield, Ext. 1277

David@HA.com

Movie Posters

Auction dates: July 25–26, 2020

Consignment deadline:

June 2, 2020

Contact: Grey Smith, Ext. 1367

GreyS@HA.com

Illustration Art

Auction date: Aug. 5, 2020

Consignment deadline:

June 2, 2020

Contact: Ed Jaster, Ext. 1288

EdJ@HA.com

Photographs

Auction date: July 15, 2020

Consignment deadline:

June 3, 2020

Contact: Nigel Russell, Ext. 1231

NigelR@HA.com

World Coins

Auction date: Aug. 7, 2020

Consignment deadline:

June 8, 2020

Contact: Cristiano Bierrenbach,

Ext. 1661

CrisB@HA.com

Currency

Auction dates: Aug. 4–10, 2020

Consignment deadline:

June 15, 2020

Contact: Dustin Johnston, Ext. 1301

Dustin@HA.com

World Currency

Auction dates: Aug. 4–10, 2020

Consignment deadline:

June 15, 2020

Contact: Jason Friedman, Ext. 1582

JasonF@HA.com

Books

Auction date: July 9, 2020

Consignment deadline:

June 18, 2020

Contact: James Gannon, Ext. 1609

JamesG@HA.com

U.S. Coins

Auction dates: Aug. 4–10, 2020

Consignment deadline:

June 22, 2020

Contact: David Mayfield, Ext. 1277

David@HA.com

Sports Collectibles

Auction dates: Aug. 15–16, 2020

Consignment deadline:

June 24, 2020

Contact: Chris Ivy, Ext. 1319

Clvy@HA.com

JULY

Fine & Decorative Arts

Auction date: Aug. 13, 2020

Consignment deadline:

July 2, 2020

Contacts: Meagen McMillan,

Ext. 1546

MeagenM@HA.com

Samantha Robinson, Ext. 1784

SamanthaR@HA.com

U.S. Coins

Auction date: Aug. 15, 2020

Consignment deadline:

July 2, 2020

Contact: David Mayfield, Ext. 1277

David@HA.com

Sports Collectibles

Auction dates: Aug. 27, 2020

Consignment deadline:

July 6, 2020

Contact: Chris Ivy, Ext. 1319

Clvy@HA.com

Photographs

Auction date: Aug. 19, 2020

Consignment deadline:

July 8, 2020

Contact: Nigel Russell, Ext. 1231

NigelR@HA.com

Jewelry

Auction date: Sept. 24, 2020

Consignment deadline:

July 10, 2020

Contact: Jill Burgum, Ext. 1697

JillB@HA.com

World Coins

Auction dates: Sept. 16–22, 2020

Consignment deadline:

July 20, 2020

Contact: Cristiano Bierrenbach,

Ext. 1661

CrisB@HA.com

Comics

Auction dates: Sept. 10–12, 2020

Consignment deadline:

July 21, 2020

Contact: Lon Allen, Ext. 1261

LonA@HA.com

Wine

Auction dates: Sept. 11–12, 2020

Consignment deadline:

July 21, 2020

Contact: Frank Martell, Ext. 1753

FrankM@HA.com

Americana & Political Memorabilia

Auction dates: Sept. 14–15, 2020

Consignment deadline:

July 24, 2020

Contact: Tom Slater, Ext. 1441

TomS@HA.com

Currency

Auction date: Sept. 16, 2020

Consignment deadline:

July 27, 2020

Contact: Dustin Johnston, Ext. 1301

Dustin@HA.com

Auctions subject to conditions as printed in auction catalogs. Visit HA.com/Auctions for deadline updates and complete auction schedule.

by the numbers

Peanuts

Charles M. Schulz's comic strip debuted in newspapers 70 years ago. A look at related collectibles from the Heritage Auctions archives.



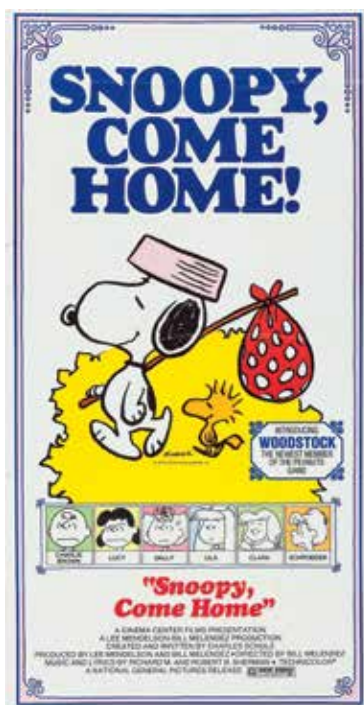
9

INCHES HEIGHT of this original 1969 "Snoopy Astronaut" doll, directly from the Neal Armstrong Family Collection™. It sold for \$12,500 at a July 2019 auction.



61

FACES drawn for this Dec. 21, 1958, Sunday strip. The original art sold for \$113,525 at a February 2018 Heritage auction.



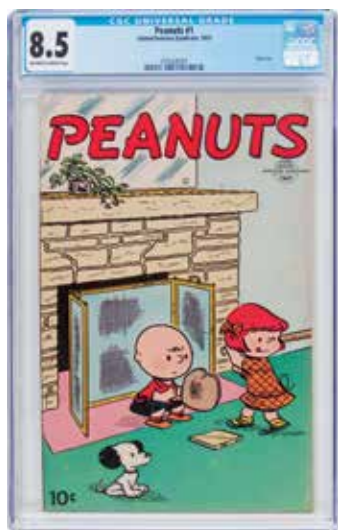
8

CHARACTERS featured on this theater poster for 1972's feature film *Snoopy, Come Home!* This three-sheet copy sold for \$552 at a June 2019 auction.



24

WORDS handwritten on this original sketch Schulz did for Shirley Temple Black. It sold for \$16,250 at a December 2016 auction.



8.5

GRADE given by CGC for this copy of the comic book *Peanuts* #1 from 1953. It sold for \$22,705 at a November 2017 Heritage auction.



3

CHRISTMAS TREES seen in this production cel from 1965's *A Charlie Brown Christmas*. It realized \$21,510 at a December 2017 auction.



Granville Redmond, *Sand Dunes*, n.d.
Oil on canvas, 30 x 40 in. Private collection.

Granville Redmond

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